

MOBILIZING ARTS AND CULTURAL RESOURCES FOR COMMUNITY DEVELOPMENT

2ND EDITION



JESSICA SCHEUERMAN
www.livable.org





ABOUT PARTNERS FOR LIVABLE COMMUNITIES

Partners for Livable Communities (Partners) is a nonprofit leadership organization working to improve the livability of communities by promoting quality of life, economic development and social equity. Since its founding in 1977, Partners has helped communities set a common vision for the future, discover and use new resources for community and economic development, and build public/private coalitions to further their goals. For more information visit www.livable.org

ABOUT “MOBILIZING ARTS AND CULTURAL RESOURCES FOR COMMUNITY DEVELOPMENT”

This guide is a comprehensive, action-oriented resource for a broad range of arts and cultural advocates—from grassroots community organizers to elected officials—who are approaching the field from many backgrounds and agendas. It expands on Partners’ six gateways for mobilizing resources, which are demonstrated by more than 30 best practices that inspire local action and, in many cases, can be adapted within other communities. It also provides a practical framework, resources and worksheets for mounting a successful project in any community.

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Partners for Livable Communities
1429 21st Street, NW
Washington, DC 20036
www.livable.org
livability@livable.org
202-887-5990

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MOBILIZING ARTS AND CULTURAL RESOURCES FOR COMMUNITY DEVELOPMENT 2ND EDITION

ACKNOWLEDGEMENTS

Ten years after the publication of “Mobilizing Arts and Cultural Resources for Community Development,” Partners has developed this second edition in the hope it will be useful to the growing number of organizations and communities that are using culture as a developmental resource. Since 1993, Partners’ Culture Builds Communities program has systematically placed arts and cultural assets within the portfolios of community development efforts in the United States and abroad. This edition is rooted in Partners’ philosophy that cultural strategies are not only a major economic force in many communities but contribute tremendously to education, cultural identity, race relations, community pride, quality of life and other, less quantifiable but important, social functions.

“Mobilizing Arts and Cultural Resources for Community Development, 2nd Edition” was made possible by the collective reflections, experience and expertise of the many individuals who have contributed to the Culture Builds Communities program throughout its more than 20 years. Partners especially wants to thank Jessica Scheuerman for serving as its principal editor and project manager, and for contributing original writing to update many of its lessons. Partners’ leadership of Robert McNulty and Penny Cuff gave critical direction and insight to compile this edition based on their many years of experience. Additional thanks to Carol McGrath for her editing; former Partners’ staff members—Laura Tan, Lyz Crane (currently the deputy director for ArtPlace America) and Carly Grimm—who contributed to Culture Builds Community; Mary Virtue, of Cornerstone Consultants, for her evaluation of Partners’ Shifting Sands program; and Animorum for designing this edition.

TABLE OF CONTENTS

FOREWORD	6	3 SOCIAL CAPITAL AND COMMUNITY EMPOWERMENT	52
INTRODUCTION	8	Culture as an Asset-Based Community Development Tool	53
The Challenge	8	Lessons from the Shifting Sands Initiative	54
Culture Builds Communities	9	Good Practices for Arts Organizations Being Good Neighbors	57
Philosophical Framework	9	Supporting Community Development: Ashé Cultural Arts Center	63
Why Culture?	10	Creating a Vehicle for Civic Dialogue and Social Equity: Movimiento de Arte y Cultura Latino Americana	65
The Need for Cultural-Community Partnerships	12	Celebrating “Agri-Culture” and Heritage: Nuestras Raíces	67
		Transforming the Social Environment: Project Row Houses	68
PART ONE SIX GATEWAYS FOR MOBILIZING ARTS AND CULTURAL RESOURCES	13		
1 PUBLIC HEALTH	14	SPECIAL FOCUS PUBLIC MARKETS AS A VEHICLE FOR SOCIAL INTEGRATION AND UPWARD MOBILITY	70
The Essential Steps for a Successful Arts-Health Project	15	Social Integration and Upward Mobility	70
Components of Health and Wellness	21	Defining a Public Market	72
Reimagining Traditional Institutions to Promote Health and Wellness	22	Challenges of Public Markets in Low-Income Communities	73
Focus on At-risk Youth	23	Growing Food, Nurturing Leaders and Cultivating Community: East New York Farms!	75
Focus on Distressed Communities, including Veterans	23	Economic Activity and Social Interaction in a Great Public Space: Findlay Market	76
Creating a Cohesive, Healthy Community: The ARTS at Marks Garage	25		
Promoting Family Health and Wellness: National Museum of Mexican Art	27	4 ENGAGING OLDER ADULTS	78
Applying Cultural Assets to Community Engagement Strategies: Queens Museum of Art	28	When Residents Age in Place, Everybody Benefits	79
Exploring Hunger, Justice and Food Equity Issues: The Hunger Cycle	30	Thinking Outside the Box	80
		Lifelong Learning: Ensuring a Livable Community for All Ages	80
2 YOUTH AND FAMILY SERVICES	31	Challenges and Action Steps: Lifelong Learning and Culture	82
Filling Non-School Hours with Arts Activities	32	Independent Living in an Art-Inspired Environment: Burbank Senior Artists Colony	85
Giving an Academic Edge	33	A Model Program in Creative Aging: Center for Elders and Youth in the Arts	87
Building Self-Esteem and Civic Engagement	33	An Intergenerational Dance Company: Dance Exchange	88
Preparing Youth for Jobs in the New Economy	34		
Golden Nuggets for Arts in Youth Development: A Checklist for Arts in Youth Development	35	5 ECONOMIC DEVELOPMENT AND JOBS	90
Providing Youth with Paid Arts Employment: Artists For Humanity	36	Economic Benefits Resulting from Cultural Assets	90
Cultivating the Artistic Expression of Women and Other Unheard Voices: BRAVA! For Women in the Arts	38	Arts in a Living Downtown	92
Collaborating with the Arts Community and Schools: The Community/Schools Partnership for the Arts	39	Attracting Investment by Creating Artist Live/Work Zones	93
Building a Youth-Powered, Sustainable Food System: The Food Project	41	Diversifying the Local Economy	94
		Expanding Development by Transforming Available Space: Artomatic	95
SPECIAL FOCUS BUILDING THE ADULT WORKFORCE, BUILDING TALENT	43	Restoring and Managing a Great Public Space: Bryant Park Restoration	96
The Arts and Workforce Development	43	Cultivating Positive Assets: Times Square Alliance	98
Today’s Business and Integrated Arts Education	44	A Prototype for Visual Arts Facilities: Torpedo Factory Art Center	99
Creating a Paid Arts Internship Program: Los Angeles County Arts Commission Arts Internship Program	45	An Artist-Friendly, Downtown Revitalization Strategy: Peekskill Art Lofts	100
A Small STEM School with a Big Footprint: Metro Early College High School	46	Highlighting Commercial Viability with Pop-Up Retail: Mt. Pleasant Temporium	101
Using Asset-Based Community Development: THE POINT Community Development Corporation	48		
Strengthening Youth and Communities through Art: YAYA Inc.	50		

SPECIAL FOCUS CIVIC TOURISM: THE USE OF UNIQUE LOCAL ASSETS IN GENERATING TOURIST ACTIVITY	102	PART TWO TAKING ACTION	126
Cultural and Heritage Preservation	103	1 COMMUNITY EMPOWERMENT	127
Tourism and Economic Development	104	The Essential Elements for a Successful Campaign	128
Community Performance Theater Sparks Cultural Heritage Tourism: Swamp Gravy	106	Setting a Collective, Community Vision	129
SPECIAL FOCUS CREATIVE INDUSTRIES DISTRICT	108	The Elements of a Vision	130
Innovation and the Creative Class	109	The Flagship Idea: A Mission Statement	131
Creative Industries Districts	110	Outreach	132
Attracting Creatives to Enhance Economic and Civic Capital: Colorado Creative Districts	111	2 IDENTIFYING ARTS AND CULTURAL RESOURCES AND BUILDING PARTNERSHIPS	133
6 COMMUNITY DESIGN AND PLANNING	113	Arts and Cultural Resources	133
Placemaking and Community Design	113	Cultural Institution Resources	135
Key Elements to Living Downtowns	115	Identifying Resources: Neighborhood Arts Organizations	136
Public Art	116	Identifying Resources: Branch Libraries	138
Public Art and Civic Pride: Mural Arts Program and Tours	118	Identifying Resources: Parks and Recreation Departments	140
Public Art and Civic Identity: “La Grande Vitesse” and the Festival of the Arts	120	Identifying Resources: Museums	142
Artist-led Community and Economic Development: Irrigate	122	Identifying Resources: Performing Arts Institutions	144
Restoring Urban and Social Landscapes through Public Art: WaterFire Providence	124	Identifying Resources: Historical Organizations	146
		Identifying Potential Partners	148
		Potential Partners: Arts and Cultural Organizations	149
		Strengthening Partnerships: Arts and Cultural Organizations	150
		Strengthening Partnerships: Local Artists	151
		One-on-One Relationships: Local Artists	152
		Strengthening Partnerships: Parks	153
		One-on-One Relationships: Parks	154
		Positioning Statement: Initiating Partnerships with Cultural Organizations	155
		Creating a Diverse Coalition: Who are Possible Players?	156
		ONLINE RESOURCES	159
		Organizations and Resources	159
		Featured Best Practices	159
		REFERENCES	161

FOREWORD

Arts and culture are one of the single most important set of assets that exist in every community, and it is becoming more and more clear to various civic stakeholders that these assets have the power to fundamentally shape people and places. I first learned this lesson in the years I spent working at Partners for Livable Communities.

For over 40 years, Partners for Livable Communities has been highlighting the many ways that the arts sector can help anchor economies, drive social outcomes and equity, and inspire civic pride, engagement and investment.

I witnessed this role in the work they did directly with cities to promote creative strategies and development through the Creative City program in the early 2000s, through their ongoing technical assistance through programs such as Culture Builds Tuscaloosa, Alabama, and Culture Builds Florida, and through the incredible work they did in serving as a partner to the Ford Foundation in running the Shifting Sands Initiative, which focused on the role of community arts organizations in promoting neighborhood identity, social integration, upward economic mobility, community development and civic engagement. In helping to staff these initiatives, I gained a lifetime of experience in how arts and culture can meaningfully inform, inspire, and influence equitable and responsive development.



Partners' formation and the work they did coming out of the National Endowment for the Arts in the late '70s was a significant catalyst in beginning to change the conversation around the role of arts in the way that we build communities for healthy, engaged people. And after many years of demonstrating the importance of this role, the rest of the world is catching up.

In the last five years alone, foundations, governments and banks have invested millions of dollars in arts-based strategies through national funding vehicles such as ArtPlace America and all the way down to local arts councils, chambers of commerce and community development corporations. Additional investments through funders such as the Kresge Foundation and others are supporting major efforts by national groups such as PolicyLink, Local Initiatives Support Corporation, Trust for Public Land, Transportation for America and the developing field of Community Development Financial Institutions (CDFIs) to look at the role of creative placemaking within their sectors. Through my role at ArtPlace America, I am privileged to be able to collaborate with these entities and apply the knowledge I gained in my early years at Partners.

This new edition of “Mobilizing Arts and Cultural Resources for Community Development” takes Partners' long history of work in a particular set of sectors and in developing successful civic and community development processes and brings them together in a book that is half inspiration and half implementation tools. As an organization thinking at a national and international scale, but often working directly with diverse local communities, Partners is able to offer civic leaders both advice on the universe of possibilities of arts-based projects/programs and also a set of concrete strategies for how to mobilize action and build from these critical local assets.

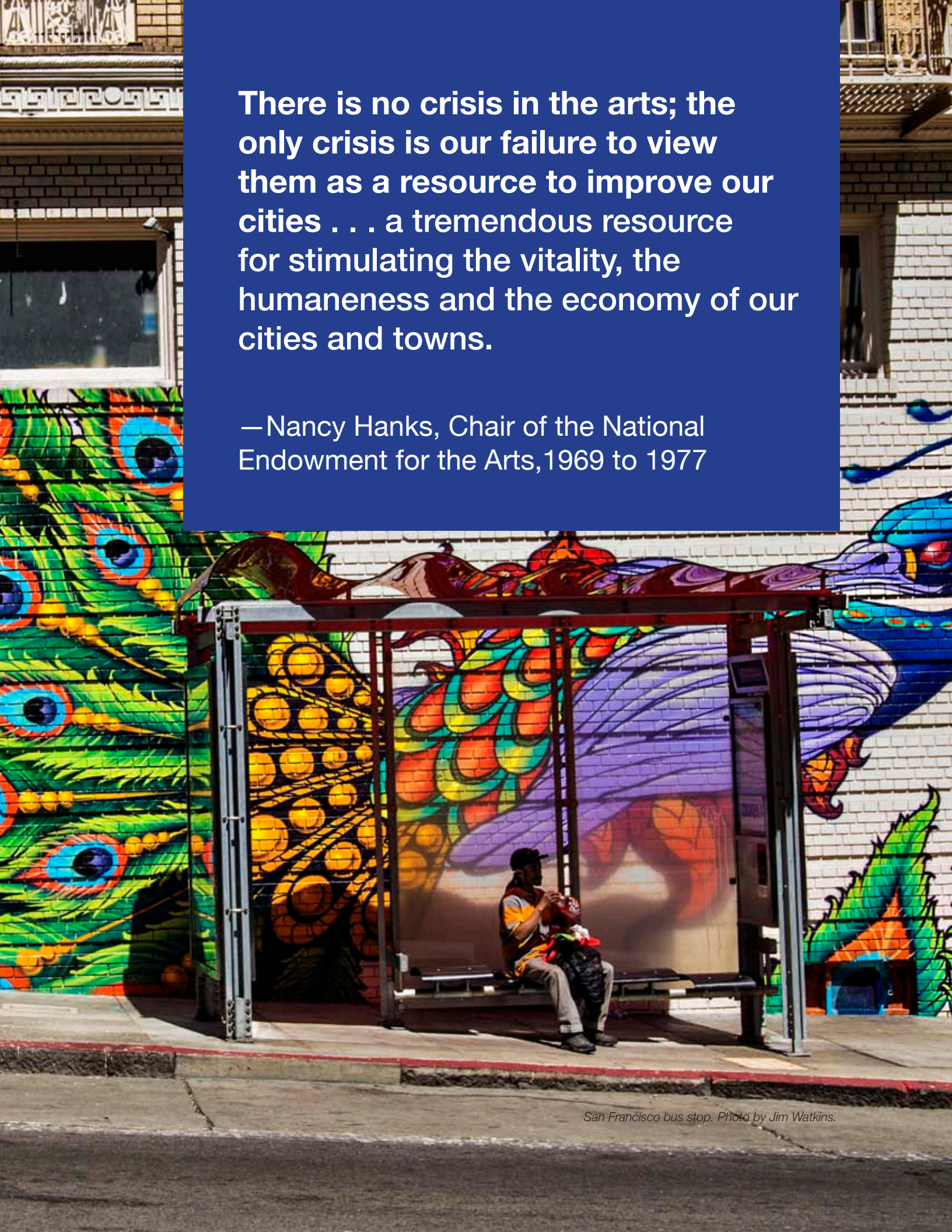
While the idea that arts can add value into community development is not new, there is a new and growing hunger among civic stakeholders to gain ideas from projects in other communities and to learn how to get processes and projects started in their own communities. This newly centralized and updated set of resources by an organization that has been doing this work for so many years is an invaluable tool for practitioners and the broader field of community planning and development organizations and associations looking to take the first step into successfully putting culture to work in building communities.

A handwritten signature in black ink, appearing to read 'LYZ CRANE'.

LYZ CRANE
DEPUTY DIRECTOR
ARTPLACE AMERICA

There is no crisis in the arts; the only crisis is our failure to view them as a resource to improve our cities . . . a tremendous resource for stimulating the vitality, the humaneness and the economy of our cities and towns.

—Nancy Hanks, Chair of the National Endowment for the Arts, 1969 to 1977



San Francisco bus stop. Photo by Jim Watkins.

INTRODUCTION

THE CHALLENGE

Many American cities and communities are on the edge of crisis. With pressing economic and social needs, decision makers, who must decide how to allocate scarce resources among competing and worthwhile objectives, often feel they cannot justify spending on activities that fall into the seemingly elitist category of “culture.”

How to Use this Publication

“Mobilizing Arts and Cultural Resources for Community Development” is a comprehensive, action-oriented resource for a broad range of arts and cultural advocates who are approaching the field from any background or agenda.

Part One expands on Partners’ six gateways for mobilizing resources, which are demonstrated by more than 30 best practices that inspire local action and, in many cases, can be adapted within other communities. **Part Two** provides a practical framework, resources and worksheets for mounting a successful project in any community.



Those arguing for public support of culture have concentrated on producing economic impact statements—an effective, yet limiting argument. Cultural activities can be a major economic force in many communities, but they also have a profound impact on the lives of local residents. Economic impact arguments lack the effects cultural strategies have on education, cultural identity, race relations, community pride, quality of life and other social functions.

Culture must take its rightful place as an important element of both economic and social agendas. Those involved in cultural promotion need to champion the adoption of a more comprehensive vision of the place of the arts and humanities within American society. Those involved in managing cities need to understand the role of cultural activities in tackling some of the day’s thorniest problems. It should be remembered by all that culture defines who we are in all of our diversity, and as such is central in binding and mending the social fabric.

The cultural agenda must be expanded in the new millennium. To begin this process, Partners for Livable Communities (Partners) is taking concrete steps to redefine and update the premises upon which the advocacy of culture is built. It is time to expand the dialogue between “client” civic decision makers and producers in the arts and humanities fields. Discussion should focus on setting mutual goals and designing practical strategies that would maximize the ability of culture to work as the policy makers ally in confronting the tough issues that are driving the state of America’s communities today.

CULTURE BUILDS COMMUNITIES

Culture Builds Communities is Partners' extensive developmental program that began in 1993 and aims to systematically place cultural assets within the portfolio of community development efforts. Partners believes that cultural strategies are not only a major economic force in many communities but contribute tremendously to education, cultural identity, race relations, community pride, quality of life and other, less quantifiable but important, social functions.

Today, Partners has a wide variety of efforts under the Culture Builds Community banner including long-term initiatives, events, technical assistance, publications, and a large and growing database of resources.

The majority of Partners' work focuses on asset-based strategies, which look to improve community quality of life by leveraging or enhancing the existing resources, developing new resources, or building partnerships among resources and other business, civic and community organizations.

When Partners speaks of culture-based strategies, it is defining culture broadly to include the unlettered, unstructured skills present in every community. These are the community's cultural assets that become building blocks to improve the neighborhood. Cultural assets come in all sizes, types and areas of interest—from neighborhood-based, arts organizations to high-profile, regional museums and performing arts centers. They can be public or private entities. They can be found in church basements, abandoned stores or glamorous, architect-designed buildings.

Culture Builds Communities Overarching Goals

- To strengthen the role of arts and cultural resources in revitalization efforts in low-resource communities
- To increase opportunities for incorporating arts and culture into a community development agenda
- To enhance awareness of the cultural assets in communities

While cultural assets are located in nearly every neighborhood, they are often overlooked when plans for human and physical revitalization are being laid. This oversight is particularly detrimental to individuals working to improve the economic and social condition of neighborhoods because cultural assets can be powerful partners to: leverage physical improvements and create a climate of investment; provide important services to at risk youth and their families; further efforts of multicultural understanding; and become the catalyst for regional cooperation.

Cultural resources are a good investment, particularly in hard times, because they are able to address numerous aspects of development at the same time.

PHILOSOPHICAL FRAMEWORK

Partners regularly uses several different terms when discussing its asset-based strategies. The type of community assets it generally works with are amenities. This broad term is an umbrella that encompasses cultural institutions and programs including aquariums, libraries, colleges, schools, historical societies, public markets, religious institutions, zoos, public art, parks, recreation, open space, all types of arts organizations, and quality design in public and private spaces.

Amenities are a measuring stick for community quality of life. Therefore, Partners' amenity strategies look to improve community quality of life by leveraging or enhancing the existing amenity resources, developing new amenities, or building partnerships among amenity resources and other business, civic and community organizations.

The amenity strategy that Partners has come to be associated with most closely is culture, broadly defined to include the unlettered, unstructured skills present in every community—hair weaving, storytelling, woodcarving, music, dancing, cooking. These are a community's cultural assets, which become building blocks to improve its conditions.

WHY CULTURE?

Arts and culture are generally acknowledged assets, yet they are underutilized by major community development intermediary organizations. While they are funding the proven mainstream strategies such as school-to-work job training, services to at-risk youth and micro-lending to reduce poverty, they have yet to take full advantage of arts and cultural resources as both catalysts and lasting change agents in improving the communities around them.

Partners has always recognized the potential that libraries, museums, zoos, parks, local cultural centers, and visual and performing arts hold for addressing the needs of underserved communities. Although culture is not perceived as a bread-and-butter issue—and thus is given little credibility, energy or funding—it is a valuable agent for confronting many troubling social issues.

Partners regularly applies a cultural lens to all aspects of development and quality of life strategies, including the economic, social, human and physical realms. Cultural resources are a good

investment, particularly in hard times, because they are able address numerous aspects of development at the same time. The appeal of connecting cultural resources with community problem-solving agendas is heightened by the fact that programs can be generated quickly and with very little capital cost—the basic human and institutional infrastructure is often already in place.

Development Aspects Addressed by Culture Resources

- **Economic Development:** A strong cultural infrastructure, such as arts centers and libraries, generates income, jobs and civic pride, and spurs economic growth and regional cooperation.
- **Social Development:** Cultural resources foster community building by creating a sense of shared identity, encouraging multicultural understanding and providing much-needed gathering places.
- **Human Development:** Cultural programs teach problem solving, stimulate creative thinking and instill self-esteem and discipline, as well as offer tangible skills such as organizational and business management, construction techniques and computer proficiency.
- **Physical Development:** Capital improvements that call upon arts resources to improve a landscape or a building façade stimulate economic development, and bring pride and a sense of ownership to residents.



Pae White's "Restless Rainbow" overlooking The Lurie Garden and Millennium Park. Photo by The Art Institute of Chicago.

When looking at communities and the ways in which they are using culture as a development resource, Partners focuses on five major themes:

- **Cultural processes work as a ground-breaker and foundation-layer for addressing basic needs and skills.** Creative projects build a sense of belief in one's potential. They train people in skills like discipline and decision-making. Artistic experiences give youth quality time with dedicated adults who reinforce their creative thinking and help them build plans for the future.
- **Arts and cultural activities are excellent education tools.** Artistic methods offer an entertaining, relevant and accessible avenue to knowledge. Youth programs with arts components translate into more graduations and academic achievement, especially in science and math.
- **Cultural resources are an effective means of strengthening community.** Murals, gardens, public art and community celebrations create a greater ownership of public safety and improve population retention, particularly for neighborhoods where the sense of identity has eroded.
- **Cultural resources help transmit information about culture and ethnicity, as well as reduce prejudice.** Neighborhood-based, art centers draw in residents from other communities in a way local sports and community service activities cannot. Resources such as oral histories, native dance groups and traditional crafts are also useful in restoring a sense of identity to communities that may not see their icons reflected in mainstream culture.
- **Cultural resources can be marshaled to complement and underscore economic initiatives.** Communities can use cultural resources to generate revenue, draw heritage tourists, provide jobs and job training, facilitate business retention and relocation, attract potential homeowners and undertake downtown revitalization.

THE NEED FOR CULTURAL-COMMUNITY PARTNERSHIPS

Partners has found a startling lack of awareness among community leaders, funders and the general public about the value and work of community-based, cultural resources and the opportunity for social and economic impacts from outreach by major cultural institutions. The fact that arts and culture are often dismissed as frills obscures the critical role that they can—and do—play in helping alleviate our pressing problems, particularly youth at risk, crime and violence, neighborhood deterioration, racism, unemployment and underemployment.

Cultural strategies are not a panacea for all social ills, but they can play a critical role in bolstering economic and community development. Cultural resources act as both a catalyst for addressing the needs and abilities of individuals and a glue to help connect people to their communities. Introducing cultural resources to community and human development agendas can help make organizations' work more effective and enable all parties to reach new audiences.

By working with critical partners—civic rights organizations, community development corporations, cultural institutions, youth advocacy organizations, and elected and appointed officials—Partners is attempting to:

- Redefine the role of culture in the community
- Broaden the base of partnerships to include a wider range of “producers” and “recipients”
- Build a strong advocacy base among organizations that have disregarded culture as a resource
- Improve consumer awareness among underserved constituencies of the value of culture
- Ensure that there is support among public officials

Ways to Strengthen Cultural-Community Partnerships

- Provide community development training to cultural workers
- Educate non-cultural leaders about the value of cultural-community strategies through forums, success stories, the media and high-profile spokespeople
- Create networks for support and information exchange between cultural-community programs



Kensington Market in Toronto, Canada. Photo by Jude Marion.

PART ONE

SIX GATEWAYS FOR MOBILIZING ARTS AND CULTURAL RESOURCES



Musical Improv Class for Beginners. Photo by The ARTS at Marks Garage.

1 | PUBLIC HEALTH

Numerous studies and daily practice have proven that the arts are a valuable tool for educating, bringing people together and healing. The arts also play a valuable role in preventative care and wellness through public health campaigns carried out by arts organizations at the city and neighborhood levels.

Arts-health partnerships provide a myriad of benefits for the community, health partner and arts organization. Communities can receive better education on preventative and public health issues. For example, residents can participate in new leisure and recreation activities—such as film screenings or healthy food potlucks—with important health messages that can lead to critical health-based outcomes. For health partners that struggle to find a point of intervention, arts organizations can provide attractive festivals, events and programs attended by a broader audience. In doing so, arts organizations gain leverage as a more critical resource for the community: helping to attract money, additional resources and new audiences. For both the health partner and arts organization, a partnership can open new doors for funding and serve as the basis for new coalitions equipped with greater power and access.

While the benefits of arts-health partnerships are clear, the methods are not always. Arts organizations and health groups have different means of community engagement and often need to compromise in working together.

Interested in arts-health partnerships, but unsure of where to start? This chapter highlights the essential steps, components and partners for a successful arts-health project, and concludes with four best practices:

- Creating a Cohesive, Healthy Community: Healthy-Bound Chinatown
- Promoting Family Health and Wellness: Día del Niño Health Walk and Family Festival
- Applying Cultural Assets to Community Engagement Strategies: Heart of Corona Initiative
- Exploring Hunger, Justice and Food Equity Issues: The Hunger Cycle

For more information and resources, download Partners’ “Arts Organizations & Public Health: Developing Relationships and Programs to Address Local Health Priorities” at www.livable.org/livability-resources.

THE ESSENTIAL STEPS FOR A SUCCESSFUL ARTS-HEALTH PROJECT

STEP 1: ASSESSING THE COMMUNITY

HARNESSING NATIONAL RESOURCES

In 1979, the U.S. Surgeon General’s office released its first “Healthy People” report to assist communities in developing plans to become healthier and happier places. The current version, Healthy People 2020, available at www.healthypeople.gov, aims at creating a society in which all people live long, healthy lives. This resource is organized into 42 topic areas, each with an overview, objectives, interventions and resources, and national snapshots that can be models for communities aiming to develop their own goals and objectives.

Developed under the leadership of the Federal Interagency Workgroup (FIW), the Healthy People 2020 framework is the product of an exhaustive collaborative process among the U.S. Department of Health and Human Services and other federal agencies, public stakeholders and the advisory committee.

Healthy People 2020 strives to:

- Identify nationwide health improvement priorities
- Increase public awareness and understanding of the determinants of health, disease and disability and the opportunities for progress
- Provide measurable objectives and goals that are applicable at the national, state and local levels
- Engage multiple sectors to take actions to strengthen policies and improve practices that are driven by the best available evidence and knowledge
- Identify critical research, evaluation and data collection needs

Its overarching goals include:

- Attaining high-quality, longer lives free of preventable disease, disability, injury and premature death
- Achieving health equity, eliminating disparities and improving the health of all groups
- Creating social and physical environments that promote good health for all
- Promoting quality of life, healthy development and healthy behaviors across all life stages

SOLICITING LOCAL FEEDBACK

Although statistics can provide a useful overview of community health, it is essential that the community itself guide the process of identifying the health needs of its residents. A community-led process identifies pressing challenges often unrepresented, or overlooked, in statistics and documented in reports.

A first step to gathering community input may include visits to town meetings and community gathering places such as churches, schools, community centers, older adult facilities and social clubs to listen and ask questions. The partners in the arts-health initiative can also host their own meetings to solicit input and insight from the community or conduct surveys and interviews as part of a needs-assessment process.

ASKING THE RIGHT QUESTIONS

Due to the many available methods for conducting a community-based assessment, the process can seem overwhelming, even before considering the right questions to ask. It is important to keep health surveys and questions simple, and focused on impressions of both the community and individual health. Overly complex survey questions and an overly complex process do not necessarily translate into more effective information-gathering tools. Common community health questionnaires often ask for qualitative information on: daily health and stressors, individual views on health indicators, behaviors to maintain or improve personal health, notions of neighborhood and community-wide health, and ways to improve the health of neighbors.

LEVERAGING YOUR COMMUNITY'S STRENGTHS

An effective community assessment tool will seek and collect information on the community's strengths as well as its needs. Through the Appreciative Inquiry (AI) process—a model for analysis, decision-making and the creation of strategic change—interviewees are asked to first think about times when the community has been successful and what makes them proud to live in their community.

It is necessary to acknowledge past and present health-related community engagement and take stock of which efforts have and have not worked and why, as well as how those efforts influence a community's readiness or willingness to be involved again. The project must learn about existing coalitions and partnerships around specific health issues, and how a community engagement process around new or other issues may affect those efforts. A public health partner can be useful in obtaining information about ongoing community health initiatives.

Arts organizations have the same advantage in the needs-assessment process as they do in each step of forging an arts-health project: creativity.

Arts organizations have the same advantage in the needs-assessment process as they do in each step of forging an arts-health project: creativity. Arts organizations can use their resources and talents to develop imaginative assessment strategies that will resonate in their own community. For example, the arts organization can ask community members to create a collage depicting the health needs of themselves and their neighbors, and then discuss them as a group. The possibilities are endless and such activities can make the assessment process enjoyable and accessible.

STEP 2: CREATING A TEAM

The next step to creating a successful arts-health partnership is to identify key organizations and individuals to form a community-wide coalition. As the process unfolds, it is important that community actors understand the virtues that everyone brings to the table—including those of the arts organizations that are trying to enlist support. When recruiting partners, it can be helpful to emphasize how they will benefit as a result of the effort, along with the community at large. The contributions that arts organizations can make to a community health project are many and well-documented, and arts organizations should not hesitate to promote their ability to connect with community members in unique and effective ways.

COMMUNITY PARTNERSHIPS

Community partnerships or coalitions are made up of stakeholders from throughout the community who come together to address a particular issue or begin a collaborative effort to improve quality of life. A stakeholder is anyone who has a stake in an effort, initiative or program. In a community health initiative there are countless stakeholders.

Some communities have existing coalitions of key individuals and organizations that are already working to address specific issues. Arts organizations should begin by reaching out to these coalitions, as well as to organizations and individuals with whom they have partnered with on past community projects.

POTENTIAL PARTNERS FOR ANY ARTS-HEALTH COALITION

- **Public Health Departments:** Most communities have an active public health department or other governmental agencies that are responsible for public health services. The field of public health is concerned with the health of a community as a whole and involves a number of disciplines including medicine, dentistry, nursing, nutrition, social work, environmental sciences, health education, health services administration and the behavioral sciences. Because they involve so many areas of expertise, public health departments can be the strongest partner in any health-oriented coalition.
- **Healthy People Consortium:** The Healthy People Consortium is a diverse group of organizations committed to promoting and implementing the goals and objectives of Healthy People 2020 across the nation. To register your organizations or view members, visit www.healthypeople.gov.
- **Hospitals and Medical Centers:** Local health care institutions are likely willing partners, particularly in assisting with the assessment of the community's health needs. An assessment that provides a comprehensive picture of the community's health status and unmet needs can serve other strategic functions for hospitals. To find hospitals in your community, visit the American Hospital Directory, www.ahd.com, which provides data and statistics about more than 6,000 hospitals nationwide.
- **Worksites:** Worksites have a powerful impact on individual health. Today, common employer-sponsored programs address physical activity, obesity and tobacco use and reward participants with lower insurance premiums or other incentives. As worksite programs become more prevalent and comprehensive, employers may find it useful to take part in larger, community-based health promotion coalitions that address priority health issues.
- **Faith-Based Organizations:** Many faith-based organizations, such as churches, synagogues and mosques, recognize the relationship between religious/spiritual beliefs and health and develop health ministries that extend beyond their own members to include entire communities. Serving almost every cultural and ethnic group, these institutions are stable, enduring and sometimes the most trusted in a community.
- **Local and National Nonprofit Organizations:** Human services organizations, such as the American Red Cross, Boys and Girls Clubs, YMCA and The Salvation Army face the need to deliver an increasing array of services with limited resources. Achieving their goals often means collaborating with a broader group of stakeholders.

- **Schools:** With many urgent health issues affecting youth, health promotion is becoming a recurrent theme in U.S. schools. Schools have unparalleled access to a diverse range of youth during some of life’s most critical developmental periods, and wield considerable influence on their emerging knowledge, skills and values. The Center for Disease Control and Prevention (CDC) notes that schools cannot, and should not, be expected to solve serious health and social problems by themselves—a reason schools may be eager to join a coalition effort.
- **Institutions of Higher Education:** Universities and colleges typically have strong commitments to sharing their knowledge in the community. Most institutions engage in community outreach, and some have community health departments or schools of public health, medicine, nutrition, physical education or other health-related fields. Those with graduate schools might have students eager to conduct health- or arts-related research in the community or assist with project evaluation.
- **Media:** Effective communication is critical. Local reporters play an important role in generating awareness and disseminating results. Media sources are charged with bringing news about the community to its members and typically are eager to establish and maintain community goodwill. Other forms of communication such as health advocacy newsletters and websites are valuable resources as well.
- **Foundations:** Foundations can sometimes offer financial or other resources for a community-based partnership project. They often have an accurate assessment of the issues facing the communities they support, as well as strategies others have tried previously.
- **Community Leaders:** It is always helpful to have community leaders involved at some level. Every community has formal and informal leaders. Leaders always have opinions. These “opinion leaders” are people who may possess knowledge, resources or skills needed for the coalition.
- **Individual Citizens:** The work of coalitions will not automatically trickle down to the grassroots level. Gaining the support of this critical audience will require special outreach efforts and a determination to keep people involved.

STEP 3: CRAFTING A PLAN AND GETTING TO WORK

Once a working team of stakeholders has been assembled, it is time to get to work. With each project, the strategies, approaches and goals will differ as well.

A clear vision—defined and supported by all parties involved—is the first step to ensuring that everyone is on the same page and committed to the tasks at hand. Stakeholders will not commit their time, energy or resources to a process if they are at all unclear about the end goal. When crafting a vision, participants should ask themselves questions such as, “What would a healthy community look like?”

A clear vision—defined and supported by all parties involved—is the first step to ensuring that everyone is on the same page and committed to the tasks at hand.

Setting goals for the short term helps to keep the project on track and gives cause for celebration and renewed commitment along the way. Goals should be broad and could begin with action words such as: reduce, increase,

Possible Indicators of Progress Toward Achieving a Goal

- Individual behaviors
- Professional practices
- Service availability
- Community attitudes and intentions
- Insurance status
- Service enrollment
- Policy enactment
- Voluntary participation in employer programs
- Organizations that offer particular programs
- Policy compliance/enforcement findings
- Results of population screening or environmental testing
- The occurrence of events that suggest breakdowns in the public health system

eliminate, ensure and establish. It is important to consider the expected outcomes, costs and timeline for accomplishing all goals, and whether there is any baseline data so that goals and action steps can be tracked.

Determining objectives and strategies can be a complex and contentious process, yet some important criteria can help guide both to reflect feasibility, effectiveness and measurability. When establishing objectives, it is important to build on the community's assets, not just its needs, and show respect for what has been accomplished in the past. Objectives will be used to evaluate outcomes, so it is important that they be clear and specific about what is to be achieved.

Regardless of the particular project, the strategy that any arts-health partnership should employ involves breaking down ambitious objectives into manageable steps and tasks.

A detailed action plan and timeline will track progress and

divide responsibilities. Most crucially, each participant or partnering organization must have a defined role at each step of the project. This is important because it creates a sense of ownership on the part of all the partners, and ensures that no one organization bears too many burdens. Even facilitating a meeting among fellow partners can be a fulfilling and worthwhile role for an organization that may have little else to contribute to the project.

Finally, at any stage of the process, it is important to collect and share the existing knowledge held by team members so that every effort can be maximized. Together, a team of community partners, with its collective experience, possesses a wealth of knowledge that is hard to rival. The team should always be thinking about how it can leverage this strength and channel it into each of its endeavors.

STEP 4: BUILDING ORGANIZATIONAL CAPACITY

Building organizational capacity is the exercise of ensuring that meaningful work continues and grows even stronger. With partnerships, as is the case with all arts-health collaborations, enhancing organizational capacity requires the individuals and/or organizations involved to achieve three things:

1. High levels of trust
2. Serious time commitment
3. Diminished need to protect their turf

Partnerships often begin with the simple exchange of information and evolve to a place where partners harmonize their activities, share their resources and work together to improve each other's capacity. The highest level of partnership is characterized by an openness and willingness to enhance one another's capacity for mutual benefit.

For example, a community substance abuse prevention program develops an arts-based, after school prevention project for at-risk youth and invites an arts organization in the community to join in the effort.

Trust-Building Activities

- **Sharing ownership of the process:** Leaders who actively engage others in the design and management of the collaborative process help groups deal with issues of control and ownership. Stakeholders become confident that the process will be fair and credible, and norms for working together are firmly established.
- **Informal exploration:** Providing opportunities for people to gain introductions through sharing perspectives helps to identify common interests, similar problems and shared aspirations.

Both organizations write and enter a grant agreement together, and both provide knowledge and skills in their areas of expertise—one in the arts, the other in substance abuse prevention. Other community partners can provide access to the target population and publicize the program. Representatives of the arts organization and the substance abuse prevention organization co-teach the program together. This is a true collaboration.

BUILDING CAPACITY THROUGH LEADERSHIP

Once an inclusive group of stakeholders is convinced that something can be done and meets together as peers, effective leadership can be the deciding factor for whether a true collaborative emerges. The following tips can help leaders maximize the capacity of all partner organizations working toward a common goal:

- **Lay the groundwork early:** Build relationships of trust and respect, and create norms for constructive engagement early. Preventative measures that set up future success are more effective

in steering an initiative than the potential intervening measures that are done when frustration, skepticism and conflict inevitably appear during challenging times. Shared experiences and confidence in the process build the trust and openness that is essential between partners.

- **Protect the process through active leadership:** Because of its self-reflective, evolving nature, the collaborative process must be aggressively promoted and constantly nurtured. Leaders must:
 - Stay committed when problems emerge
 - Facilitate interaction and problem-solving
 - Celebrate successes along the way
 - Practice patience
- **Keep the focus on the common goal:** The most significant role for leaders in sustaining a collaboration is shifting stakeholders' perspectives from parochial interests to the broader goal. When individual stakeholders come to see their self-interests as obtainable through achievement of the broader goal, a profound shift marks a turning point on the path to a collaborative effort.

COMPONENTS OF HEALTH AND WELLNESS

A major issue of community livability pertains to the health and overall wellness of its residents, both on an individual and community-wide basis. Major issues include physical wellness, mental and emotional wellness, social connections, nutritional wellness, and education and lifelong learning.

PHYSICAL WELLNESS

Physical wellness includes the level of a person's endurance, flexibility and strength. It can be improved through daily cardiovascular and muscular exercise. Physical wellness entails an understanding of how to adjust one's lifestyle to one's environment. It is also concerned with taking personal responsibility for one's own health care, and it requires making choices about the use of alcohol and other drugs.

MENTAL AND EMOTIONAL WELLNESS

Mental and emotional wellness involves balancing one's emotions and feelings. A person with good mental health is thought to be able to use her cognitive and emotional capabilities, function in society and meet the ordinary demands of everyday life. With so many Americans now feeling a sense of isolation through hard times or issues such as post-traumatic stress disorder—particularly among veterans—it is more important than ever to recognize the need to address mental health concerns.

SOCIAL CONNECTIONS

Developing and maintaining healthy interpersonal relationships is an important component of health and wellness. When people are connected to friends and family, they report a higher quality of life.

NUTRITIONAL WELLNESS

The issue of nutritional wellness has come to the fore in the public health arena through America's growing obesity epidemic. Today, one of three adults is considered obese; for children, the figure is one of six. This health issue lies at the root of diseases ranging from heart disease and stroke to diabetes and some cancers. Efforts are underway in some communities to make healthy foods more affordable and to increase opportunities for physical activity in schools and neighborhoods. Nutritional wellness deals with making healthy food choices, seeking a balanced diet and recognizing what is good and bad for one's body. Nutritional wellness is especially important in low-income communities where type 2 diabetes is common.

EDUCATION AND LIFELONG LEARNING

Lifelong learning is based on the idea that people need intellectual stimulation throughout their lives. This component of wellness can be achieved in many different ways—through classes or other formal learning opportunities, informal conversation or even a daily reading habit. It can be furthered through cultural or historical enrichment, and it can be boosted through activities such as art or other ways to express creativity.



Kansas City Public Library. Photo by Tim Samoff.

REIMAGINING TRADITIONAL INSTITUTIONS TO PROMOTE HEALTH AND WELLNESS

Partners for Livable Communities has found that traditional institutions, already embedded in many communities, can over time take on new roles of social service and economic development. As such, they become new resources for a caring community, supporting strategies that improve the health of a community.

Examples of civic institutions that can help create healthy communities

- Academic Institutions
- Arts and Culture Organizations
- Botanical Gardens
- Community Development Corporations
- Community Foundations
- Community Gardens
- Design Organizations
- Faith-Based Institutions
- Historical and Preservation Societies
- Libraries
- Medical Centers
- Military and Veteran Facilities
- Museums
- Parks
- Performing Arts Organizations
- Public Markets
- Sports Organizations
- Volunteer Organizations
- Wildlife Institutions, Zoos and Aquariums

Many of these institutions are anchors in the physical setting. They provide public space, vibrant architecture, green space, and cultural and historical context for observers. They can help lead residents to less sedentary lifestyles—an issue of special concern for children and older adults who are affected by the growing obesity epidemic.

Many institutions, however, lack connection between their programming and their space, and they may not be sensitive to the specific needs of populations such as older adults, youth, families or immigrants. With help, these institutions see their missions in a larger context in ways that address health and wellness issues.

FOCUS ON AT-RISK YOUTH

American households are changing. One-parent families are as much the norm as the nuclear family. According to the Kids Count Data Center, in 2013, 35 percent of U.S. children (24.6 million) lived in single-parent families. While there was little change in this indicator from the previous year, the percentage of children living in these households has increased by 13 percent since 2000. Three-fourths of these families are headed by mothers. Children growing up in single-parent families typically have access to fewer economic resources than their peers in two-parent families. In 2013, 37 percent of single-parent families had incomes below the poverty line, compared with 9 percent of married couples with children.

Youth do well when their families do well, and families do better when they live in healthy and supportive neighborhoods and communities.

The rapid increase in the number of single-parent households, the concurrent rise of two parents in the workforce, and large educational budget cuts have dramatically decreased the availability of resources and outreach to our nation's youth. At the same time, parents struggle to balance their careers and family life. This places a rising level of pressure on local agencies, institutions and government to improve public policy measures and jumpstart youth and family outreach programs.

It is critical for working parents to know that their children will be safe in a neighborhood and have educational and recreational resources available to them. Cities and localities must examine the design, planning and management of urban communities to meet the special needs of parents and their children.

Youth do well when their families do well, and families do better when they live in healthy and supportive neighborhoods and communities. Cities, and the neighborhoods within them, can be made safer and more accessible to youth by providing parks, recreation centers, performance and exhibition space, museums, libraries and afterschool programs. These centers for learning, creativity and healthy living can provide parenting outreach to build stronger homes and family relationships, as well as provide education and creative programming to teach urban youth lifelong, productive skills.

FOCUS ON DISTRESSED COMMUNITIES, INCLUDING VETERANS

Many of America's urban residents face challenges related to housing, inadequate education, and access to health care, decent-paying jobs, support services and cultural opportunities. Crime, poverty and disinvestment are serious concerns. These distressed communities will remain at risk if nothing is done to boost a sense of place, community pride and neighborhood vitality.

Nowhere is it more important to create a culture of caring than in distressed communities and in places where people feel isolated or invisible. Distressed neighborhoods are often culturally rich with diverse assets containing ties to traditions, foreign countries, family and cultural heritage. Why not use these community assets to improve the quality of life in poverty-stricken cities and neighborhoods?

Nowhere is it more important to create a culture of caring than in distressed communities and in places where people feel isolated or invisible.

Anchor institutions in or adjacent to under-resourced communities can create stepping stones to a more prosperous economic state. For example, development of affordable housing, after school programs, museum- and library-based arts programs and workforce training are just a few of the solutions to the decades-old issues faced by poor communities. Physical improvements, like the addition of community gardens or green space, can provide a stimulus for cultural interaction, workforce development and community pride. Arts organizations can promote community dialogue and provide technical support to eliminate barriers placed

on communities by discriminatory practices.

The Asset-Based Community Development Institute (ABCD)—part of the Institute of Policy Research at Northwestern University—has developed a process that places community assets as the key foundation to community revitalization. Communities can reimagine and reinvent their futures by utilizing the skills of local residents, the power of local associations, the resources of public, private and nonprofit institutions and physical and economic resources.

Learn more about The Asset-Based Community Development Institute at www.abcdinstitute.org.



CREATING A COHESIVE, HEALTHY COMMUNITY: THE ARTS AT MARKS GARAGE

As part of an effort to create a cohesive, healthy community with viable economic growth, The ARTS at Marks Garage (Marks), the Hawai'i Arts Alliance (the Alliance) and its community partners worked with Honolulu's Chinatown residents to implement an arts-health campaign called Healthy-Bound Chinatown.

From 2008 to 2009, the Healthy-Bound Chinatown campaign, which focused on food and health issues, ultimately helped improve internal community attitudes about Chinatown from the inside-out. Its programs gave health specialists access to a chronically underserved, low-income, immigrant population, as well as provided residents with greater access to the arts, elected officials and civic engagement between cultural groups.

The ARTS at Marks Garage is Honolulu's only collaborative, nonprofit, artist-run,

multi-cultural and multi-disciplinary community arts center. It attracts 45,000 annual visitors to 12 major exhibits and over 150 public events. Founded in 2001 as a result of a city-county resolution that provided seed funds to establish an incubator arts enterprise program, Marks has emerged as a downtown-Chinatown anchor. Originally established as a collaborative gallery, performance and office space, its existence has helped spearhead the revitalization of the neighborhood. Today, its mission has expanded to transforming its community with the power of the arts and establishing Chinatown as the creative capital of the Pacific. Marks has received major support from the National Endowment for the Arts, The Andy Warhol Foundation and Ford Foundation.

In the early 2000s, there was concern in the Chinatown community about the potential gentrification that might arise from the development of an arts district, along with the potential ensuing rent increases and the displacement of Chinatown businesses. At the time, the Chinatown neighborhood consisted largely of immigrant groups from China, Vietnam, the Philippines, Korea and Japan. Seventy percent of residents received some form of public assistance, and 22 percent earned less than \$10,000 per year. The majority of residents were seen to live in conflict often due to differences in cultural backgrounds. For most, despite efforts to recreate a semblance of life from their home countries, Chinatown had not become their home and those living alongside one another often did not become social neighbors.

Through sustainable community change—focused on enhancing social cohesion, increasing neighborhood pride and providing economic opportunity—the Alliance, Marks and its partners aimed to create a neighborhood better equipped to address external pressures and opportunities expected in the coming years. As part of these efforts, the Healthy-Bound Chinatown arts-health partnership included Marks, The Alliance, EAH Housing, Kalihi-Palama Health Center, Pacific Gateway Center and the Honolulu Culture and Arts District. Together the groups created greater social cohesion and reinforce the sense of neighborhood identity. Each partner organizations was rooted in the community, and together they offered comprehensive human services: housing, health care, jobs and the arts.

The arts-health partnership successfully organized four Healthy-Bound Chinatown potlucks at affordable housing towers. More than 400 people of all ages and backgrounds participated. The potlucks included interactive education tables ranging from immigrant and refugee legal services, health insurance eligibility, pre-natal care, job placement and training, and domestic gardening. Diverse local cultural tastes and aesthetics served as the centerpiece woven through the potlucks and related programs. Participants were entertained by Hawai‘ian music, Tai Chi, Capoeira and Samoan dance. The Honolulu Printmakers of the Honolulu Academy of Arts presented a series of creative programs for Families in the Park on First Fridays and ran a mask-making activity for youth.

For more information, visit www.artsatmarks.com, or contact:

The ARTS at Marks Garage

Attn: Hawaii Academy of Performing Arts

1159 Nu`uanu Avenue

Honolulu, Hawai‘i 96817

808-521-2903

info@artsatmarks.com

PROMOTING FAMILY HEALTH AND WELLNESS: NATIONAL MUSEUM OF MEXICAN ART

The National Museum of Mexican Art's annual Día del Niño Family Festival, rooted in the Mexican tradition of celebrating children, is the nation's largest children's celebration dedicated to promoting healthy living and Chicago's largest free family health and wellness celebration. Each April the Festival serves over 8,000 individuals, some traveling from as far as Indiana and the Quad Cities.

The National Museum of Mexican Art (NMMA) is a first-voice organization, dedicated to empowering the local and national Latino community. The museum insists that the community it represents interpret its own culture. The NMMA has provided free access to all since 1987 and is committed to remaining free and accessible to individuals from all backgrounds.

What NMMA began in 1995 as a children's celebration in observance of the Mexican national holiday, Día del Niño (Day of the Child), has grown to a hallmark event for community health partners to educate and encourage children and their families to exercise and live healthy. As the Mexican population in the U.S. has grown, Día del Niño celebrations have sprung up across the country.

The first community health partner to join the Museum's annual celebration was the Consortium to Lower Obesity in Chicago Children (CLOCC), which saw the Festival as an opportunity to reach a large and growing minority population in the Chicago area. Once the event became an established success, the community partners grew to include the State of Illinois Department of Public Health, over 400 area doctors, health insurance companies and community nonprofit organizations.



Día del Niño. Photo by National Museum of Mexican Art.

Each year in April, the Festival begins with the Día del Niño Family 2.1 mile Health Walk—a two-mile walk starting from the National Museum of Mexican Art and finishing at the University of Illinois at Chicago's Pavilion. There, participants enjoy a free, all-day art, culture, health, nutrition and fitness festival focused on promoting a healthier lifestyle for the entire family. Each year, on-site health workers provide free screenings for diabetes, asthma, high blood pressure and BMI, as well as perform dental exams. On average three out of 10 attendees receive valuable health services. Art activities, provided by Chicago cultural organizations, are designed to engage families in the world of art, culture and healthy lifestyles. The festival's nutrition, physical fitness and interactive games promote exercise through dance, hopscotch, obstacle courses, running, soccer, basketball and baseball; and the music and dance stage keep the crowd energized throughout the day.

For more information, visit www.nationalmuseumofmexicanart.org, or contact:

National Museum of Mexican Art
1852 W. 19th Street
Chicago, Illinois 60608
312-738-1503

APPLYING CULTURAL ASSETS TO COMMUNITY ENGAGEMENT STRATEGIES: QUEENS MUSEUM OF ART

Today, the Queens Museum of Art (QMA) is the marriage of form and function. Expansive, light-filled space houses ambitious exhibitions, forward-thinking educational initiatives and community-minded programming that engages myriad constituencies—residents, tourists, children, artists, individuals with special needs, families, seniors and recent immigrants. Launched in 2008, its Heart of Corona initiative set a national example for institutions applying cultural assets to arts-health collaboration. Through the initiative, the QMA changed its relationship with nearby residents—most of whom did not visit the museum—by providing access to health services. Over time, the museum became a stakeholder in the revitalization of its surrounding community.

Corona, Queens, the neighborhood immediately surrounding the QMA, is a nexus of ethnic diversity. Ever since F. Scott Fitzgerald first immortalized Flushing Meadows in “The Great Gatsby,” the park that houses QMA and the surrounding community have been inextricably linked. The 1939 and 1964 World’s Fairs were held in Flushing Meadows Corona Park, helping to cement the area’s status as a thriving artistic and cultural community.

Since the 1980s, Corona has experienced a major demographic shift, with a tremendous outflow of long-time residents and an influx of recent immigrants to America. In 2008, the population of Corona increased by more than 30 percent from 1980. At this time, QMA discovered its programs served only about one-third of the diversity found just outside its doors. Despite the announcement by Mayor Bloomberg of citywide decreases in crime and unemployment, Corona remained an anomaly. The Corona community faced increasing crime rates as well as issues of illiteracy, public health, neighborhood appearance, lack of identity and a large demographic of underserved residents, many with limited English language proficiency.

Given the need to address some of these challenges as well as make the most of its rich and varied cultural assets, by 2008 the QMA had launched the Corazón de Corona/Heart of Corona initiative which aimed to improve the health of residents, as well as to activate and beautify Corona’s public space, creating a better climate for residents and businesses alike. The initiative was a collaboration of 43 community-based organizations engaged in equitable community development through the use of arts and culture. Heart of Corona included beautification and clean-up projects, publication of “A Healthy Taste of Corona” cookbook, and a series of street celebrations and public art projects spearheaded by collaborations among community-based organizations, health institutions, elected officials and local businesses.

With a high immigrant population and a general lack of resources, many residents suffered from preventable health problems and lacked health insurance. During the initiative’s street festivals, the QMA and its partners provided access to health screenings for nearly 1,400 people, and registered over 1,300 previously unregistered people for free or low-cost health insurance.

QMA published “A Healthy Taste of Corona” cookbook and joined the American Diabetes Association’s city-wide campaign aimed at diabetes prevention in the Latino community. “A Healthy Taste of Corona” cookbook is a bilingual cookbook featuring traditional recipes from a variety of



Art making workshops at Corona Plaza. Photo by Queens Museum of Art.

countries reflected in Corona. By slightly modifying the recipes, the cookbook addressed local health issues such as heart disease and diabetes, while remaining pleasing to both the palate and the body. “A Healthy Taste of Corona” and its accompanying coupons featured discounts on heart-healthy items from participating restaurants. They were distributed free of charge at QMA, local sites and through the health partners.

“A Healthy Taste of Corona” also became the focal point for other programs. In response to state regulations that decreased application time windows for subsidized health care, the cookbook was an incentive for targeted audiences to bring with them documentation, thus increasing the likelihood of timely enrollments. A related art contest encouraged participants to share an educational pamphlet and agreement form with family members and ask them to make positive nutritional and lifestyle choices. All family members who signed the form received a free cookbook to help them on their journey to better health.

For more information, visit www.queensmuseum.org, or contact:
Queens Museum of Art
New York City Building
Flushing Meadows Corona Park
Queens, NY 11368
718-592-9700
info@queensmuseum.org

EXPLORING HUNGER, JUSTICE AND FOOD EQUITY ISSUES: THE HUNGER CYCLE

The Hunger Cycle is a multi-year exploration of the most elemental of needs—hunger. Cornerstone Theater Company’s six-year project launched in 2012, The Hunger Cycle consists of nine world premiere plays made in collaboration with communities across Los Angeles. Through the project, Cornerstone looks at hunger, justice, food equity, urban and rural farming, food addiction, community gardens and related issues.

Cornerstone makes its work with and for community. Founded in 1986 as a traveling ensemble that eventually settled in Los Angeles, Cornerstone Theater Company has since commissioned more than 50 playwrights, produced over 80 new works, trained over 2,000 students in its methodology and worked with tens of thousands of people across the country. The Hunger Cycle engages with communities far and wide—low-income families with little or no access to healthy food options, migrant workers, urban and rural farmers, food distributors, supermarket workers, consumers, food justice activists, and cafeteria and food service industry workers.

Its first of nine plays, “Café Vida” (2012) was a collaboration with Homeboy Industries and Homegirl Café exploring the intersection of food, gang culture and rehabilitation. Started as a jobs program offering alternatives to gang violence in one of the toughest neighborhoods in Los Angeles, Homeboy assists at-risk, recently released and formerly gang-involved youth to become contributing members of their communities. A division of Homeboy Industries, Homegirl Café is a social enterprise assisting at-risk and formerly gang-involved young women and men to become contributing members through training in restaurant service and culinary arts.

“Café Vida” was followed by “SEED: A Weird Act of Faith” (2012)—an examination of the connection between urban and rural farming, and the journey food takes from farm to plate; “Lunch Lady Courage” (2013)—an exploration of the world of cafeteria workers, administrators and students; and “Love on San Pedro” (2013)—a collaboration with New Dramatists, one of the country’s leading playwright centers. In 2016, the culminating play will bring together former Hunger Cycle communities to tell a larger story in “Hunger Cycle Bridge Show.”

Throughout the six-year project, Cornerstone Theater documents and posts online Hunger Stories, stories by individuals about how this issue affects them. Additionally, it hosts Creative Seeds events to bring together artists, activists, thought leaders and community members to further explore issues of hunger, justice and food equity.

For more information, visit cornerstonetheater.org, or contact:

Cornerstone Theater Company
708 Traction Ave
Los Angeles, CA 90013
213-613-1700
info@cornerstonetheater.org



Artists for Humanity teen participants working on their paintings. Photo by Artists for Humanity.

2 | YOUTH AND FAMILY SERVICES

Arts and culture can be used as a building block for a holistic youth education that ranges from academics and jobs skills to social awareness and family ties. Arts and culture can also be effective tools for contributing to family and community wellbeing. Afterschool and weekend arts programs are a safe place for children to gather, meet friends and develop healthy relationships with peers and mentors. Many programs also offer related support services to caregivers and families such as conflict avoidance and parenting classes.

This chapter is written to help individuals and organizations understand that an arts and culture strategy is a school-to-work strategy, a youth development strategy and an economic enterprise strategy. Arts and culture are not indulgences but rather mighty allies in the complex community building process. This chapter focuses on research-based considerations for youth-based arts programming, and concludes with four best practices of youth and family-focused arts and culture initiatives:

- Providing Youth with Paid Arts Employment: Artists For Humanity
- Cultivating the Artistic Expression of Women and Other Unheard Voices: BRAVA! For Women in the Arts
- Collaborating with the Arts Community and Schools: The Community/Schools Partnership for the Arts
- Building a Youth-Powered, Sustainable Food System: The Food Project

Arts Emerge as Distinct

Brice Heath's research found that youth in arts programs are:

- 31 percent more likely to say that they plan to continue education after high school
- 25 percent more likely to say they felt satisfied with themselves
- 23 percent more likely to say they could do things as well as most other people
- 23 percent more likely to feel they could make plans and successfully work from them
- 200 percent more likely to win an award for academic achievement
- 800 percent more likely to receive a community service award

FILLING NON-SCHOOL HOURS WITH ARTS ACTIVITIES

Studies estimate that 40 percent of a student’s waking hours are discretionary—not committed to other activities such as school, homework, meals, chores or working for pay.¹ Statistics across the country bear evidence that this time is not spent productively, reporting that youth are most likely to commit a crime in the hours immediately following school than any other time of the day.

Given the data, it is understandable that many communities view youth as a problem that needs to be remedied rather than as a resource. Based on this premise, community leaders and youth workers often try to plan activities to keep youth occupied. One of the faults of this method is that activities are planned for youth and not by youth.

But the problem is not simply that youth are unoccupied. Recreational programs that strive only to fill these crucial hours with activity, or that fail to view youth as resources, miss a vital opportunity to teach job skills, responsibility and community participation.

One of the more effective means of producing a non-school, youth-development programs is to incorporate the arts into programming. A team of researchers from Stanford University led by Shirley Brice Heath completed a decade of research (1987-1997) on youth development in the non-school hours.² The study looked at 120 community-based organizations in 34 urban and rural areas with 30,000 young people. The chosen organizations all worked in poor neighborhoods and were either athletic/academic, community service or arts-based organizations. In its initial seven years, researchers gave no particular attention to those organizations that featured the arts. Only when analysis of the data indicated unique patterns among the youth did the study turn special attention to the ways that the arts worked for learning. The researchers then asked whether environments organized around the arts are uniquely suited to draw youth through key cognitive, linguistic and socio-relational opportunities for development.

As noted in other studies³, the arts, in comparison with other activities, intensify the characteristics of effective learning environments. The arts:

- Expose young people to a greater range, degree and frequency of risk
- Provide an opportunity for the development of individual identity within a group
- Ask members to suspend doubt, deal with intense emotions and explore vulnerabilities
- Demand that young people take a high level of responsibility for risks and consequences taken in performances because an audience will see their work
- Require motivation, commitment, persistence, planning, rule setting and discipline together with perpetual self-monitoring and flexibility
- Keep minds attentive to the present activity while looking forward to future problems, responses and possibilities

ArtShow

Shirley Brice Heath’s 1999 video documentary, “ArtShow,” illustrates how four youth-based arts organizations foster youth development and build transferable life skills. Her research has influenced numerous museums in modern economies to shift their emphasis on learning for young people from one-time visits through school field trips to open enrollment in on-going laboratories, studios and curating sessions. With community theatres and musical performance groups, she has stimulated innovative means of linking large cultural organizations with under-represented communities through active participation rather than passive spectatorship.

To purchase the documentary video “ArtShow” or its resource guide “ArtShow: Youth and Community Development,” visit www.livable.org.

GIVING AN ACADEMIC EDGE

“The Arts and Achievement in At-Risk Youth”

This study by the National Endowment for the Arts uses four separate longitudinal studies (three from the U.S. Department of Education) to track children, teenagers and young adults who had high or low levels of arts engagement in or out of school. Activities included coursework in music, dance, theater or the visual arts; out-of-school arts lessons; or membership, participation and leadership in arts organizations and activities, such as band or theater.

Download “The Arts and Achievement in At-Risk Youth” at www.arts.gov.

The three Rs refers to the centuries-old foundations of a basic skills-oriented education program within schools: reading, writing and arithmetic. Today, some educators refer to the arts as the fourth R. Evidence is mounting linking the arts to basic learning. Drawing helps writing. Music and poetry make facts memorable. Drama brings history to life. Creative movements make processes understandable.

Sometimes a student who does not do well in traditional academics excels when offered an arts experience. According to a 2012 National Endowment for the Arts report, “The Arts and Achievement in At-Risk Youth,” at-risk, low socioeconomic status students who have access to the arts in or out of school also tend to have better academic results, better workforce opportunities and more civic engagement.

Teenagers and young adults of low socioeconomic status (SES) who have a history of in-depth arts involvement (“high arts”) show better academic outcomes than their peers with less arts involvement (“low arts”). They earn better grades and have higher rates of college enrollment and attainment, according to “The Arts and Achievement in At-Risk Youth.” Additionally, when it comes to participating in extracurricular activities in high school, high-arts, low-SES students are much more likely also to take part in intramural and interscholastic sports, as well as academic honor societies, and school yearbook or

newspaper—often at nearly twice or three times the rate of their low-arts peers.⁴

- Students who had arts-rich experiences in high school were 10 percent more likely to complete a high school calculus course than their low-SES peers with low-arts exposure (33 percent versus 23 percent).⁵
- High-arts, low-SES students in the eighth grade were more likely to have planned to earn a bachelor’s degree (74 percent) than were all students (71 percent) or low-arts, low-SES students (43 percent).⁶
- High-arts, low-SES students were 15 percent more likely to enroll in a highly or moderately selective four-year college than low-arts, low-SES students (41 percent versus 26 percent).⁷
- Students with access to the arts in high school were three times more likely than students who lacked those experiences to earn a bachelor’s degree (17 percent versus five percent).⁸

BUILDING SELF-ESTEEM AND CIVIC ENGAGEMENT

The arts teach youth the value of discipline and teamwork. The arts help youth learn more about themselves and others. The arts allow kids to take “safe risks” and to develop a positive image of themselves.

Additionally, youth arts programs can have a goal to teach youth about the dangers of substance abuse, gangs, dropping out of school, teen pregnancy, or how to avoid or mediate conflict. Others provide assistance with homework, working toward a GED, job and college counseling, and job training. Still

others stress learning entrepreneurial skills and involve young people in how to manage and grow a business. Overall, the arts can make an enormous contribution in helping young people respect themselves and others, as well as in developing self-discipline.

Likewise, young adults, from both low and high socioeconomic backgrounds, who had intensive arts experiences in high school are more likely to show civic-minded behavior, with comparatively high levels of volunteering, voting and engagement with local or school politics.⁹

- High-arts, low-SES eighth graders were more likely to read a newspaper at least once a week (73 percent) compared to their low-arts peers (44 percent).¹⁰
- High-arts, low-SES young adults reported higher volunteer rates (47 percent) than both their high- and low-SES peers with less arts involvement (43 and 26 percent respectively).¹¹
- High-arts, low-SES young adults voted in the 2004 national election at a rate of 45 percent, compared to 31 percent of their low-arts peers.¹²

PREPARING YOUTH FOR JOBS IN THE NEW ECONOMY

“Arts & Economic Prosperity IV”

“Arts & Economic Prosperity IV” is a comprehensive study of the nonprofit arts and culture industry’s impact on the economy—providing the quantifiable economic impact of nonprofit arts and culture organizations and their audiences by using findings from 182 regions.

Download “Arts & Economic Prosperity IV” at www.americansforthearts.org.

By all accounts the key characteristic of success in the new economy is creativity and innovation. Creativity stimulates the heart of America’s exports—the goods that bring the highest trade balance are those that can be copyrighted—films, television programs, sound recordings, books and software. Involvement in arts programs requires students to use their creative abilities and to strengthen them. Creative thinking, once learned early, lasts a lifetime.

Every day, more than 100,000 nonprofit arts and culture organizations act as economic drivers—creating an industry that supports jobs, generates government revenue, and is the cornerstone of our tourism industry—according to “Arts & Economic Prosperity IV,” a study by Americans for the Arts.

The study finds that the arts and culture industry generates more than \$135 billion of economic activity nationally—\$61 billion by the nation’s nonprofit arts and culture organizations in addition to \$74 billion in event-related expenditures by their audiences. This economic activity supports more than four million full-time jobs and generates more than \$86 billion in resident household income. The arts and culture industry also generates more than \$22 billion in revenue to local, state and federal governments every year.

There is a marked difference between the career aspirations of young adults with and without arts backgrounds.

- High-arts, low-SES college students had the highest rates of choosing a major that aligns with a professional career, such as accounting, education, nursing or social sciences (30 percent), compared to their low-arts peers (14 percent).¹³
- Half of all low-SES adults with arts-rich backgrounds expected to work in a professional career (such as law, medicine, education or management), compared to only 21 percent of low-arts, low-SES young adults.¹⁴

GOLDEN NUGGETS FOR ARTS IN YOUTH DEVELOPMENT: A CHECKLIST FOR ARTS IN YOUTH DEVELOPMENT

PUT YOUTH IN CHARGE

- Youth can join in decision making, planning and carrying out programs
- Little things add up—small tasks and responsibilities aid in development
- Keep track of the skills that youth in charge are practicing

BUILD SELF-ESTEEM

- Set up youth for successes early on
- Use an age-appropriate curriculum
- Arrange a public display or public event for the program's end

INVOLVE FAMILIES

- Give parents a role in creating and running projects
- Show families what their youth can do
- Send arts products home, and bring parents in to see the work of youth

TEACH CREATIVELY (OR, TAKE RISKS IN TEACHING)

- Use innovative teaching methods
- Make it anything but school-like

PROVIDE A SAFE HAVEN

- Give youth a place and time to be with caring peers and adults
- Teach basic skills and other skills youth want
- Offer support services for health and safety

START SMALL

- Be strategic—start with doable projects that can succeed
- Grow bigger, better and broader from there

START WITH THE FAMILIAR

- Build on what young people already value
- Use art, music and sports as a “hook” to bring in youth
- Keep youth tuned in by letting them pick project ideas



Mural created at Bartlett Yards. Photo by Artists For Humanity.

PROVIDING YOUTH WITH PAID ARTS EMPLOYMENT: ARTISTS FOR HUMANITY

Founded in 1991, Artists For Humanity (AFH) began as an entrepreneurial venture that produced and marketed large-scale collaborative paintings to Boston’s business community. Today, it remains a haven for Boston teens who explore and express their creative abilities, identify continuing education possibilities and dispel the myth that the larger world is closed to them. Significantly, the combined experiences and skills gained at AFH exemplify those identified by the Partnership for 21st Century Skills—creativity, media, collaboration, technology, critical-thinking, problem-solving and STEM concepts—as necessary for academic, career and life success.

In 1990, Susan Rodgerson—artist, teacher and entrepreneur—felt the need to address the lack of arts experiences within the Boston Public School system. Her vision was to inspire inner-city middle schoolers to engage in the creative process through visual arts. The intent was to communicate their experiences to the larger world, thereby empowering them and educating their community. Together with six talented and dedicated young people, inspired by this venture and driven to succeed, these collaborations continued and they co-founded Artists For Humanity.

Today, Artists For Humanity’s mission is to bridge economic, racial and social divisions by providing under-resourced youth with the keys to self-sufficiency through paid arts employment. Teens learn entrepreneurship and are paid for their own creative production.

At the heart of Artists for Humanity (AFH) is the belief that skills equal power and opportunity. Its four goals are to provide urban teens with:

- A safe meaningful place where they are respected for their contributions and develop mentoring relationships
- An opportunity to have a voice through exhibitions, commercial services and public presentations
- The respect and responsibility of paid employment that promotes self-esteem and financial accountability
- Educational experiences and support that encourage academic achievement

AFH's central program, the Youth Arts Enterprise, employs 250 Boston teens annually in part-time work. Following a paid apprenticeship model, AFH partners teens, with little or no experience, with professional artists and designers; 70 percent participate for more than one year. Youth and mentors collaborate on innovative projects from video animation to engineering bike racks.



Josh and Nico, two teen-sculptors, creating medallions for a decorative mobile. Photo by Artists For Humanity.

Youth learn in fully-equipped, staffed studios in graphic design/motion graphics, painting/murals, photography, screen printing, sculpture/3D design, video and web design. A small group studio structure—seven to 12 teens and an artist mentor who provides one-on-one tutelage—enables the mentor to introduce concepts, discuss the work's direction, give constructive advice and ensure participants are working to their potential.

Through commissioned projects, apprentices are directly involved in client negotiations and meetings, giving them an important introduction to the professional world. Teens participate in planning, product development and marketing of projects. In the process of crafting a product that responds to client needs and functioning as team members, teens have positive and encouraging interactions with adults who value their work and appreciate their contributions.

AFH further prepares teens for today's global knowledge-based economy by ensuring they have access to computer literacy, digital media, STEM concepts and advanced technological training.

For more information, visit www.afhboston.org, or contact:

Artists For Humanity
EpiCenter
100 West 2nd. Street
South Boston, MA 02127
617-268-7620

CULTIVATING THE ARTISTIC EXPRESSION OF WOMEN AND OTHER UNHEARD VOICES: BRAVA! FOR WOMEN IN THE ARTS

BRAVA! For Women in the Arts, a San Francisco-based professional arts organization, produces, presents and cultivates the artistic expression of women, people of color, youth, LGBTQ and other unheard voices. BRAVA was created to give voice to the unspoken realities of women's lives through the creation of new theater works.

In 1986, Ellen Gavin and an eclectic and talented group of 75 women artists met at Galería de la Raza in San Francisco's Mission District with the intention creating new theater works to bring attention to the unspoken realities of women's lives. These artists first expressed their creative passion by producing a black lesbian event at the African American Art & Culture Complex, followed by a women's writing showcase. In the midst of these two projects, BRAVA! For Women in the Arts was founded.

Over the next 21 years, under the executive and artistic directorship of Ellen Gavin, BRAVA produced many world and West Coast premieres by some of the most vibrant playwrights and musicians—always with an eye to the feminist, the culturally diverse and the provocative.

To expand its mission, in 1996 BRAVA established the Brava Theater Center in an historic Mission District building that once housed the York Theatre. Since then, Brava Theater Center has become synonymous with thought-provoking shows that spotlight artists from around the Bay Area—and beyond.

The Brava Theater Center provides affordable and accessible space for artistic production for both emerging artists and artists who have enjoyed long careers. The theater was built in 1926 as a vaudeville and movie house on the vibrant lower 24th Street Corridor. Following its purchase and a \$3 million renovation, it is comprised of a 360-seat main stage with world-class lighting and sound, a 60-seat second stage that doubles as a rehearsal studio, and a contemporary lobby and gallery showcasing visual art.

BRAVA participants have included prominent San Francisco feminists, community leaders, activists and artists—Cherrie Moraga, Amy Mueller, Jewelle Gomez and Ellen Sebastian Chang. BRAVA has produced award-winning premieres by Diana Son, Eve Ensler, Debbie Swisher, Reno, Cherylene Lee, Suzan-Lori Parks, Culture Clash, Joan Holden, Anne Galjour, Elizabeth Summers, Kate Rigg, Dan Guerrero and Mabou Mines, as well as works by internationally known playwrights like Jesusa Rodriguez and Liliana Felipe of Mexico, Jorge Drexler of Uruguay, and Ojos de Brujo and Ismael Serrano of Spain. World-class artists featured on BRAVA's stage include Ritchie Havens, Lesley Gore, Janis Ian, Suzanne Westenhoefer, Sandra Bernhardt, Coleman Barks, Kate Clinton, Bill Santiago, Will Durst, Trios Los Panchos, Lila Downs, Astrid Hadad, Ely Guerra and Liliana Felipe.

For more information, visit www.brava.org, or contact:

BRAVA! For Women in the Arts

2781 24th Street

San Francisco, CA 94110

415-641-7657

info@brava.org

COLLABORATING WITH THE ARTS COMMUNITY AND SCHOOLS: THE COMMUNITY/SCHOOLS PARTNERSHIP FOR THE ARTS

The Community/Schools Partnership for the Arts (C/SPA)—an independent advisory committee to the superintendent of Sarasota County Schools—is a unique partnership between the Arts and Cultural Alliance of Sarasota County and the Sarasota Public School District in Florida. Comprised of school and district administrators, teachers, parents, students, venue education directors and community arts education advocates, C/SPA is volunteer organization that serves all of the county’s public school students. C/SPA represents exemplary cooperation between leaders in the school district and fine arts community to support and improve arts education in the county. It is one of the few groups in the nation involved in such a large and successful partnership between the community and school district.



Sarasota County Schools music room. Photo by Community/Schools Partnership for the Arts.

Established in 1996 in response to the lack of arts funding in schools, C/SPA has since expanded arts education for all students, secured funding for new programs and equipment, developed new arts education programs and created positions for additional arts teachers. In 2002, the Arts Education Partnership nationally recognized C/SPA for its outstanding collaborative relationship between the arts community and the school district. In 2004, the Sarasota County School Board was one of two school boards recognized by the Kennedy Center Alliance for the Arts and the National School Boards Association.

C/SPA envisions every student participating in a quality arts program taught through a balanced curriculum based on national standards and with school and community collaboration. Its long-term goals are to advance the knowledge and strategies of arts education, encourage continuous learning and promote dialogue about arts education in schools and the community. The committee provides leadership in the continual development, implementation and celebration of arts education.

C/SPA’S GOALS

- Develop and implement curricula in five art forms: dance, media, music, theatre and visual arts
- Infuse the arts into all facets of school life and into all subjects
- Develop and implement innovative programs, including visual and performing arts magnet programs, to enhance standards-based courses and expand the range of experiences available to students and teachers
- Systematically assess student learning in the arts and regularly evaluate arts education programs
- Recruit, hire and retain highly qualified, certified arts teachers in all arts forms
- Provide regular professional development so that teachers can help their students meet National and Sunshine State Standards in the arts
- Address needs and resources for arts education in district planning, budgeting and communication processes
- Provide equitable and adequate human, financial and instructional resources, facilities, equipment and supplies for education in all five art forms
- Communicate within the school district, the community, the state and the nation regarding arts education in Sarasota County and its effects

C/SPA'S TOP 10 PRIORITIES

- **Access:** ensuring that every child has access to sequential dance, media arts, music, theatre and visual art instruction at his/her level of achievement
- **Equity:** ensuring that all students, regardless of their learning challenges, enjoy the same opportunities in arts education
- **Resources:** locating and encouraging new sources of funding and monitoring distribution of school and community arts education resources
- **Quality:** ensuring that all arts education courses are taught by qualified, certified arts educators
- **Content:** creating and maintaining excellence in arts education curricula and assessments, as well as aligning community arts programs with school district curricula
- **Innovation:** ensuring that teachers are aware of and utilizing the latest techniques and encouraging their students' originality
- **Literacy:** ensuring that every child is literate in the arts, as well as all subjects
- **Recognition:** ensuring that the district is recognized for its outstanding collaborations and that students, teachers and community arts supporters have opportunities for celebrating their achievements
- **Communication:** teaching the community at large the importance of supporting a world-class, balanced education for its students
- **Continuous Progress:** monitoring arts education programs to ensure positive movement in all of these areas every year

For more information, visit www.sarasotacountyschools.net, or contact:

Community/Schools Partnership for the Arts

Sarasota County Schools

1960 Landings Blvd.

Sarasota, Florida 34231

941-927-9000



Jazz, fashion and food marked the third annual Jazz Under Glass at the Dudley Greenhouse. Photo by The Food Project.

BUILDING A YOUTH-POWERED, SUSTAINABLE FOOD SYSTEM: THE FOOD PROJECT

Since 1991, The Food Project has built a national model of engaging young people in personal and social change through sustainable agriculture. Its mission is to grow a thoughtful and productive community of youth and adults from diverse backgrounds who work together to build a sustainable food system. Each year, The Food Project works with 120 teenagers and thousands of volunteers to farm 40 acres in eastern Massachusetts in the towns and cities of Beverly, Boston, Lincoln and Lynn.

Its hallmark is its focus on identifying and transforming a new generation of leaders by placing teens in increasingly responsible roles, with deeply meaningful work. The Food Project's nationally recognized approaches to youth development combine agriculture, enterprise and service to create a rigorous, practical and integrated experience. Teenagers from Greater Boston and the North Shore of eastern Massachusetts cultivate the urban and suburban farmland, participate in workshops, work with local hunger relief organizations, lead volunteers in the fields and endeavor to expand community food access.

All participants are introduced through the Seed Crew. For seven weeks, youth work on the farms and serve their communities by distributing produce at reduced-price farmers markets and hunger relief

organizations. Participation in these distribution streams gives youth valuable job experiences and a personal connection to the food system and issues of food justice. On completing Seed Crew, youth can continue through the Dirt Crew and Root Crew programs.

Dirt Crew participants spend Saturdays and weekend afternoons expanding on their knowledge of sustainable agriculture and food justice. They also build public speaking and job readiness skills. Participants in the Root Crew put their knowledge into action by partnering with staff and community members to engage in hands-on projects that further the mission.

In recruiting for all of its youth programs, The Food Project brings together a diverse group of youth and adults to cultivate mutual understanding across geographic, socioeconomic and racial boundaries. Youth are not simply enrolled in an enrichment program; they work hard, learn important lessons and have fun together. All youth are paid for their work; earning a paycheck instills in them a sense of responsibility while providing an economic support and incentive.

Through these youth development approaches, teenagers have opportunities for deep and sustained learning. As they move through the Seed, Dirt and Root Crews, they are given more responsibility and presented with greater challenges. As they grow, they take on roles that prepare them to become the next generation of leaders in the food movement or any chosen field.

The Food Project strives to inspire and support others to create change in their own communities. The farms produce over a quarter-million pounds of food without chemical fertilizers or pesticides and donate thousands of pounds of produce to local hunger relief organizations. Locally, The Food Project promotes access to fresh, affordable produce by building raised-bed gardens for residents and organizations, offering garden-based educational programming and providing opportunities for people to use SNAP/ EBT benefits to purchase fresh food.

The Food Project also works as a resource center for organizations and individuals worldwide. Even projects unrelated to farming can draw on its methods for building inspired, diverse and productive youth communities. It provides unique capacity building for organizations and educators who learn from its expertise through materials, youth training and professional development opportunities.

For more information, visit www.thefoodproject.org, or contact:

The Food Project
10 Lewis Street
Lincoln, Massachusetts 01773
781-259-8621
info@thefoodproject.org



Teen programming at THE POINT CDC promotes active healing and is mission-driven, transformative, asset-based and leadership bound. Photo by THE POINT Community Development Corporation.

SPECIAL FOCUS | BUILDING THE ADULT WORKFORCE, BUILDING TALENT

Investing in human capital is the first step to creating a creative economy. Labor has always been an important factor in urban economic development. Studies of business location decisions have consistently shown that labor force quality is one of the top factors in the decision of where to locate or expand. Since the mid-1980s recognition emerged that the labor factor was transforming into “human capital” and becoming much more central to economic development, both locally and nationally.

This special focus highlights the role of arts in preparing youth for careers in a globally competitive workforce. It concludes with four best practices of communities that are fostering 21st century job skills through creativity and innovation:

- Creating a Paid Arts Internship Program: Los Angeles County Arts Commission Arts Internship Program
- A Small STEM School with a Big Footprint: Metro Early College High School
- Using Asset-Based Community Development: THE POINT Community Development Corporation
- Strengthening Youth and Communities through Art: YAYA Inc.

THE ARTS AND WORKFORCE DEVELOPMENT

Today, the Partnership for 21st Century Skills (P21) serves as a catalyst to position 21st century readiness at the center of America’s education system. The coalition—which includes organizations such as the U.S. Department of Education, Apple, Microsoft and the National Education Association—has found a profound gap between the knowledge and skills most students learn in school and those needed in today’s communities and workplaces. To prepare U.S. students for career challenges and a globally competitive workforce, educators must fuse the traditional 3Rs—reading, writing and arithmetic—with the learning and innovation skills found in the 4Cs:

- Critical thinking and problem solving
- Communication
- Collaboration
- Creativity and innovation

Arts promote habits that translate to success in the workplace: curiosity, imagination, creativity and evaluation skills, according to P21. Workers who possess these skills can better tolerate ambiguity, explore new realms of possibility, express their own thoughts and feelings and understand the perspectives of others.¹⁵

Arts also provide one alternative for states looking to build the workforce of tomorrow. A 2002 National Governors Association report “The Impact of Arts Education on Workforce Preparation” found that the arts can provide effective learning opportunities to the general student population, yielding increased academic performance, reduced absenteeism and better skill-building.¹⁶ The report found that involvement in the arts is one avenue by which at-risk youth can acquire the various competencies necessary to become economically self-sufficient over the long term, rather than becoming a financial strain on their states and communities. For at-risk youth, the arts contribute to lower recidivism rates, increased self-esteem, the acquisition of job skills, and the development of much needed creative thinking, problem solving and communications skills.¹⁷

Business leaders and visionary thinkers concerned about preparation of students for the future know that the ability to be creative—a key 21st Century Skill—is native to the arts and is one of the primary processes learned through arts education.

—Partnership for 21st Century Skills

TODAY’S BUSINESS AND INTEGRATED ARTS EDUCATION

In one study, “Getting Past Either-Or” more than half of business executives believed that imagination and creativity are important skills. However, fewer than half believed that schools were doing well in integrating core STEM courses with arts education to produce creativity in students.¹⁸ Business leaders are mired in an “either-or” mindset regarding education that can prove to be a barrier to flexibility and innovation in both K-12 education goals and delivery.

The study found that the business appetite for speaking out on arts in education is currently modest because the awareness efforts of the business community during the previous 20 years focused on the dearth of workers in the science, technology, engineering and mathematics professions. Thus, producing a greater number of STEM graduates has become the business mantra, and arts education has not been regarded as integral to that agenda.

However, there is an interest among business leaders in strengthening the capacity of schools to improve innovative thinking and creativity. An appealing option is integrated arts education, where art is interwoven into regular classroom instruction in a way that promotes imaginative thinking while still providing a solid base of educational instruction in STEM disciplines.¹⁹ Actual integrated arts education is difficult to fully appreciate, sell and ultimately implement, but it is being done in many communities and with business support.

CREATING A PAID ARTS INTERNSHIP PROGRAM: LOS ANGELES COUNTY ARTS COMMISSION ARTS INTERNSHIP PROGRAM

In the Los Angeles County region, one of seven jobs is in the creative economy. To assist arts organizations in developing future arts leaders, the LA County Board of Supervisors began the county-wide Arts Internship Program for currently enrolled LA undergraduates. The Los Angeles County Arts Commission program, combined with its companion Getty Multicultural Undergraduate Internship Program, make up the largest paid arts internship program in the United States.

Established in 2000, the County program aims to provide undergraduates with meaningful on-the-job training and work experience in nonprofit arts organizations. Through their experience, students develop a deeper understanding of arts administration and the role of the arts in communities, as well as gain “real life” business skills useful to their future careers.

The County’s Arts Internship Program is a companion to the Getty Multicultural Undergraduate Internship program, which provides internships to museums and visual arts organizations. Support from the Getty Foundation provides funding for the educational program components of the County’s program. Combined, the Getty and County programs continue to provide the largest paid arts internship program in the United States, employing more than 190 undergraduate interns in arts organizations across LA County during the summer of 2013.

In 2015, organizations that hire a summer intern through the County program will receive grants of \$2,500 to \$4,000, depending on their budgets, to pay interns who earn \$10 per hour (\$400 per week). To support the internships, Los Angeles County Arts Commission, on behalf of the County, will give grants totaling \$514,000 to fund 126 internships.

During 10-week summer internships, participating organizations—which range from nonprofit performing, presenting, literary and municipal arts organizations—gain help with special or seasonal projects. Participating organizations also play an important role in developing potential new leaders and advocates, who may go on to pursue careers in arts administration or take on board or volunteer responsibilities.

The County program is managed by the Los Angeles County Arts Commission, which aims to foster excellence, diversity, vitality, understanding and accessibility of the arts. The commission provides leadership in the county’s cultural services, including information and resources for the community, artists, educators, arts organizations and municipalities.

Its companion program, the Getty Multicultural Undergraduate Internship program was founded by the Getty Foundation in 1993. The Getty program was created to support LA’s undergraduates from cultural backgrounds traditionally underrepresented in the arts. Since its founding, 150 local arts institutions, as well as the Getty Center and the Getty Villa, have hosted more than 2,900 interns.

For more information visit www.lacountyarts.org/internship.html, or contact:

Los Angeles County Arts Commission
1055 Wilshire Boulevard, Suite 800
Los Angeles, CA 90017
213-202-3981
internship@arts.lacountyarts.gov

A SMALL STEM SCHOOL WITH A BIG FOOTPRINT: METRO EARLY COLLEGE HIGH SCHOOL

The Metro Early College High School (Metro) provides a small and intellectually vibrant learning community for students preparing to work in a connected world where science, technology, engineering and mathematics (STEM) are vitally important. Established in 2006, Metro was born out of the desire of Ohio State University and Battelle Memorial Institute—a private, nonprofit applied science and technology development company in Columbus, Ohio—to create a “small” STEM school with a “big footprint.”

Metro is the platform school for The Ohio STEM Learning Network (OSLN), and was the first higher education (The Ohio State University), business (Battelle Memorial Institute), and K-12 partnership for STEM learning in Ohio. Metro has a holistic approach—focusing on cognitive, social, emotional and physical development through experiential learning, service learning and family and community support. Each family is an integral component of Metro’s decision-making process—called STEMocracy.

Guided by the “Ten Common Principles of the Coalition of Essential Schools,” Metro is a pioneer in a movement that is inspiring high school redesign across the nation. The Ten Common Principles are:

1. The school’s central intellectual purpose is helping students to use their minds well.
2. An essential body of knowledge, skills and dispositions will be identified for student mastery.
3. The school’s goals apply to all students.
4. The school will be highly personalized.
5. A governing practical metaphor will be “student-as-worker, teacher-as-coach.”
6. Teaching and learning will be documented by student performance on real tasks.
7. The tone of the school will be one of trust and decency.
8. The principal and teachers will act as generalists first and specialists second.
9. Resources will be modest and therefore positioned toward teaching and learning.
10. The school will emphasize democratic, fair and equitable practices.

At Metro, juniors typically participate in year-long experiences known as learning centers, which bridge high school and college-level coursework (taught by college faculty with support from high school teachers). As part of each experience, students complete at least two high school classes and two college classes as well as a culminating capstone research project, which introduces them to college-level research. Students receive college coursework while participating in their learning centers. Students also apply coursework in an authentic setting. For example, design students participate in the annual FIRST Robotics competition where they design, build, wire and program a large robot.

Metro offers learning centers in various fields, with experiences titled:

- Design is an engineering experience
- Bodies is biology/medicine based
- Growth is botanical/agriculturally based
- Energy is environmental/policy based



Students studying kinetic and potential energy using photo gates to measure the movement of a car. Photo by Metro Early College High School.

Capstone research projects and internships are completed in collaboration with professionals and leaders in their fields of study, and they provide students with opportunities to make incredible connections, play a role in cutting-edge research, and may lead to possible paid positions or extended internships.

Another Metro program, Early College Experiences (ECE) provides hands-on opportunities for juniors and seniors to earn high school credits for certain subjects, participate in internships and take college coursework. ECE exposes students to a college-level workload with the added benefit of teachers to scaffold the process.

For more information, visit www.themetroschool.org, or contact:
Metro Early College High School
1929 Kenny Road
Columbus, OH 43210
614-259-6639



THE POINT provides young Bronx-based poets the chance to learn how to express themselves through hip hop workshops. Photo by Iva Radivojovic.

USING ASSET-BASED COMMUNITY DEVELOPMENT: THE POINT COMMUNITY DEVELOPMENT CORPORATION

The South Bronx has been an exporter of art forms, such as salsa, merengue, hip hop, breakdancing and graffiti, that have shaped global culture. However, at 35 percent, the South Bronx also has the highest percentage in New York City of youth who lack a connection to work or school. In the South Bronx's Hunts Point community, THE POINT Community Development Corporation is a nationally recognized nonprofit using asset-based community development to support the area's youth, as well as its cultural and economic revitalization.

In a community still traditionally defined in terms of its poverty, crime rate, poor schools and substandard housing, THE POINT works with its neighbors to celebrate its life and art. Among scholars, academics and think tanks, THE POINT has garnered a reputation as a successful organization transforming an area with community involvement. Among Hunts Point residents, it has become a celebrated destination, known especially as a wonderful place for children to learn and grow.

Hunts Point remains a low-income community where currently two-thirds of residents are Hispanic and more than one-quarter are African-American, and nearly 40 percent of residents live below the poverty line. Responding to a community in crisis, THE POINT opened in 1994 when Hunts Point was facing declining investment and tarnished morale. Since its inception, the organization has bolstered residents' endeavors through arts, environmental and business-oriented services and contributed to the area's resurgence in arts and culture.

THE POINT uses the lens of environmental justice, youth development and arts and culture to engage individuals in the effort to create a more livable community and generate economic opportunity. Since 1997, THE POINT has been at the forefront of an organizing, advocacy and public information campaign

aimed at developing open space in the Bronx and public access to the waterfront. It is actively involved in attracting visitors and discretionary income to Hunts Point through its community development programs.

THE POINT embraces the belief that South Bronx residents, especially youth, have the inherent vision and ability to transform their neighborhoods. In 2008, THE POINT affirmed its “Theory of Change” to be: “People in the community create the community in which they want to live.” This affirmation and the asset-based community development approach remain the guiding principles behind all programming.

THE POINT’s youth programs are founded on “Transformative Philosophy,” a framework defined by the Ford Foundation report “Urban Youth Programs in America” as: “the integration of opportunities through programming for positive change outcomes at both the individual and community level.” At-risk children and teens are not bundles of problems—they are wellsprings of solutions.

THE POINT’s youth development program offers afterschool and summer programming for 500 youth in first through twelfth grade. Through justice-based arts and service learning activities, the Arts and Advocacy youth program aims to support the academic and pre-professional, artistic and positive social development of youth and engage them as leaders in sustainable community development. THE POINT’s youth programs have been recognized with the National Arts and Humanities’ Coming Up Taller award.

Featuring live performance, exhibitions, public art projects and community workshops, THE POINT’s arts and cultural programs are dedicated to the cultivation and preservation of South Bronx culture and making the arts economically and geographically accessible to Hunts Point residents.

For more information, visit www.thepoint.org, or contact:

THE POINT CDC
940 Garrison Avenue
Bronx, NY 10474
718-542-4139



Visiting artist Hiroshi Yamano gives a demonstration at YAYA. Photo by YAYA Inc.

STRENGTHENING YOUTH AND COMMUNITIES THROUGH ART: YAYA INC.

YAYA Inc. has been educating, nurturing and empowering New Orleans youth for a quarter century. From intensive, individualized training and education to city-wide arts outreach, YAYA, which stands for Young Aspirations/Young Artists, strengthens youth and communities through art. YAYA's signature program—youth development through entrepreneurship—is now replicated around the U.S.

YAYA's founding vision is based on the theory that “given the right tools and a fertile environment, motivated young people can do extraordinary things.” Founded in 1988 as the independent studio of Jana Napoli, YAYA became a second home and arts incubator for dozens of Rabouin High School students through the 1990s. As a first project, YAYA hosted an exhibit featuring work from inner-city high schoolers. The opening attracted the neighboring downtown business community which was curious to see the drawings, many of which depicted the buildings they owned.

YAYA, which is organized on a guild system, is rooted in the belief that the arts, when combined with entrepreneurship, is a powerful vehicle for teaching young people and preparing them with essential life skills. Today, the YAYA Guild is an intensive training and support program for New Orleans artists ages 13 to 25. Within the guild, more experienced members help instruct younger artists. Additionally, YAYA's open access hot glass studio serves an expansive public demographic from YAYA participants learning skills in a new medium, to professional artists renting the facility, to community members taking art classes.

YAYA finds that young people possess leadership potential when they are entrusted with responsibilities. Youth artists are recruited as high school students and must maintain high grades. Participants proportionally represent the demographics of New Orleans' public school populations, with the majority from low-income homes and attending schools with limited arts access and educational resources.

Supporting academic achievement through arts enrichment, the YAYA Scholars programs invites middle and high school students for semester-based intensive art courses in topics ranging from paper making to glass blowing to portfolio development. YAYA Guild members can also lead workshops in schools and community centers, giving back to their communities as artist-mentors and advocating for arts education.

To fulfill its mission, YAYA has programmed around the following goals:

1. Provide commercial art and fine art on-the-job training and job counseling
2. Introduce and improve technical skills
3. Expose youth to horizon-expanding cultural experiences
4. Provide formats for positive community interaction to develop self-image and social skills
5. Foster integration into the job market through art exhibitions, gallery tours and public presentations
6. Teach entrepreneurial skills to prepare youth for arts-related careers
7. Assist in stabilizing student artists' lives so they can effectively make use of educational and job opportunities
8. Encourage students to continue their education beyond high school through counseling, assisting in placement and obtaining scholarships

YAYA has created a ripple effect across boundaries, inspiring individuals and organizations to create similar programs aimed at providing underserved youth with access to the arts. YAYA has been featured in Fortune, Rolling Stone, Christian Science Monitor, The New York Times, Elle Decor, ArtNews, Essence, Nick News, The Christopher Lawell Show and Sesame Street. In 1999, YAYA was recognized with the National Arts and Humanities' Coming Up Taller award.

For more information, visit www.yayainc.com, or contact:

YAYA
3924 Conti Street
New Orleans, LA 70119
504-529-3306
info@yayainc.com



Erika DeFreitas, “sometimes the metonymic object is an absence.” Photo by Alex Barber.

3 | SOCIAL CAPITAL AND COMMUNITY EMPOWERMENT

Social capital is one of the key elements to making an active and healthy community. It is defined as the willingness and capability of people to engage in collective and civic activities. When a community has a wealth of social capital, it can stand together and advocate for a cleaner environment, or it can build a local community center and create neighborhood services that benefit all residents.

In the 21st century, communities across America face large hurdles to social cohesion—differences of language, culture and history. Today, economic inequalities, age differences and diversity of job sectors are only growing.

Clashes are common between long-time community residents and newcomers in communities of all sizes.

By using the arts, cultural assets can bridge gaps and often open eyes to shared interests. Applying the arts to diverse groups often democratizes the playing field because the arts allow all people to express their opinions and ideas. Constructive conversation, rather than debate, is generated. Listening, rather than close-mindedness, is necessary.

This chapter highlights lessons learned from Partners’ Shifting Sands Initiative, which sought to build common vision, create tolerance and respect, and boost economic prospects in rapidly changing underserved neighborhoods. To accomplish these goals, in 2003 Partners and a group of national technical advisors began working with community-based arts organizations over a period of seven years to develop programs supporting social integration across race and class, upward economic mobility, neighborhood identity, civic engagement and community development. This chapter concludes with four best practices that update the work of selected Shifting Sands grantees:

- Supporting Community Development: Ashé Cultural Arts Center
- Creating a Vehicle for Civic Dialogue and Social Equity: Movimiento de Arte y Cultura Latino Americana
- Celebrating “Agri-Culture” and Heritage: Nuestras Raíces
- Transforming the Social Environment: Project Row Houses

Culture Builds Communities is Partners’ extensive developmental program that began in 1993 and aims to systematically place cultural assets within the portfolio of community development efforts. To learn more, visit www.livable.org.

CULTURE AS AN ASSET-BASED COMMUNITY DEVELOPMENT TOOL

John P. Kretzmann and John L. McKnight, of the Asset-Based Community Development Institute at Northwestern University and authors of “Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community’s Assets,” note the following key assets that artists and arts groups bring to a community’s social capital.

Learn more about the Asset-Based Community Development Institute at www.abcdinstitute.org.

ASSETS THAT THE ARTS BRING TO A SOCIAL CAPITAL

- 1. Weaving the various cultures of a community together, creating new patterns that can keep the community fabric intact:** Arts and cultural organizations create and preserve the historical traditions that are often rooted in local history. They also invite community artists to connect with residents to participate in the history-making of the area. Artists’ work benefits young people, people with disabilities, welfare recipients, seniors, others with special interests and the at-large community. Murals can be symbols of pride. Songs can proclaim a neighborhood’s determination to rid itself of drug dealers. Artwork can transform the dull walls of meeting rooms and inspire action. Performances can delight and educate audiences who might never otherwise have the chance to experience the magic of live theater and learn its lessons.
- 2. Transferring skills, developed formally or informally, to others, giving them new outlets for self-expression and community expression:** Local artists and cultural groups are eager to transfer what they know and love. They are eager to tell stories about a community’s history; add music, poetry and dance to local meetings; and transform space. They are the people who can contribute spirit and vision to a community-building project—and often with an enthusiasm not to be found elsewhere in the community by reading, performing, directing or teaching with the project.
- 3. Creating products that have commercial as well as aesthetic value, resulting in cottage industries that produce revenue for the community:** Traditional community builders who develop small businesses or improve physical infrastructure often ignore what artists, musicians, craftspeople and poets have to offer. What artists have to offer community builders is a greatly increased sense of social cohesion. Their voices and works can shatter the poisonous myths that still exist of inner city voicelessness and apathy. Utilizing the local resources makes possible a genuine artistic renaissance when the talents that already exist within the community are fully harnessed.
- 4. Opening access to facilities like theaters, auditoriums or rehearsal spaces that can be used for special events and informal and formal activities:** Artists and craftsmen can make accessible untapped resources, materials and equipment, especially from cultural organizations.

LESSONS FROM THE SHIFTING SANDS INITIATIVE

In 2002, the Ford Foundation assembled an advisory team of experienced practitioners from both the arts and community development fields. The group identified a handful of museums, arts and cultural organizations, a back-to-its-cultural roots farm venture, and an academic partner looking to aid these groups in translating the story of their foray into uncharted waters for funders, policy makers and civic leaders. Most were already engaged in some community development activities, but the idea here was to provide enough support for the groups to become even more active and concerned neighbors. Ford named the new initiative “Shifting Sands” to symbolize the changes occurring in its

Shifting Sands Grantees

ARTS at Marks Garage of Hawai'i Arts Alliance
Ashé Cultural Arts Center
International Sonoran Desert Alliance (ISDA)
MACLA/Movimiento de Arte y Cultura Latino Americana
Bindlestiff Studio and SOMCAN Partnership
Nuestras Raíces
Project Row Houses
Queens Museum of Art

target communities. To run the day-to-day contact with neighborhood groups, Ford commissioned Partners for Livable Communities, a 1977-founded national intermediary with historic interest in the nexus of arts and community development. In 2003, nine organizations received Ford funding to expand their work in their respective neighborhoods. By 2008, Ford was providing \$150,000 per year to eight groups.

Arts institutions are landmarks in many communities. They may often be the best-maintained facilities in rapidly changing

neighborhoods. But for some community residents they are not a comfortable place to visit. For many who look at strengthening the community, arts institutions are seen as elitist and unconcerned with the needs of their immediate neighbors. This generality does not represent all of them, but for many arts institutions it is a struggle to determine how to be a good neighbor. There is a tension that many arts institutions feel between artistic excellence as it is defined in the artistic world and the arts and culture traditions and artistic products from the communities that surround them. Arts institutions worry about the “mission creep” that a focus on concerns of their geographic community might mean for them. They ask who is their community—is it the people who come to their exhibitions and support their endeavors or is it the people who reside near them, or is it both.

The Shifting Sands Initiative is rooted in the community development values of engaging with and listening to community members and organizations, and only then working to foster social change within a complex economic and social environment. Arts institutions were selected to participate because they had the potential to:

- Help communities give voice to their concerns in ways that allow others to hear them
- Build bridges across community dividing lines
- Work with diverse communities to find creative solutions to seemingly intractable problems
- Foster economic opportunities
- Make communities a better place to live

Some of these grantees began to tap this potential and all found that they had to make changes in their leadership, their staffing and their mission if they were to be successful. This was not an easy initiative for the participating grantees—it challenged key assumptions about the relationship between

an arts institution and its geographic neighborhood—but their work offers lessons about how an arts organization can become a good neighbor and a valued institution in the community.

Shifting Sands communities can be characterized by demographic changes due to immigration and out-migration. They can be seen through the lens of physical changes caused by gentrification or natural and man-made disasters. Communities can be reeling from changing economic opportunities and economic vitality. Even changes often labeled as “positive” or an “improvement” can have a detrimental effect on unseen and unheard communities that are displaced or negatively impacted. Usually, there are multiple levels of shifting sands that increase uncertainty and lead to fear and anger, but also make them interesting places in which to work.

FIVE ASSERTIONS TESTED AND ACTUAL COMMUNITY IMPACT

The Shifting Sands Initiative tested five assertions through grants made by the Ford Foundation to 19 organizations over a five year period. Because this was testing new ways of working, convenings were designed for peer learning and significant technical assistance was provided. A managing partner, Partners for Livable Communities, gathered the learning and developed materials to document the work. This section outlines the five assertions along with real examples of the grantees’ community impact during the Shifting Sands Initiative.

<p>Assertion 1: Arts and culture organizations can act as curators of neighborhood identity. All neighborhoods have a unique personality, but when buildings are remodeled and new faces arrive, that character changes and past history is often forgotten. Through not only their programming, but their willingness to build multi-lateral relationships, arts and cultural organizations can help to broker and celebrate neighborhood identity and help communities adapt to change.</p>	<p>Community Impact 1: Nuestras Raíces worked with the Puerto Rican community in a very racially divided city to affirm their cultural traditions through agriculture and horticulture. This presented a different cultural message than the negative self-image that had prevailed of Puerto Ricans being lazy and destructive. Food and gardening also provided the common ground to reach across cultures and articulate a neighborhood identity enriched by the many traditions that meet in Holyoke.</p>
<p>Assertion 2: Arts and culture organizations can encourage meaningful social integration. Cultural organizations routinely assemble people of diverse backgrounds at exhibits and other cultural events, but the interactions are fleeting. Shifting Sands groups intentionally set out to activate dialogue and bring about opportunities for disparate voices to be heard. Through participation in neighborhood associations, traditional community organizing, arts events and good community listening, the groups are able to encourage common visions to emerge. Working together on community improvement, lasting relationships also emerge.</p>	<p>Community Impact 2: Metro Plus Health wanted Corona Park, Queens, residents thinking about preventive health care and getting regular screenings for common diseases like diabetes. The Queens Museum of Art understood that the community was suffering from very high rates of chronic diseases and wanted to help. These partners and several other social service agencies organized street festivals that combined art, entertainment and social services in one package. They offered free health evaluations, opportunities to sign up for free and low-cost health plans and the Supplemental Nutrition Assistance Program (SNAP). The social service agencies explained the assistance they could offer around immigration, financial, education and legal services. Thousands of people attended because they were drawn by the music. They stayed long enough to check out the health-related booths because of the games and the kids’ activities.</p>

<p>Assertion 3: Arts and culture organizations can help promote upward mobility for all people. Some cultural associations already promote their ethnically-rich neighborhoods to tourists. And some arts groups train youth for jobs in arts-based industries or help artisans market their wares. Many more arts and cultural institutions could undertake these and similar economic development initiatives. More than most groups, arts and cultural associations tend to be comfortable approaching people with financial means. Why not capitalize on those connections to create a number of economic opportunities for neighborhood residents? The Shifting Sands organizations go one step further and attempt to spread information and opportunities for dialogue so that economic development is informed and more likely to help “all boats rise.”</p>	<p>Community Impact 3: Arts organizations do not always think about promoting economic opportunity, but several of the Shifting Sands organizations did.</p> <p>International Sonoran Desert Alliance (ISDA) asked what artists might need to make their businesses successful in Ajo, Arizona, which is 100 miles from any city. ISDA developed a Microenterprise Center to provide those artist-oriented services. These include wide-format printing, matting and framing, lamination, dry mounting, color copying, paper folding, paper cutting, photo printing and design services.</p> <p>The MACLA neighborhood business directory was distributed to hotels in the downtown district and at the downtown theatre. Restaurant owners report that they have had customers who come to the theatre regularly, but just learned about their business from the directory.</p> <p>The Queens Museum of Art generated traffic to local restaurants through a cookbook they developed. People from outside the neighborhood now come to this diverse area for authentic cuisine from many cultures.</p> <p>Nuestras Raíces brought jobs and income to Holyoke residents through farming, farmers markets and events. One business that Nuestras Raíces incubated was one growing and selling coral. The business owner also maintains fish tanks that have his coral in them.</p>
<p>Assertion 4: The creative methods of the artist can be applied to community development. The artist’s mandate is to present that which is known in an original form. That same approach can be applied to helping Shifting Sands residents visualize new possibilities for their changing communities. Artists also act to translate and share meaning, especially when divergent ideas abut. Competing development agendas provide opportunities for creative minds to generate compromises, and culture clash can inspire the creative energy needed to discover shared community assets.</p>	<p>Community Impact 4: ARTS at Marks Garage in Honolulu organized Talk Any Kine festivals to solicit feedback from the community. Approximately 350 people attended and brainstormed about solutions to problems that afflicted their community. The practical solutions that were developed were presented at the Mayor’s Chinatown Summit, giving underrepresented people a chance to make direct contact with their political leaders. Marks also provided mini-grants to the best ideas so that the community could see the fruits of their work.</p>
<p>Assertion 5: Arts and culture organizations can help all voices to have a say in the shaping of neighborhood change. In rapidly changing communities, civic engagement is difficult. However, a healthy community requires the voice of all of its residents. Local arts and cultural groups have a unique ability to create neutral space for different groups to openly express their concerns. They can become the voice for an underserved community in times of crisis and opportunity.</p>	<p>Community Impact 5: Bindlestiff Studios and SOMCAN worked together in a rapidly changing community in San Francisco. Homeless people and older adults were engaged through arts workshops. For a group of residents in poorly maintained single-room occupancy (SRO) hotels, the project was to develop sketches that captured some aspect of their lives. Then Bindlestiff developed a play that wove together the sketches prepared by residents in these SROs. Policymakers were invited and 80 attended. The play got a standing ovation and policy makers who have worked on issues related to SROs for years said this was the first time they really understood.</p>

GOOD PRACTICES FOR ARTS ORGANIZATIONS BEING GOOD NEIGHBORS

- 1. Hiring a community organizer is an important step, and face-to-face meetings are necessary.** It is important to build trust and this only comes through listening. It isn't enough to just get others interested in what matters to your organization. You must show that you care about what happens to them and what matters to them and then act upon this understanding.
- 2. Events are a great way to attract attention, but it is the programming that follows that is really the glue.** For example, ISDA has annual festivals that bring the community together followed by opportunities for people to sit down together to look at and discuss their community.
- 3. Every program can have a social justice aspect.** It just takes asking the question as programs are designed and seeing where the natural connections lie. This is an extension of an art institution's mission and any organization needs to decide whether changing or adding to the mission is appropriate.
- 4. Arts institutions should survey their communities to see how many people know about them and value their programming.** For almost all arts and cultural institutions, public dollars are needed to make the budget balance. If you are not able to make the case that you are a valued local institution, those dollars will dry up some day soon.
- 5. This work can only be done in partnership.** As finances have gotten tighter, all organizations will need to be creative about how they can continue services. For example, Bindlestiff Studios no longer has the funds to run workshops at senior housing centers. Now they work with local businesses to bring arts to the community.
- 6. Don't develop too many programs.** When faced with all the community needs or in an effort to raise funds, an arts organization can find itself responding by developing too many programs. Technical advisors helped organizations look at their programming through the lens of impact and make the hard choices about what should be eliminated.
- 7. Succeeding in this work takes changes in mission, board and staff.** Blending the arts and community development is not for every organization. Nuestras Raíces was able to sustain all elements of the Shifting Sands Initiative because the Initiative let its director move forward with plans that had been percolating for a while. They were not an add-on to the core mission, and the organization worked hard to find the financial support to keep the programs going.
- 8. Walk the perimeter and meet the neighbors.** Who are your neighbors? How have things changed since the last census? Have you surveyed your neighborhood and do you know the needs and aspirations of your neighbors? Do you know what the community thinks about your organization?
- 9. Establishing a dynamic win-win for all partners, including yourselves, will be the key to success.** As the project moves forward, you will need new partners and find yourself establishing multi-layered and robust relationships that are targeted to the needs and the capacities of the partners.

OBSTACLES OF THE SHIFTING SANDS ORGANIZATIONS

The first challenge was for arts institutions to understand the potential they had to foster positive change in their neighborhoods. Museums have historically been rigid places in terms of their roles in preservation and presentation inside their facilities. To see a museum as a partner in a larger community endeavor and to make it a place of dialog required leadership that wanted to understand this difference and an organization that could adapt. Tom Finklepearl, Queens Museum of Art Director during Shifting

It wasn't a quick process, but trust had to be built before the programming could begin with integrity.

Sands, was eager to connect the museum with the community. Just the logistics made this hard as the museum is in a park cut off from the neighborhood by a highway. To start building trust, the museum hired a community organizer who reached out through personal meetings with community organizations and businesses. It wasn't a quick process, but trust had to be built before the programming could begin with integrity.

Many grantees had worked with one of the ethnic communities in their neighborhood, but **the Shifting Sands Initiative required building more and deeper relationships with multiple communities.** MACLA, based in San José, California, is renowned for its contemporary Chicano arts exhibitions. Working in the community meant building partnerships with many ethnic groups in San José. It was important to engage people of all economic levels in an effort to build relationships that span the socio-economic strata.

Communities were initially very leery of the arts institutions. ARTS at Marks Garage in Honolulu, a then-project of the Hawai'i Arts Alliance, is a good example. Located in Chinatown, it was not a place that the neighbors would even enter, even though ARTS at Marks Garage worked with Asian artists. Through multiple partnerships, ARTS offered workshops and developed Healthy-Bound Chinatown. This program aims to reinforce the positive aspect of Chinatown as an historic and vibrant destination for traditional culinary arts and to address the need for preventive care and healthier eating habits. In its first phase, a community forum was held where people could learn about all the partner agencies. Art and cultural activities drew people to the event and allowed this project to address community needs. Artists from the academy and local teenagers got cameras and photographed what they thought was healthy. This was curated and photographs from 24 people were included; 20 young people sold some of their art.

It takes a long time to build trust, and there may be no obvious outcomes in the short term. The Shifting Sands Initiative provided funding for a period. In the future, arts organizations need to be able to articulate why they should get support going forward for their community work. The Center for Creative Community Development (C3D) worked with arts organizations to develop their economic impact analysis based on their spending and their activities. C3D also developed a social network analysis that helps illustrate the multiple and deep relationships that were developing. MACLA has been able to use this map to show political leaders that it has links throughout the community.

IMPACT ON THE SHIFTING SANDS ORGANIZATIONS

- **A significant change for some of the Shifting Sands organizations was to redefine outreach to mean listening to the community.** This shift changes the organization from one rooted in the values of presentation and curation to one rooted in the values of engagement and community development. Obviously this is not a choice all organizations will make, but tight financial times make it important to know the neighborhood and know how to work in partnership with neighbors to get things done. Determining and working toward mutual benefit, multiplies your allies, increases your potential return and builds much stronger social capital.
- **Hiring a community organizer builds trust with the community.** Organizational change came when this **community organizer was seen as a valued member of the staff** and when the value of this work was shared with the board. A community organizer brings a set of skills and insights that are needed to re-imagine the work that can be done.
- **Organizations learned how to partner with a wide range of organizations.** Prior to Shifting Sands, the organizations had worked with schools and other cultural organizations. They had not often partnered with social service organizations, local businesses and hospitals. Learning what these organizations wanted and finding ways to bring the resources of the arts organization into play are very valuable skills.
- **Organizations went out of their way to hire a more diverse staff and add board members who represented different cultural groups.** This made the institution itself more accessible to community members, and it increased the opportunities for strong partnerships with key community organizations.
- **Organizations developed better ways to explain their strategies and show their impact in the community.** For example, tools developed by the Center for Creative Community Development included an economic impact analysis and social network analysis. The economic impact analysis uses readily accessible data about expenditures and types of programs to calculate the dollars the organization brings into the community. The social network analysis maps the wide range of partnerships that connect the organization deeply in its community. Some grantees were also able to leverage the existing tracking methodologies of their partners. Queens Museum of Art was able to use the health diagnostics of their partners to measure success.
- **Organizations captured the ears of political leaders.** When arts institutions can show that their community is behind them, political leaders pay more attention to them. The Hawai'i Arts Alliance was invited to present the conclusions from its Talk Any Kine neighborhood discussions to the Honolulu City Council. MACLA can present its work in the economic terms that speak to the economic development professionals.
- **Organizations learned better ways to fundraise across various program areas.** Technical advisors helped organizations see what they were good at and how their resources could bring the community together, grow the community voice and increase economic empowerment. Once organizations understand their assets, they can make a much better case to funders.

- **Organizations saw increased and diverse audiences in their facilities.** While audience development was not the primary aim of the community projects that Queens Museum of Art undertook, they saw significant increases in their audiences. These new visitors are people from the surrounding neighborhood who now feel that the museum has something for them. The Queens Museum of Art worked to make it more comfortable with staff who speak many different languages and exhibitions curated by community groups in their Partnership Gallery. People who trust the organization because of its work outside its four walls will come to events and exhibitions inside, feel welcomed and return with their friends and family.
- **Organizations saw an increase in tangible allies for the political and funding fights of the future.** Having other organizations, some with very different missions, explain the value of your institution in their own terms is a powerful way to get your message to funders and politicians.

LESSONS LEARNED FOR ARTS INSTITUTIONS

- **Organizations must not lose sight of their mission while they explore enhancements to it.** Before accepting funds for a project of this type, it is important to ask whether this will enhance current work and lead the organization into important new areas or is it a distraction.
- **An arts institution needs to choose whether it wants to invest the time to build relationships.** It is not possible to address the image of arts organizations as elitist if relationships are not built. An organization can certainly decide that its definition of community does not include its geographic community, and its support will come from individual and corporate donors. However, an organization that hopes to get public support will need the backing of its neighbors when times are tough. If the institution does choose to work in the community, and it starts to build relationships with organizations working there, expect it to take time to understand each other's value systems.
- **Organizations need to partner broadly to be most effective.** Arts organizations need to be flexible and have the resources to enter into a long period of trust building if they are to work effectively with their communities. The skills of a community organizer were very important to some Shifting Sands grantees because they knew how to reach into the neighborhood and really listen to what people were saying. Arts institutions can bring their resources to community development, but there are major differences in value systems.
- **Keep your sense of humor because you will be hearing lots of criticism.** This is an experiment, and you will need to admit failure and change course more than once.
- **Arts organizations need to assess their programs to be sure that they are impactful.** Too much time and energy goes to programs developed primarily to attract funding. If organizations partner broadly, they can bring their assets to a wider purpose, and minimize overlapping and redundant programming. On-going relationships with colleges and universities will allow for regular surveys and economic impact studies that will help determine the impact of the work over time.

- **Arts institutions are important community assets, but are not necessarily seen as valuable to the community.** Arts institutions have inherent capacities beyond the cultural realm for cross cultural bridge building, accessing power and working in partnership. Art can reach to the heart and change hearts and minds. Arts, including food and gardening, can be the ground upon which diverse communities may find their common voice. Cultural organizations have inherent capacities to do cross cultural bridge building and work in partnership. They can access power and are used to an entrepreneurial culture of getting things done. Because they are not simply geographically focused, they can bring their other connections to the community
- **Recognize how political this work is.** Be sure to keep connecting with newly elected leaders and share this access with the less enfranchised members of the community.
- **Do not assume that bringing the arts into the conversation will address the deep pain that years of racism and lack of opportunity bring.** Consider ways to offer counseling support if participants are struggling with what they are uncovering.

LESSONS LEARNED FOR FUNDERS

Before organizations can be considered for this work they need to meet these criteria:

- Have a leader who recognizes the role that the institution might play in the community and is ready to reach out and listen to the community
- Have already defined its artistic vision and have a mission that is open to the geographic community
- Have achieved excellence in the work it has been doing
- Have sufficient scale that it can manage a project
- Have the humility to learn together and willingness to change when needed

Projects would be most effective if:

- They allowed for years of relationship building.
- They nurtured effective partnering and encouraged shared infrastructure.
- They offer technical assistance providers that included both arts and community development experts whose roles are to be informed sounding boards and offer practical ideas, connections and resources. Be sure that they are not too intrusive or try to micromanage the grantee's work.
- They include convenings that offer rich opportunities for peer learning. Be sure to look at the capacities of the organizations in the room and use them as resources wherever possible. Almost always they have a lot to share with each other.

LESSONS LEARNED FOR COMMUNITY DEVELOPMENT PRACTITIONERS

Lessons for community development practitioners who are considering working with arts institutions:

- 1. Look at the assets of the arts institutions in your neighborhood.** A potential partner needs to have a track record of success in the work it has been doing. Look for where their talents might intersect with community needs. Does the organization run great events? Bring in a cross-section of the community for productions? Provide outstanding afterschool or senior-oriented programs? Have an underutilized asset like a building?
- 2. These partnerships are not for everyone, so choose wisely.** The organizational mission statement should offer a sense that a potential arts institution partner aims to be a good neighbor and wants to make a positive difference in its geographic neighborhood. Someone on the leadership should express interest and curiosity about what a partnership might mean for their organization and their community.
- 3. Take the time to get to know each other.** Talk together about how you see the neighborhood by walking around together. Talk about the potential you think each organization might have to impact the neighborhood. Share your vision and listen to theirs. This will not be quick because community development practitioners and arts administrators don't "speak the same language." Recognize that you need time to develop shared goals and values.
- 4. Don't undervalue an arts institution's social networking capacity.** Arts organizations are often connected to a range of leaders in the broader region or even the nation, and they can connect less privileged communities with their supporters and political networks.
- 5. Recognize the value of a beautiful space.** Community members may be hesitant to walk through the doors, but they want to find ways to be comfortable in a well-maintained facility. Develop projects that leverage an arts institution's physical space as well as leveraging the resources they can bring to projects outside the four walls of their buildings.



"The Origin of Life on Earth: An African Creation Myth" Photo by Ashé Cultural Arts Center.

SUPPORTING COMMUNITY DEVELOPMENT: ASHÉ CULTURAL ARTS CENTER

Can a community-based arts group be the curator of a neighborhood's identity? No place offers a better testing ground than post-Katrina New Orleans. There, the Ashé Cultural Arts Center—which uses art and culture to support community development—is helping residents navigate the hard winds of change. Located in Central City New Orleans, the center provides opportunities for art presentations, community development, artist support and the creation of partnerships that amplify outreach and support efforts. Ashé is an initiative of Efforts of Grace (EOG), a nonprofit that creates and supports programs, activities and creative works emphasizing the contributions of people of African descent.

Ashé's endeavors are designed to utilize culture to foster human development, civic engagement and economic justice in the African-American community. In post-hurricane Katrina recovery, Ashé has acted as a community-based center for the activities of ReBuild New Orleans, and has taken a leadership role in implementing the strategy to repopulate the Central City neighborhood with its former residents and new like-minded neighbors. Ashé also houses a repertoire of original theater works that are available for touring, and provides sponsorship for many private, public, community-focused and family-oriented events.

The center is an 18,200-square-foot, multi-use facility located on Oretha Castle Haley Boulevard in the heart of the city's historic Central City. The building houses two halls and 29 apartments. Ashé has also established an in-community facility called Redd House in memory of its co-founder Douglas Redd.

EOG was coaxed into existence in 1993 by members of the African-American community who were concerned about complicated, stereotypical and negative images that had become popular subject matter for contemporary art exhibits in white-controlled organizations in New Orleans in the early 1990s. The concern was so great that a number of individuals, organizations, educators and families raised money and urged artist Douglas Redd and writer/producer Carol Bebel to create and exhibit a more positive and inspiring view of African Americans for New Orleans. The result was an installation named "Efforts of Grace."

The early history of EOG was dominated by community visual art and eventually performance-art projects that toured throughout the South. Over time, Redd and Bebelles developed five, self-contained installations—“Efforts of Grace,” “Grace under Fire,” “Savin’ Grace,” “Throne of Grace,” and “Amazing Grace.” The themes of the works were the story of people of African descent’s struggles in America and their hopes and dreams for a better life.

In the process of developing and traveling these exhibitions and their performance components throughout the Southeastern United States, the need to develop an organizational structure to support them became obvious. Redd and Bebelles became the founders and directing team of the new organization, named Efforts of Grace by Jerome Smith, a New Orleans community-based leader and noted Civil Rights Movement leader. In December 1998, EOG leased its current space, establishing the Ashé Cultural Arts Center.

After opening, it was discovered that others faced the issue of lack of space for furthering their efforts. The physical (Central City), affiliation (art and cultural workers and organizations), and alliance communities (schools, churches, community organizations) all needed space. The initial concept of a welcoming place where folks could meet with regularity to plan and create art soon included productions, art exhibits, community events and gatherings. This basic foundation led to a natural and easy evolution that created its own organic path for growth. The progress led to a strengthening of commitment to culture, community and art in general, while expanding the opportunities for the intersections of the physical, affiliation and alliance communities.

The core values that guide EOG and Ashé are:

- Collaboration
- Community-based connectedness
- Community advocacy
- Community dialogue
- Cultural reciprocity and justice
- Economic and community development

These values, inspired by the Nguzo Saba (Seven Principles of Kwanzaa), shape and permeate the work and initiatives of the organization. Despite New Orleans being a close-knit community and Central City’s close proximity to some of its most active areas, Central City has been isolated from economic opportunity and the paths of upward mobility. As a result, it has been extremely important for Ashé to foster and participate in community organizing and networking efforts to improve the opportunity to connect with and access mainstream opportunities.

Ashé, Efforts of Grace and its principals have been the recipients of a 2001 New Orleans Multi-Cultural Tourism Network’s New Product Award, a 2004 New Orleans Mayor’s Arts Award, and a 2007 Big Easy Award for Best Ethnic Dance Production.

For more information, visit www.ashecac.org, or contact:

Ashé Cultural Arts Center
1712 Oretha Castle Haley Blvd
New Orleans, Louisiana 70113
admin@ashecac.org
504-569-9070



Summer and after-school workshops range from individual to group-based projects and are taught by experienced industry professionals in a state-of-the-art studio environment. Photo by Movimiento de Arte y Cultura Latino Americana.

CREATING A VEHICLE FOR CIVIC DIALOGUE AND SOCIAL EQUITY: MOVIMIENTO DE ARTE Y CULTURA LATINO AMERICANA

Located in downtown San José, Movimiento de Arte y Cultura Latino Americana (MACLA) is an inclusive contemporary arts space grounded in the Chicano/Latino experience. MACLA incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation.

Founded in 1989 as the result of a broad community mobilization in San José and nationwide on behalf of multicultural arts, the nonprofit promotes a vision of arts programming as a vehicle for civic dialogue and social equity. A hybrid urban arts space rooted in the Chicano/Latino experience, MACLA intersects many communities, cultures and aesthetic approaches. The participation of Latino and non-Latino audiences has been a distinctive feature since its inception. Patrons, audiences and participants are 70 percent Latino and 30 percent non-Latino.

From its genesis in advocacy and activism, MACLA has evolved into a community-based arts organization identified in 2003 by Cultural Initiatives Silicon Valley as Santa Clara County's "most practiced and mature site of cultural-citizenship-building through participatory arts." More than 30,000 children, youth, young adults, families and community residents participate in the 50 programs MACLA produces each year in four core program tracts: visual arts, performance and literary arts, youth arts education, and community development through the arts.

MACLA's visual arts program promotes established and emerging artists whose work is rooted in a Latino experience and history, but inclusive of global and multi-cultural movements. It features six annual arts exhibitions and complementary programming.

From hip-hop and spoken word to modern dance, MACLA's performance and literary arts track offers new perspectives on contemporary Latino culture and civic society. Its 100-seat Castellano Playhouse is the leading downtown venue, providing space for diverse artists and performing arts groups each year. As part of the National Performance Network, it offers two artist residencies annually and presents national touring professionals. MACLA also commissions one new work every other year and hosts a Community Access Program—an artist development strategy that focuses on artists of color.

MACLA's approach to youth arts education received national attention when it was chosen to develop the San José Peapod Adobe Youth Voices Academy, launched in August 2011. The year-round arts education curriculum serves youth ages 13 through 18 and is offered after-school and during the summer. The Academy features a dedicated gallery, classroom and music production studio. Additionally, MACLA's Sabado del Arte program encourages families with young children to participate in its many arts programs.

Its community arts programming features the overall philosophy that informs all of MACLA's programs and translates its artistic practices into successful community-building strategies. Through arts-based programs and community events, MACLA brings together multicultural artists, audiences and a wide spectrum of residents so they may interact and develop mutual understanding.

MACLA is committed to emerging Latino artists and audiences, and it has an exemplary record of collaboration with other nonprofit organizations and community partners. Many of these collaborations go beyond arts programming to promote the well-being of the Latino community as a vital force in society. The most significant was MACLA's participation in incubating and organizing San José's first charter school, Downtown College Prep, which serves primarily Latino youth without a family history of college attendance. In 2010, MACLA was the only San José organization to be named by Philanthropedia as one of the 21 most effective arts and culture organizations in the greater San Francisco Bay Area.

For more information, visit www.maclaarte.org, or contact:
Movimiento de Arte y Cultura Latino Americana
510 South 1st Street
San José, California 95113
408-998-2783
info@maclaarte.org

CELEBRATING “AGRI-CULTURE” AND HERITAGE: NUESTRAS RAÍCES

Holyoke, Massachusetts, was once a proud river city that produced a high percentage of the world’s fine writing paper. Today the town is burdened with a depressed economy, stark class tensions and a legacy of pollution. Starting in the 1950s, a large influx of Puerto Ricans and people from other Latino groups began to immigrate and migrate to Holyoke. Today Latinos form the largest minority group and represent the largest percentage Puerto Rican population—44.7 percent of the city’s near 40,000 population—of any U.S. city outside Puerto Rico proper.

A community organization, Nuestras Raíces is trying to reclaim Holyoke’s blighted blocks by tapping the rural and farm heritage of many of the Puerto Ricans who first came to the Connecticut River Valley as migrant workers. With Nuestras Raíces’ help, inner-city residents are planting garden plots on even the most desolate tenement blocks, and then offering their produce in farmers markets, local restaurants and cafés.

Nuestras Raíces is a grassroots urban agriculture nonprofit with a mission to create healthy environments, celebrate “agri-culture,” harness collective energy, and advance a vision of a just and sustainable future. In 1992, the organization was born out of South Holyoke by a few community members who wanted to make a change in their community with the goal of eventually developing a greenhouse in downtown Holyoke. Nuestras Raíces—which means “Our Roots”—represents the strong agricultural ties and history of Holyoke’s Puerto Rican community. Today, it has grown to a large organization and national model on how to develop sustainable agriculture and green cities.

The founding members of Nuestras Raíces were all migrating farmers from Puerto Rico who had found themselves in a city without opportunities. Realizing that the city was not being cared for, they took action in an abandoned South Holyoke lot that was full of trash, needles and criminal activity. The lot became the city’s first community garden. This effort sparked an agricultural revolution with more community gardens popping up throughout the city and joining the Nuestras Raíces network. The network created a crucial connection that allowed members to organize and communicate about the different issues affecting the communities throughout the city.

Today, Nuestras Raíces has a network of 10 community gardens with over 100 member families. It also hosts an environmental program that addresses issues affecting the Holyoke community; a youth program for inner city youth and focused on food and environmental related topics; and a 30-acre, inner city farm focused on food systems, economic development and agriculture.

Nuestras Raíces is also a founding member of the Holyoke Food and Fitness Policy Council, whose goal is to promote community empowerment through social change, and ENERGIA, a socially responsible energy efficiency company that provides energy efficiency upgrades for residential and commercial properties.

For more information, visit www.nuestras-raices.org, or contact:

Nuestras Raíces
329 Main Street
Holyoke, Massachusetts 01040
413-535-1789



Monica Villarreal, "Migration Is?" Photo by Alex Barber.

TRANSFORMING THE SOCIAL ENVIRONMENT: PROJECT ROW HOUSES

Project Row Houses (PRH) is a community-based arts and culture nonprofit in Houston's northern Third Ward, one of the city's oldest African American neighborhoods. Founded in 1993, it is a result of the vision of local African-American artists—Rick Lowe, James Bettison, Bert Long, Jesse Lott, Floyd Newsum, Bert Samples and George Smith—all seeking to establish a positive, creative and transformative presence. Working with artists and volunteers from throughout Houston, PRH renovated 22 abandoned shotgun-style houses on a two block site in the Third Ward. Today, PRH includes 39 properties spread over four blocks.

PRH seeks to shift the view of art from traditional studio practice to a more conceptual base of transforming the social environment. Inspired by both the American artist Dr. John Biggers and the German artist Josef Beuys, PRH is a unique experiment in activating the intersections between art, historic preservation, affordable and innovative housing, community relations and development, neighborhood revitalization and human empowerment. Biggers celebrated the shotgun-style house for its dignity and simplicity of form, also representing the spiritual and cultural significance of these homes and the people who inhabited them. PRH seeks to affirm these attributes in all its work. And it was Beuys' notion of "social sculpture" that reinforced the more conceptual idea of art as social engagement, capable of transforming the existing environment—in contrast to the idea of art based on traditional studio practice.

The mission of PRH is to be the catalyst for transforming community through the celebration of art and African-American history and culture. As PRH celebrates more than 20 years, it continues to challenge and stretch the definitions of art, all the while listening carefully to the community and responding to its needs. From a group of shotgun houses restored in the 1990s, eight serve as studios for visiting artists and house art related to African-American themes. A row behind the studios houses single mothers in the Young Mothers Residential Program.

Central to the vision of PRH is the social role of art as seen in neighborhood revitalization and historic preservation. Houston's Third Ward juxtaposes the humble shotgun house with contemporary loft housing and mansions in a small geographic area. After a long spell of blight and civic neglect, the area is being reconsidered as an attractive and close-to-downtown residential alternative. Row House CDC was established in 2003 as a sister corporation in direct response to PRH's vision to "create community" in Houston's northern Third Ward. Row House CDC provides affordable community housing for low- and moderate-income households while preserving the culture, architecture and history of the Third Ward. Thus, the focus is strengthening, sustaining and celebrating the life of the Third Ward community. As of September 2013, Row House CDC established its own corporate office that manages 57 low-income rental units.

PRH's vision also includes roles for community service and youth education. As the African proverb goes, "it takes a village to raise a child." Young single mothers have become a significant part of society, and Project Row Houses believes it is the community's role to provide support for these women as they pursue education and fulfilling careers. The Young Mothers Residential Program (YMRP) provides housing and counseling on personal growth and parenting skills, allowing these mothers to raise their children in a creative, nurturing community. YMRP offers up to two years of subsidized housing in one of seven refurbished, fully furnished row houses that recall the way communities used to be—when neighbors knew each other and gave a helping hand when needed. PRH's ultimate goal is to support mothers and their children in reaching their highest potentials.

For more information, visit www.projectrowhouses.org, or contact:
Project Row Houses
2521 Holman St.
Houston, Texas 77004
713-526-7662



East New York Farms! is organizing youth and adults to address food justice in the community by promoting local sustainable agriculture and community-led economic development. Photo by East New York Farms!

SPECIAL FOCUS | PUBLIC MARKETS AS A VEHICLE FOR SOCIAL INTEGRATION AND UPWARD MOBILITY

According to “Public Markets as a Vehicle for Social Integration and Upward Mobility,” the research on what separates public markets from other economic development projects finds that a good public market is not only a local economic engine, but also a social gathering place that builds community. Project for Public Space and Partners for Livable Communities analyzed a variety of markets from around the country, assessing their social and economic successes and looking at long-term sustainability issues. This special focus section summarizes their findings and concludes with two best practices of markets that are social and economic successes:

- Growing Food, Nurturing Leaders and Cultivating Community: East New York Farms!
- Economic Activity and Social Interaction in a Great Public Space: Findlay Market

A good public market is not only a local economic engine, but also a social gathering place that builds community.

SOCIAL INTEGRATION AND UPWARD MOBILITY

Urban revitalization practitioners—whether from government, the private sector or community-based organizations—are beginning to recognize that new definitions of urban revitalization and economic development are needed. These strategies understand the importance of public spaces that connect

To learn more, download the 2003 report “Public Markets as a Vehicle for Social Integration and Upward Mobility” at www.pps.org.

everything together, and that public gathering places are inextricably related to the potential for economic opportunity and upward mobility of lower-income people.

One of the most obvious, but perhaps least understood, methods of enhancing social integration in public spaces and encouraging upward mobility are public markets. Increasingly, community leaders and local government see public markets as a means of addressing some of the more vexing needs of cities to:

- Bring together people of different ethnic groups and incomes
- Make inviting and safe public spaces
- Reinvigorate low- and moderate-income neighborhoods
- Support small-scale economic activity
- Provide fresh, high-quality produce to inner-city residents
- Protect open space and preserve farming around cities

Creating a successful public market involves much more than creating a successful commercial enterprise. The social and economic goals of public markets are intertwined in a way unlike those of any other civic institution or commercial entity. While the two goals are certainly compatible, there is a balance that must be maintained over time if public markets are to succeed on both counts.

There are numerous examples of public markets that have failed either by relinquishing their social goals and becoming purely commercial, or by allowing the social goals to overwhelm the economic ones and force a closing. Many public markets struggle for years to find the right balance.

Economic activity and low barriers to entry make upward mobility available to individual vendors and their families. As an added benefit, the opportunities are often in their own neighborhoods and require little other than an entrepreneurial attitude. In other words, the vendors' success depends on their ability as merchants to create a profit (and depends as well on the survival of the market as an overall economic enterprise). In this regard, a public market is not different from any other private business enterprise. Here, economic and social benefits are closely related, but it seems clear that the governing factor is the economic one. Because individual business vendors cannot realistically expect to be subsidized for long, if at all, they must also have the opportunity to make it on their own.

Social integration, on the other hand, is related to economic success in a different way. It depends to a much greater extent on the market functioning as a successful public space—a place where people come not only to shop, but also to meet others, hang out and enjoy the overall ambiance and excitement of the space. The place quality is not necessary for the market to succeed economically if it can attract customers based on product or price alone (although a sense of place can certainly help attract the necessary customers). However, a sense of place is necessary if meaningful social integration of various ages, occupations, ethnicities and more is to occur. It is also important for the vendors, creating an informal support network that helps with business start-up.

To achieve such integration, the public market must be a magnet as well as an anchor. Anchor is used here in the same way that retail developers use it: a large store that draws shoppers, whose business benefits smaller stores as well. A public market as a whole must be an anchor in this retail sense to attract enough shoppers for economic success. It must serve the same purpose as the shopping mall anchor in supporting nearby enterprises. On the other hand, a magnet attracts for other, non-



Milwaukee Public Market, located in the historic Third Ward, has been open since 2005. Photo by Sue Stokes.

commercial reasons—such as those of a library, town hall, museum or transit stop. Or it could be a sense of place that inheres in the market itself and could be built in from the beginning.

Place also has a relationship to the design and physical features of the market, the management of the market, and to the location beyond what is required for economic success. The sense of place that supports the social integration goal requires enough square footage in excess of that required only for selling to create a successful public space. Beyond that, the public space must be planned and designed to include the elements of a good place: access and linkages, uses and activities, comfort and image, and sociability.

The management of the market must be supportive of active public space management, on which the success of the place quality could rise or fall. The public space should not be treated as an expendable frill that will be the first thing cut in tight economic periods. The place must be programmed and publicized. These conditions are to be expected and should be provided for either by incorporating these duties into the management team for the market (while not losing the expertise and attention that the market itself requires), or by providing an additional management entity to perform them.

DEFINING A PUBLIC MARKET

Public markets now come in many shapes and settings, offer a wide range of products and are owned and operated by various types of organizations. Besides the old-fashioned public market buildings, public markets also embrace many farmers, craft and antique markets. Public market districts that incorporate the elements of these types of markets, along with more traditional forms of food retailing, are among the best-loved places in the world.

Three characteristics distinguish public markets from other types of related retail activity:

- **Public markets must have public goals.** Public goals give a defined civic purpose to the market activity. Typically, these goals have included attracting shoppers to a downtown or neighborhood commercial district, providing affordable retailing opportunities to small businesses, preserving farming or farmland in the region, activating an underused public space or displacing an undesirable use of a public space.
- **Public markets are located in and/or create a public space in the community.** This is the visible aspect of a market—the creation of an inviting, safe and lively place that attracts a wide range of people. As an effective place where people mix, public markets can become the heart and soul of a community—its common ground, a place where people interact easily and a setting where other community activities take place.
- **Public markets are made up of locally owned, independent businesses operated by their owners, unlike the ubiquitous franchises that dominate retailing today.** This helps account for the local flavor of public markets and the uniqueness of the shopping experience. Public markets consciously seek out local entrepreneurs and businesses and therefore offer an alternative to common retail practices.

CHALLENGES OF PUBLIC MARKETS IN LOW-INCOME COMMUNITIES

Thousands of farmers and craft markets have sprung up in cities throughout the country, attracting people back to the public spaces of their downtown and neighborhoods. Yet, despite their potential, many markets—especially markets that serve low-income communities—have failed or are experiencing problems with sustainability.

Creating a public market that succeeds in both its economic and social aspects and can sustain both over the long term is a considerable task in a low-income neighborhood where such a market is most needed. Several formidable challenges are clear including: economic failure, failure as a “public” market and failure to produce wider effects in its neighborhood. To avoid any of these failures—whether partial or total—is a major challenge of the low-income neighborhood. Success is a tricky and subtle result that does not happen by accident.

ECONOMIC FAILURE

As with any commercial enterprise, simple economic failure is always a possibility. Inadequate capitalization, poor understanding of the customer and the market, and poor management can plague

any start-up retail enterprise. However, a market that is conceived and funded as a public market can experience economic failure for several other reasons related to the good intentions of the sponsors and to the use of subsidy funds. For example, due to the presence of public or philanthropic partners that seek to “make a statement” or create a symbol of renewal as one of their objectives, the market may incur unnecessarily high operating costs by having funding for a more elaborate and expensive-to-operate facility than it can support over the long term.

FAILURE AS A “PUBLIC” MARKET

An opposite concern is failure of the public aspect of the market. In this case, the market may be an economic success. Other than contributing through the creation of jobs and tax revenue, it ends up with no overt public purpose such as being part of a coordinated neighborhood economic development plan. Privately operated flea markets fall into this category. Even though these markets can be hugely profitable for management, there is minimal public benefit to the surrounding community.

FAILURE TO PRODUCE WIDER EFFECTS IN ITS NEIGHBORHOOD

The market can fail to produce the spin-off benefits that multiply its effects by stimulating activity in the larger physical and economic environment. Its success or failure as an economic enterprise has little larger impact either way. Perhaps the market is in an isolated location where it has neither a good retail location, nor a sense of place. Perhaps a market has a good retail location, but nothing more. Perhaps it is not part of a broader strategy that has anticipated and provided for nearby activity—whether economic, civic or recreational—that knits it more closely to its community. Usually a symptom of this problem is the lack of partners within the broader community.

GROWING FOOD, NURTURING LEADERS AND CULTIVATING COMMUNITY: EAST NEW YORK FARMS!

East New York is a diverse and economically disadvantaged community in the eastern part of Brooklyn. Decades of urban decline and neglect left the community with a huge number of vacant lots, a lack of businesses and services for nearly 180,000 residents, and a reputation for violent crime and poverty. Against this backdrop, East New York Farms!, a project of the United Community Centers (UCC) in partnership with local residents, is organizing youth and adults to address food justice in the community by promoting local sustainable agriculture and community-led economic development. Since 1998, the project has been working with youth, gardeners, farmers and entrepreneurs to build a more just and sustainable community.

In 1995, the Pratt Institute Center for Community and Environmental Development (PICCED) worked with local organizations to initiate a series of community opinion forums. They asked residents to identify both needs and existing resources in East New York. Needs included more safe public spaces and green spaces, more retail convenience (especially fresh food), and better opportunities for youth. Resources included the neighborhood's 65 community gardens (more gardens than any other New York City neighborhood), and the potential of the community's youth who represented more than one-third of the population. The gardeners themselves were residents who had the vision and energy to turn vacant lots into vibrant gardens.

Through a coalition of local organizations (UCC, the Local Development Corporation of East NY, Genesis Homes), city-wide organizations (PICCED and Cornell University Cooperative Extension) and residents, The East New York Farms! project came together as a way to use and further develop community resources to meet local needs. By working with youth interns and adult gardeners to increase organic food production in community gardens, East New York Farms! was able to start a small farmers market in 1998. It has grown over the years into a thriving destination including dozens of gardeners and local entrepreneurs of many backgrounds, as well as upstate farmers, bringing fresh affordable food to over 17,000 customers each year.

Today, East New York Farms! operates two community-run farmers markets that offer fresh and affordable food, while building the local economy and creating places for neighbors to meet and greet. Local vendors meet monthly to plan the market and make decisions about the project. Vendors, cumulatively, provide more than 120 hours of volunteer work. Their outreach to the community includes market advertisement, event planning and educating local residents about food justice. The markets include 23 local gardeners, 3 regional farmers and 11 local vendors. The markets are the only place in East New York to find local and organic produce and Caribbean specialty crops like karela, bora and callaloo.

For more information, visit www.eastnewyorkfarms.org, or contact:
East New York Farms!
United Community Centers
613 New Lots Avenue
Brooklyn, New York 11207
718-649-7979

ECONOMIC ACTIVITY AND SOCIAL INTERACTION IN A GREAT PUBLIC SPACE: FINDLAY MARKET

Findlay Market, operating continuously in the same iron-framed building since 1855, is not just another historic monument. It is an essential institution and vibrant living landmark at the heart of Cincinnati's future. Findlay Market's mission is to build an authentic and vibrant environment for food and food-related economic activity and social interaction in a great public space. Its vision is to lead a resurgence of a local food culture that provides safe and healthy food, grown and produced in a manner that protects the environment and adds economic and social value to rural, suburban and urban communities.

Findlay Market is the most colorful, vibrant public space in Cincinnati's downtown. The market functions as both the social and economic centerpiece of its neighborhood, Over-the-Rhine. There, historic architecture, walkable streets, a 19th century human-scale cityscape, and a diverse population attract new residents from throughout the world. Findlay Market is a leading catalyst transforming Cincinnati from an older industrial city into a dynamic, prosperous urban destination for educated young people, creative class professionals, Fortune 500 companies and new-economy businesses.

The only surviving municipal market house of the nine public markets operating in Cincinnati in the 19th and early 20th century, Findlay Market is connected by electric streetcar to both the central business district and the university and medical research centers Uptown. The market attracts people of all races, ages, incomes and ethnicities late into the evenings and all week long. Shoppers surveyed since 2007 have registered more than 190 home zip codes.

The market is the primary source of fresh food in Cincinnati's urban core and is a third-party administrator for food stamps and WIC coupons, enabling low-income shoppers to buy fresh fruits and vegetables. Over one million shopping visits were made to Findlay Market in 2013, bringing tens of millions of dollars in consumer spending to the public market and other retailers downtown. Money spent at locally owned businesses like those at Findlay Market largely remains in the local economy, recirculating as wages, taxes and purchases from local suppliers. Findlay Market shoppers spent an estimated \$30 million during 2013 and almost \$12 million elsewhere in Over-the-Rhine or downtown on their market trips.

Most businesses operating at the market are locally owned, growing and profitable—making Findlay Market one of Cincinnati's most desirable locations for mom and pop shops. As a robust business

Findlay Market Core Values

- **Local:** Valuing freshness above all, emphasizing a variety of local products and embracing its role as a vital anchor for a strengthened central city
- **Authentic:** Valuing genuine human connections and social interactions that a vibrant, dynamic public marketplace promotes, and valuing diversity among merchants and shoppers
- **Value-minded:** Providing fresh, high quality foods at fair prices and a rich product array that satisfies a range of needs, and providing an inclusive shopping experience that is unparalleled in the region
- **Entrepreneurial:** Creating a supported environment for diverse startup businesses and the growth and sustainability of locally owned and managed businesses
- **Responsible:** Honoring its role as stewards of a thriving landmark and demanding integrity in its interactions with shoppers, merchants, employees, volunteers and community partners



Findlay Market at night. Photo by Findlay Market.

incubator, the market hosts a few new enterprises each year. Rivaling the street markets of Europe and Latin America, its weekend street bazaar attracts scores of local crafters, peddlers, street performers and immigrant vendors.

The market is the place of business for 39 full-time, year round merchants, more than 40 local farmers and cottage food producers selling directly to the public, and more than 70 seasonal and part-time vendors. Nearly a thousand people are employed full-time and part-time by the merchants. The market also

provides more than a hundred local farmers, including dozens growing food inside the city limits, with sales outlets through its farmers markets and wholesale produce auctions.

The economic benefit Findlay Market creates in downtown Cincinnati is matched by its cultural and environmental contributions. Dozens of musical performances, art exhibits, poetry readings, political speeches, street theater acts, public art installations and community events are mounted annually. The market's sustainability initiatives include: to compost or recycle its solid waste, plant trees and flowers, manage litter and graffiti, promote green-historic renovation practices, reduce atmospheric carbon, embrace conservation, incorporate alternative energy sources, support urban agriculture and strengthen local food systems.

For more information, visit www.findlaymarket.org, or contact:

Findlay Market
P.O. Box 14727
Cincinnati, Ohio 45250
513-665-4839
info@findlaymarket.org



Classroom at the Burbank Senior Artists Colony. Photo by Burbank Senior Artists Colony.

4 | ENGAGING OLDER ADULTS

Americans are enjoying longer and healthier lives. By 2030, more than 20 percent of U.S. residents are projected to be aged 65 and over, compared with 13 percent in 2010 and 9.8 percent in 1970.²⁰ In 2050, the population aged 65 and over is projected to be 83.7 million, almost double its estimated population of 43.1 million in 2012.²¹

Tremendous advances in health care, economic security and the delivery of supportive services have profoundly altered the experience of aging for the better. These dramatic improvements for older Americans and their communities have created both new challenges and new opportunities. Older Americans are generally healthier, wealthier and better educated than their age cohorts of previous generations.

Communities that can capitalize on the diverse assets of older adults may find ways to stabilize the costs of governing and providing services, create new opportunities for economic growth, and provide a better quality of life for residents of all ages.

At the same time, the aging of the population will call for continued innovations in areas traditionally associated with aging, such as health care and supportive services.

This chapter is written to help local leaders with tools to build the collaborations needed to create livable communities for people of all ages. Early recognition of the impact that an aging population has on a community will enable a diverse range of leaders to hone their planning and identify new opportunities. This chapter focuses on common barriers to aging in place with a focus on the role of lifelong learning and culture in helping communities prepare for the largest, healthiest, best-educated and most affluent generation of older adults in American history. This chapter ends with best practices illustrating successes in lifelong learning and creative aging approaches, which include:

- Independent Living in an Art-Inspired Environment: Burbank Senior Artists Colony
- A Model Program in Creative Aging: Center for Elders and Youth in the Arts
- An Intergenerational Dance Company: Dance Exchange

The baby boomers are largely responsible for the increase in the older population, as they began turning 65 in 2011. By 2050, the surviving baby boomers will be over the age of 85.²²

WHEN RESIDENTS AGE IN PLACE, EVERYBODY BENEFITS

The vast majority of Americans want to remain in their communities as they age. Contrary to popular belief, only a small minority actually move to warmer climates upon retirement. In 2010, only 3.1 percent (1.3 million) of those age 65 and over lived in skilled-nursing facilities.²³ Instead, most Americans choose to age in place, within the same communities where they have long lived. Every community, from fast-growing suburbs to more stable rural areas, will have to adapt to a maturing population.

Although most residents want to age in place, they confront many barriers to remaining active and engaged in their communities. The following are some of the most common barriers:

- A lack of affordable and appropriate housing options
- Few opportunities for walking, bicycling or other forms of physical activity, making it more difficult to remain healthy and engaged
- Inadequate mobility options
- Limited information about available health and supportive services in their community
- Concerns about the safety and security of the community
- Limited opportunities for meaningful, challenging volunteer service

Most obstacles to aging independently in one's community spring from a host of factors that cut across traditional disciplines and agency responsibilities. Community design that makes it difficult to walk and bicycle, for example, may factor into an older adult's increased isolation, which in turn may lead to worsening health. A lack of affordable housing options may force an individual into institutionalized care, adding to unnecessarily high health care costs.

These challenges to aging in place are community-wide concerns that affect residents of all ages and abilities. Consider the following two examples:

- Rigidly separated land uses can place businesses and services far from residential areas, making it difficult for many older adults to participate in social or recreational activities unless they have someone else to drive them back and forth.
- Affordable housing options for older adults, such as adding accessory units for a parent or elderly relative, can help keep families together and perhaps even enable grandparents to provide help with child care for younger families.

Local leaders often can advance aging in place priorities simply by adding a perspective on aging to plans, programs and policies that are existing or under development.

Since 1989, Partners for Livable Communities has been a leader in raising awareness of the opportunities inherent in the rise of the older adult population. To download free resources from Partners' Aging in Place Initiative, visit www.livable.org.

Many of the strategies that benefit older adults can also benefit many others in the community. Local leaders often can advance aging in place priorities simply by adding a perspective on aging to plans, programs and policies that are existing or under development.

THINKING OUTSIDE THE BOX

Many communities have already begun to build the cross-cutting partnerships needed to address the multifaceted challenges and opportunities that come with a maturing population. Local government leaders and officials are acting as catalysts for interagency collaborations and community partnerships.

Communities of all shapes and sizes—big cities and counties, medium-size cities, small towns, rural townships, rural counties, suburban bedroom communities and edge cities—are implementing creative solutions to meet the challenges of a maturing America. Local leaders can and do play many different roles, including the following:

- Convening stakeholders from diverse fields and encouraging collaboration
- Identifying opportunities to integrate aging in place issues with existing plans, programs and initiatives
- Empowering staff to support and adopt innovative strategies to advance aging in place
- Identifying sustainable funding streams from private and public sources to support community-wide collaborations
- Encouraging public support for creative new approaches that will enable the community to remain livable for all residents
- Providing a forum for older adults to share their concerns, needs and talents

LIFELONG LEARNING: ENSURING A LIVABLE COMMUNITY FOR ALL AGES

Due to the overwhelming desire of older Americans to age in place in their own homes, communities will face unprecedented challenges to providing the services and infrastructure that this population will demand. Yet, if communities are resourceful, innovative and prudent, these challenges will be eclipsed by the enormous share of social and human capital that will be made available by the largest, healthiest, best-educated and most affluent generation of older adults in American history.

Older adults of today, and especially those of tomorrow, are doing things differently. Now that the average retirement age is lower than what it was in 1950 and the average life expectancy is dramatically higher, older adults are looking for new types of activities and experiences and asking what's next after work.²⁴ Lifelong learning opportunities are competing with arts and cultural activities, volunteerism and many others for a place in the lives of older Americans—and when the opportunities are there, they are being taken.

To begin with, there are a number of reasons that older adults are interested in continued learning opportunities as they age and it is important that communities understand these reasons. Recent studies show that most older Americans seek out lifelong learning experiences primarily for the joy of learning something new or to find intellectual stimulation in a social setting. Other reasons include a desire for personal or spiritual growth, discovering new hobbies and interests, or keeping up with changes in the world around them. Others are looking to gain new knowledge or skills to stay ahead in the workforce or to transition to a new career.

Recently, these older adults have become the subject of much study and attention due to the potential impact that they could have on the American workforce and its conception of retirement.

According to a 2014 Merrill Lynch Retirement Study conducted in partnership with Age Wave, retirement used to mean the end of work. But now a majority of people will be continuing to work after they retire. Nearly half of today's retirees say they either have worked or plan to work during their retirement, and 72 percent of pre-retirees over 50 want to keep working after they retire.²⁵ Similar studies by AARP and other national organizations, as well as feedback from communities all across the country, reveal that the surge of older adults seeking out community colleges and other institutions to provide them with new skills has already begun.

Lifelong learning activities can embrace many forms and can exist in a variety of formal and informal settings. This means that older adults need to feel comfortable and welcomed in both structured and unstructured educational environments that serve community members of all ages.

A 2007 American Council on Education report "Framing New Terrain: Older Adults and Higher Education" revealed that many older adults do not feel especially welcomed or comfortable on college campuses because of a perception of ageism. Older adults say that they do not get the same type of support from advisors and instructors as younger students do at the same institutions. Simple issues such as where to park can also be as much of a worry to an older adult trying to take advantage of higher education as the uncertainty of classroom norms or expectations.

The lesson that communities ought to absorb from these concerns is not that older adults require exclusive learning environments. Instead, community colleges and universities need to take extra steps to provide support, outreach and accommodation to older adults who want to reclaim a presence on the college campus. Colleges can publish materials aimed at making older adults more comfortable and informed about courses and opportunities, or they can even make a staff member exclusively responsible for reaching out and responding to the older adult community.

To that effort, the American Association of Community Colleges' Plus 50 Initiative supports community colleges in creating and expanding campus programs engaging students age 50 and over, while encouraging them to complete high-quality credentials or degrees. Since 2008, the program has given grants to 138 community colleges that collectively enrolled nearly 37,500 plus 50 students in workforce development programs. Since 2011, more than 12,000 baby boomers have completed a degree or certificate.

Learn more about the Plus 50 Initiative at plus50.aacc.nche.edu.

CHALLENGES AND ACTION STEPS: LIFELONG LEARNING AND CULTURE

Lifelong learning and participation in cultural and recreational activities are important for older adults' health and communities' quality of life and economic competitiveness. Older adults are among the most generous and impassioned patrons of arts programs. They increasingly participate in lifelong learning programs such as computer classes and intergenerational programs such as oral histories.

Culture embraces a broad range of activities and programs that allow individuals to creatively express their identity and history. Communities can use cultural assets such as public libraries and local universities to provide new lifelong learning opportunities for older adults. Providing these opportunities can build a powerful advocacy voice in the community for more funding to libraries, parks and schools.

Challenge	Action Step
Relatively few community-based arts, culture and enrichment programs target older adults	Provide a robust range of programs to enable older adults to contribute to the cultural life of the community
Arts and culture programs often neither appeal to nor engage the talents of the increasingly diverse older adult population	Provide opportunities for intergenerational learning around arts and cultural production
Older adults frequently do not have opportunities to stay up-to-date with advances in technology	Increase technology training opportunities for older adults

CHALLENGE: RELATIVELY FEW COMMUNITY-BASED ARTS, CULTURE AND ENRICHMENT PROGRAMS TARGET OLDER ADULTS

As the baby boom generation ages, the demand for arts and cultural activities will grow. Participation in arts and culture programs has proven health benefits for older adults. However, most communities are unprepared for the coming demand. Providing a range of arts and culture programs attuned to older adults' interests and abilities requires partnerships with youth programs to foster intergenerational learning, as well as with universities, senior centers, libraries, and other groups and institutions.

ACTION STEP: PROVIDE A ROBUST RANGE OF PROGRAMS TO ENABLE OLDER ADULTS TO CONTRIBUTE TO THE CULTURAL LIFE OF THE COMMUNITY

Local governments can serve as catalysts to connect different groups' and institutions' assets and provide new cultural enrichment opportunities for older adults. Several principles underlie successful community-based programs engaging older adults:

Older adults participating in weekly arts programs reported better health, fewer doctor visits and less medication usage.²⁶

- Partnerships between artists/cultural organizations and organizations and agencies serving older adults, such as senior centers
- Training of artists in residence and other teachers by gerontologists and other professionals in the unique needs and abilities of older adults
- An asset-based approach that taps older adults' unique strengths, such as intergenerational oral history programs
- Engagement of older adults in planning programs, for example through creating advisory councils led by older adults

CHALLENGE: ARTS AND CULTURE PROGRAMS OFTEN NEITHER APPEAL TO NOR ENGAGE THE TALENTS OF THE INCREASINGLY DIVERSE OLDER ADULT POPULATION

As cultural opportunities for older adults expand, there will be a great need to highlight the uniqueness of culture within each community. The older population is projected to experience a substantial increase in its racial and ethnic diversity over the next four decades.²⁷ By 2050, nearly 30 percent of those 85 and older will be from a minority group (up from 16.3 percent in 2012).²⁸ The older adult Hispanic population is projected to increase quickly. By 2050, 18.4 percent of those 65 and older will be Hispanic (up from 7.3 percent in 2012).²⁹ In areas in states with high immigrant populations, such as Florida and Texas, the growth will be even more dramatic. Communities should view diversity within the aging population as an important way for older adults and people of other ages, such as youth, to share cultural differences with one another. Bi-lingual events may prove to be an essential aspect of cultural opportunities.

ACTION STEP: PROVIDE OPPORTUNITIES FOR INTERGENERATIONAL LEARNING AROUND ARTS AND CULTURAL PRODUCTION

Local governments can encourage and help fund programs that use arts and cultural activities to bring together different generations and cultural groups. For example, many programs use theater as a tool to educate the community about cultural and generational differences. Some programs, such as that of San Francisco's Planning for Elders in the Central City, use theater as an educational and advocacy tool on issues such as health care and housing. By encouraging partnerships between repertory theaters, artists and community organizations and agencies serving older adults, local governments can create new opportunities to fund and increase the relevance of arts and cultural programs in the community.

CHALLENGE: OLDER ADULTS FREQUENTLY DO NOT HAVE OPPORTUNITIES TO STAY UP-TO-DATE WITH ADVANCES IN TECHNOLOGY

Computer skills are increasingly needed to access community information and participate in the workforce. Many older adults who wish or need to remain in the workforce may require training or retraining to meet changing job market needs. Others simply wish to keep up with the digital age so that they can email children and grandchildren, get information without going to a library, read the daily newspaper in large-font size or get up-to-date medical information. Technology can also enable older adults to work in part-time, consultative and other more flexible employment arrangements.

ACTION STEP: INCREASE TECHNOLOGY TRAINING OPPORTUNITIES FOR OLDER ADULTS

Local governments can help create computer centers that are conducive to the learning styles of older adults. Programs can hire older adults as teachers, use larger fonts in class, and create alternatives to tests in measuring participants' progress. Local governments can help libraries and community centers set up computer learning programs tailored to older adults. They can also partner with national organizations such as SeniorNet, which works with local communities and funders to set up computer learning centers throughout the country.

Additional Resources

Generations United provides a wide range of information about intergenerational learning programs and opportunities. www.gu.org

The National Center for Creative Aging provides best practices and other information regarding creativity and aging. www.creativeaging.org

SeniorNet is a national nonprofit organization that works with local communities throughout the U.S. and internationally to set up computer learning centers run for and by older adults. www.seniornet.org



Teacher Zachary Brown looks over students' work during class. The Art Colony hires college-level professionals to teach each classes. Photo by Robert Hanashiro, USA Today.

INDEPENDENT LIVING IN AN ART-INSPIRED ENVIRONMENT: BURBANK SENIOR ARTISTS COLONY

The Burbank Senior Artists Colony is the U.S.'s first rental community designed to provide exceptional independent apartment living in a creative, art-inspired environment. Located in downtown Burbank, it is close to major retailers, boutique shops, restaurants, medical providers and theaters.

The Burbank Senior Artists Colony is one of three housing concepts for senior housing built by John Huskey, a pioneer in the senior housing industry and president of Los Angeles-based Meta Housing. Huskey partnered with Tim Carpenter, founder and executive director of EngAge, to conceive and design the buildings. EngAge is a non-profit dedicated to providing arts, wellness and life-long learning programs for seniors.

The Burbank colony, completed in 2004, is the flagship. It houses a professional theater group and 141 rental apartments. The North Hollywood Senior Arts Colony has 126 apartments, and the Long Beach has 200. Huskey says several more projects are on the way and is considering Minneapolis, San Francisco, St. Louis and Portland, Ore. for future senior arts colonies.

The Burbank Senior Artists Colony's amenities include a performance theater, Hollywood-themed clubhouse, art studios, art display galleries, outdoor courtyards, a resource center, business/conference center, heated pool, library, fitness center, game room and beauty salon. EngAge facilitates on-site educational classes, arts programs, health and wellness classes, recreational activities, transportation and intergenerational opportunities. Classes are taught by college-level professionals and operate on a semester basis, lasting six weeks to three months. The community's classes produce participation rates four to five times those in normal senior housing.

For many seniors, the programming helps them re-discover the arts and continue to explore who they are, as well as to create the legacy they want to live and leave behind. A typical week for a resident may include a mix of Zumba, acting classes and rehearsals for the plays at the on-site professional theater company.

Seniors who want to live in the artist colony apply to a committee. As part of the application, they outline their interest in the arts, which ranges from professional artists and actors to those who've always wanted to be to longtime arts patrons.

The Burbank Senior Artists Colony, professionally managed by Legacy Partners Residential Inc., has been honored with numerous building awards as well as international press.

For more information, visit www.seniorartistscolony.com, or contact:

Burbank Senior Artists Colony
240 East Verdugo Avenue
Burbank, CA 91502
818-955-9391

A MODEL PROGRAM IN CREATIVE AGING: CENTER FOR ELDERNS AND YOUTH IN THE ARTS

The Center for Elders and Youth in the Arts (CEYA), a division of the nonprofit Institute on Aging, provides weekly arts programming to older adults and youth in the Bay Area. Through creative expression, CEYA helps older adults remain connected to the community, with the goal of helping them improve their physical and emotional wellbeing. CEYA has been identified as a model program by the National Council on Aging and the San Francisco Arts Commission.

CEYA is a community-enhancing initiative that promotes service learning, creative arts education and intergenerational socialization. It builds social capital by creating a supportive and productive environment where a sense of pride, compassion and learning can occur. Students from local schools and afterschool programs engage with seniors at all four of the Institute on Aging's Bay Area adult day centers. All projects are led by professional teaching artists under the guidance of CEYA's artistic director. Projects and classes, in mediums such as painting, drawing, poetry and dance, are tailored to participant's abilities, special interests and talents. Classes focus on basic skill building in the arts and offer opportunities for self-expression, personal growth and socialization.

Download "The Creativity and Aging Study" at cahh.gwu.edu/arts-aging-study.

The Institute on Aging's mission is to enhance the quality of life for adults as they age by enabling them to maintain their health, well-being, independence and participation in the community. The Institute's original art program was

established in 1978 as the country's first in-home creative arts program for homebound seniors. In 1996, the positive impact of the arts was amplified by developing CEYA and expanding to include San Francisco's youth.

The goals of CEYA also include building community through the arts. Since 1996, thousands of older adults and hundreds of youth have participated. Annual events and exhibitions reach more than 4,000 viewers per year. CEYA has partnered with 20 facilities including assisted living facilities, residential communities and adult day programs, as well as youth organizations. In-home, individual instruction is also offered.

CEYA was a site participant in "The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults," led by Dr. Gene Cohen. Funded by the National Institute for Mental Health and the National Endowment for the Arts, this study found that professionally led arts programs helped to alleviate depression and anxiety and elevate the mood of older participants.

For more information, visit ceya.ioaging.org, or contact:
Institute on Aging San Francisco
3575 Geary Boulevard
San Francisco, California 94118
415-750-4111

AN INTERGENERATIONAL DANCE COMPANY: DANCE EXCHANGE

Based outside of Washington, D.C., the Dance Exchange is an intergenerational company of artists that creates dance and engages people in making art. The nonprofit serves as an incubator for creative research, bringing ideas to action through collaborations that range from experts in the field of dance to unexpected movers and makers. Through these exchanges the company stretches the boundaries between the studio, stage and other environments to make dances that are rooted in the particularity of people and place.

The mission of the Dance Exchange, formerly known as the Liz Lerman Dance Exchange, is to create dances that arise from asking: Who gets to dance? Where is the dance happening? What is it about? Why does it matter? The company recognizes the body and movement as an essential resource to understand and investigate across disciplines. Through local, national, international and online projects the Dance Exchange gathers and creates community to contribute to a healthy and more sustainable environment.

In 1975, its founder Liz Lerman began teaching senior adults at the Roosevelt for Senior Citizens, a city-run residential facility in inner-city Washington, D.C. Shortly after, she created “Woman of the Clear Vision,” a dance about her mother’s death with a cast of professional dancers and Roosevelt residents. In 1976, the Liz Lerman Dance Exchange was incorporated and opened a school for professional and avocational dancers in downtown D.C. Since then, the Dance Exchange has produced more than 100 innovative dance/theatre works, presented thousands of performances and conducted innumerable community encounters. With these activities, the company has reached communities of every size from Los Angeles to Eastport, Maine, and from Yamaguchi, Japan, to Gdansk, Poland.

Dance Exchange breaks boundaries between stage and audience, theater and community, movement and language, tradition and the unexplored. Now under the artistic direction of Cassie Meador, Dance Exchange stretches the range of contemporary dance through explosive dancing, personal stories, humor and a company of performers whose ages span six decades. The work consists of concerts, interactive performances, community residencies and professional training in community-based dance. Dance Exchange employs a collaborative approach to dance making and administration. Recent and current projects include explorations of coal mining, genetic research, human rights, particle physics, ecology, land use and rest in a hyper-driven society.

“Sometimes art achieves what therapy, medicine or the best care of health professionals cannot. Sometimes art even achieves something that’s beyond the best intentions of the artist. These moments can feel like little miracles when they happen, but they are usually instances of art functioning as it normally does: inspiring motivation, engaging parts of people’s bodies or brains that they haven’t been using, or allowing them to transcend their environments for a little while.”

– Liz Lerman, Founding Artistic Director, Dance Exchange

Drawing on its rich history, and in partnership with MetLife Foundation, the Dance Exchange concentrates the work of its Healthy Living Initiative in two main areas: Arts in Healthcare and Creative Aging. During the 35 years that Dance Exchange has been making dance with people of all ages in community and health care settings, it has regularly seen participants surprise themselves and others by coming alive in unexpected ways. This sense of connection—or reconnection—to life is the essence of wellness. The ability of dance to produce this experience in people seems unparalleled. Dance is an efficient and cost-effective path to wellness for individuals and communities.

ARTS IN HEALTHCARE

- **Artistic work with people in health care settings:** The Dance Exchange’s multi-disciplinary approach to art combines movement, verbal expression, creative challenge and collaboration. Methods have been used with a variety of people, including those with Huntington’s disease, brain injury, dementia, addiction, chronic mental illness and mobility issues.
- **Training for artists, health professionals and caregivers:** Experiential activities, model teaching and new frameworks help participants explore the ways in which dance and art-making can enhance the effects of therapeutic work and re-energize relationships with patients, family members and the self.
- **Creation and performance of new works:** The intergenerational Healthy Living Commissions provide research vehicles for dancers and offer fresh insights and experiences in health care, conference and stage settings.

CREATIVE AGING

- **Dancers Over 50:** Classes, workshops, intensives and institutes for new and experienced dancers over 50 give participants the chance to engage in dance that is artistically rigorous and adaptable for different bodies.
- **Intergenerational Projects:** Across the U.S. and abroad, Dance Exchange uses its highly respected creative practices to connect elder and younger members of a community together through the exploration of important life themes in workshops and residencies.

For more information, visit www.danceexchange.org, or contact:

Dance Exchange
7117 Maple Avenue
Takoma Park, Maryland 20912
301-270-6700
mail@danceexchange.org



A games social underway in Bryant Park. Photo by Bryant Park Restoration.

5 | ECONOMIC DEVELOPMENT AND JOBS

Today, more than ever, a region's livability serves to better attract economic enterprise, even more than accessibility to raw materials. The most valuable raw material in the 21st century is information and knowledge. Defining livability quantitatively is difficult, but it is known when it is there—and when it is not. The use of arts and culture as the source point for learning and knowledge creation can lead to livability and a community successful in our new economy.

At the tip of the iceberg are the highly visible performing arts centers, libraries and museums. The foundation for these is the rich mosaic of ethnic neighborhoods, restaurant and entertainment districts, neighborhood arts organizations, street festivals and performances, architecturally significant structures of all sizes and public spaces.

An investment in arts and culture is an investment in a community's economic well being. This chapter focuses on the economic impact of well-leveraged arts and cultural assets, and concludes with examples that illuminate the many ways arts contribute to strong economies.

- Expanding Development by Transforming Available Space: Artomatic
- Restoring and Managing a Great Public Space: Bryant Park Restoration
- Cultivating Positive Assets: Times Square Alliance
- A Prototype for Visual Arts Facilities: Torpedo Factory Art Center
- An Artist-Friendly, Downtown Revitalization Strategy: Peekskill Art Lofts
- Highlighting Commercial Viability with Pop-Up Retail: Mt. Pleasant Temporium

ECONOMIC BENEFITS RESULTING FROM CULTURAL ASSETS

When civic leaders invest in cultural assets, they are also investing in their economy. Big-box developments such as strip malls and single-use tracts of land have few equitable benefits. They often import capital, labor and ideas, and deprive a place of its local strengths. A diverse economy is one rooted

Consider How Culture Fosters a Dynamic Economic Environment

- **“Discovery” Tourism:** Do you know where arts and culture are being used as assets to entice non-residents to a neighborhood? These could range from church concerts to historic house tours.
- **Small Businesses:** Do you know of any strategies to encourage arts-related businesses to move into a neighborhood? Have loan pools been established? Are there micro-lending policies?
- **Marketing:** Arts events tied to the marketing of a neighborhood or region can be aligned with business promotions and special sales.
- **Image Improvements:** It is remarkable what arts and culture can do to change a place’s image from “blighted” to “artsy.” Murals, façade improvements, landscaping and public art can enhance neighborhood image. Do you know any examples of such improvements that have economic outcomes?
- **Artist Live/Work Space:** Space has been used effectively to restore neighborhoods. Artists are proven to stay as residents longer than average and make capital investments in their spaces even when they are rented.
- **Entertainment:** Arts and culture are probably the best ways to ratchet up the entertainment options of a blighted neighborhood, particularly if events occur outdoors. Do you know where arts festivities have been linked to increased sales in nearby shops?
- **E-commerce:** The potential of arts and cultural organizations in the e-commerce economy is tremendous. Do you know of communities selling online community-made art, operating storefront businesses for arts-based e-commerce or rezoning to allow e-commerce business on the second floors of mainstreet businesses?
- **Jobs and Job Training:** If you make or perform art, why not sell the art or your talents? Do you know of arts centers that incorporate a sales component in their curricula? Some of these centers go several steps further and use the sales to teach skills in entrepreneurship, help residents write resumes and serve as job counselors.

in the community’s assets and resistant to instabilities. It relies on a mix of ethnic groups, sectors and producers from different ages. This variety creates a quality of life attractive to more businesses, producers and consumers. No competitive city or region would be able to sustain growth if it relied on one single use.

Arts and cultural workers contribute to the economy through exporting their work and creating a local network of artists to make the arts an underlying force in the growing fabric of the community. Artists may help cultivate an arts district, contribute to physical improvements through public art works or utilize vacant properties as live-work spaces.

“The productivity of, and earnings in, a regional economy rise as the incidence of artists within its boundaries increases, because artists’ creativity and specialized skills enhance the design, production and marketing of products and services in other sectors,” argues Ann Markusen, of

University of Minnesota’s Humphrey School of Public Affairs.³⁰ The arts not only diversify, but they strengthen existing sectors in the economy that benefit from creativity and design.

Cultural assets create jobs, stimulate tourism, attract further investment, diversify the local economy and improve property values. When cultural assets are being leveraged, there will always be economic benefit—whether through ticket sales, new attracted developments or benefits that come from indirect expenditures. Additionally, the economic benefits can be applied at different levels—neighborhood, block, city, region or nation. American’s for the Arts recent report, “Arts & Economic Prosperity IV,” found that an average arts attendee spends \$24.60 per event, not including the cost of admission. On the national level, these audiences provided \$74.1 billion of valuable revenue for local merchants and their communities. Data also shows that non-local attendees spent twice as much as local attendees (\$39.96 compared to \$17.42), demonstrating that when a community attracts cultural tourists, it harnesses significant economic rewards.

What makes economic benefits resulting from cultural assets unique is that in addition to capital, the arts and culture generate opportunities where patrons can experiment, imagine, improvise, interact with other social groups and expand their thinking. These are invaluable dynamics to livable communities that developers frequently neglect to count.

ARTS IN A LIVING DOWNTOWN

Dynamic cities and regions have a vibrant urban center. Arts programming and cultural facilities development are placemaking strategies and important components of world class cities. When arts and culture are part of a city's long-term development plans, they contribute on economic and other fronts, including community pride and cultural identity.

An innovative arts and cultural strategy is good for both real estate developers and artists. The coordination of first class arts and cultural programming in conjunction with local businesses and facilities make it possible for:

- Arts groups to expand their repertoires and to develop future audiences
- New local patrons and tourists to visit downtown
- Ancillary businesses to grow around arts and cultural activities

This in turn expands the tax base and stimulates further economic development. Arts and cultural activities become the catalyst for downtown animation and new business development, while the quality of life for the arts community and the community at-large is greatly enhanced.

The belief that cities can draw on the power of arts and culture to revitalize America's downtowns has proven to be true. For example, the Three Rivers Arts Festival in Pittsburgh is a free, 10-day celebration of music and art that attracts nearly 400,000 people each year while providing a showcase for over 750 visual artists and performers. In 2007, its regional audience generated a \$23 million economic impact for downtown businesses. Similarly, the month-long Memphis in May International Festival had a total economic impact of \$76.5 million on the city in 2011.

Enhancing the opportunities for arts and culture in a downtown will:

- Add value to the creative identity of downtown
- Support local artists and cultural institutions
- Bring people into downtown during evenings and

Local Labor Force Development: Consider Key Competencies that Artists Can Sharpen in Youth

- **Basic Skills:** Reading, writing, mathematics, speaking and listening
- **Efficient Use of Resources:** Allocating time, money, materials, space and human resources
- **Interpersonal Skills:** Working on teams, teaching others, serving customers, leadership development, negotiating and working well with people from culturally diverse backgrounds
- **Information:** Acquiring and evaluating data, organizing and maintaining files, interpreting and communicating, and using technology to process information
- **Personal Qualities:** Individual responsibility, self-esteem, sociability, self-management and integrity
- **Systems:** Understanding social, organizational and technological systems, monitoring and correcting performance, and designing or improving systems
- **Technology:** Selecting equipment and tools, applying technology to specific tasks, and maintaining and troubleshooting technologies
- **Thinking Skills:** Thinking creatively, making decisions, solving problems, seeing things in the mind's eye, reasoning and knowing how to learn

- weekends
- Provide a market for downtown retail
- Animate and enliven downtown streets and commercial areas

It is important to consider what arts and culture are and how they work. People often think about art as a theater performance or a museum exhibit. Similarly people may think of culture as “high” art—the complex representation of ideas. Neither of these definitions, however, scratches the surface of the rich arts and cultural traditions that exist and intertwine in many downtowns where there are a host of cultural institutions that range from traditional museums, theaters and libraries to children’s museums, parks, community-based arts centers and ethnically focused community centers. In addition to painting and sculpture, culture can be found in murals painted on walls, music in the park, celebrations and festivals, and landscaping and design that celebrate the heritage of identity of an area. Culture in this context is active and participatory as opposed to passive appreciation.

The Value of Downtown Arts and Cultural Organizations

- Making considerable property improvements—even when they are renters
- Drawing significant numbers of people into an area thus providing a large consumer base for businesses
- Serving nearby residents and business persons
- Supplementing public education
- Sponsoring events
- Providing programs for at-need populations

ATTRACTING INVESTMENT BY CREATING ARTIST LIVE/WORK ZONES

Live/work spaces for artists have served as anchors around which local economies are rebuilt. This strategy illuminates the ways artists form a core that, in turn, attracts business and helps shape a favorable environment for investment and renewal.

People relocate to cities that sustain their interests and lifestyles rather than relocating for one particular job. As noted by Richard Florida’s “The Rise of the Creative Class,” cities need a “people climate” to attract creative professionals and individuals before economic growth occurs. Many cities across the country offer various incentives for artists to live and work. For example, Peekskill, New York—highlighted later in this chapter—reversed decades of population loss, retailer flight and crime when it attracted artists to rent its downtown historic lofts. Today, Peekskill’s downtown artist district resembles a small-scale SoHo.

Older urban neighborhoods and smaller communities have a great deal in common when it comes to suffering disinvestment and population loss. Creative community builders begin with existing community assets and rebuild viable, sustainable and flexible local economies that attract considerable investment. They enlist creative entrepreneurs, chiefly artists, and make use of vacant real estate to jumpstart broader efforts to rebuild local economies. They turn around their community’s image and establish climates of creativity.

Local entrepreneurs and microenterprises have been clustered and nurtured through the development of artist live/work spaces. Typically these are conceived in tandem with the reuse of historic, commercial or industrial structures. The artists themselves, living and working in the community, stimulate development of more active street-level environments. Artists’ unusual hours—coming and going in new patterns, 24 hours a day—can also contribute to a more active street life and reduction in crime.

Some cities looking for a silver bullet have been convinced to underwrite bond issues to finance construction of major arts facilities in much the same way they have turned to sports arenas, convention centers, aquariums and other “big-box” solutions. Meanwhile, evidence suggests there is far greater impact from the mix of less glamorous small galleries, theaters, artist studios and live/work spaces for artists and their families. “Being able to foster a local arts scene, provide low and moderate-income housing, preserve historic buildings, and promote downtown and neighborhood economic revitalization—all at the same time—makes these types of projects rewarding far beyond their bottom line,” writes John Villani, author of “The 100 Best Small Art Towns in America.”³¹

DIVERSIFYING THE LOCAL ECONOMY

The more legs, or sectors, an economy has to stand on, the more resistant it is to a downturn in any one sector. Creative community builders tap existing assets in their communities and apply creative strategies to support a variety of businesses and activities. They employ both imagination and art to build multiple legs for their economies. Building connections between sectors is perhaps their most creative act.

Cultural organizations and activities are able to attract people and investment to business districts, encourage growth in entertainment venues, and stimulate retail, restaurant and office development in residential areas. They tend to increase commercial rental rates, decrease vacancy rates, and increase tax revenues, jobs and incomes, according to Bill Hudnut, former Indianapolis mayor.³²

Of course, not all the impacts of arts centers or arts districts are positive or sustainable. Much has to do with scale and the nature of the enterprise as it relates to the cultures of the people and the place. Roberta Brandes Gratz, an award-winning journalist and urban critic, lecturer and author, warns against the “big fix” and the “grand plan.” She has chronicled dozens of successful urban redevelopment projects where the key was thinking small in a big way. Not only did these projects have more equitably distributed economic benefits, they also retained and built upon threads of existing social fabric. They served to strengthen communities first—a sharp contrast to more typical big-fix projects that demolish or dislocate the old to make way for investors, large chain stores or transient manufacturers.

Prerequisites for Places and Space for Artists and Arts Organizations

- A market for additional downtown arts programming and cultural facility development
- Support of the city’s arts community and cultural institutions, downtown business and real estate interests, downtown residents, and local and/or federal government
- Availability of suitable places and spaces with respect to size, shape, location and accessibility
- Availability of affordable building spaces
- A regulatory environment that permits and encourages arts programming and cultural facility development
- A downtown arts and cultural management entity
- Funding mechanisms to “make it happen”

EXPANDING DEVELOPMENT BY TRANSFORMING AVAILABLE SPACE: ARTOMATIC



Gallery space at Artomatic. Photo by Artomatic.

Artomatic is a volunteer-run, nonprofit arts festival best known for hosting large, unjuried arts festivals every 12 to 18 months in the Washington, D.C. metropolitan area. Artists, organizations and visitors come together and illustrate the energy, vitality and strength of the arts to impact the community.

Artomatic's mission is to create community, build audience and expand economic development by transforming available space into a playground for artistic expression. For each festival, the nonprofit usually selects a commercial site slated for demolition or newly constructed and not yet occupied.

Artomatic is run by hundreds of volunteers and is guided by a volunteer board. Events are socially organic and completely open-entry; there are no juries or curators. Organizers work to provide open access to the arts, including visual, music, film, performance and fashion. The most recent 2012 festival attracted about 1,700 artists and performers and more than 70,000 visitors.

Artists are accepted on a first-come, first-served basis. As a result, emerging and established artists present their work side by side and have the chance to work with and learn from one another. The diversity of artwork and performances attract the broadest range of people, providing a forum to build institutional connections.

Artomatic started in 1999 in the historic Manhattan Laundry buildings on Florida Avenue, N.W. Washington, D.C., developer Douglas Development donated the use of the buildings to a group of artists who invited their friends to exhibit. These friends, in turn, invited their friends—and so on—until every nook in the building was filled with paintings, sculpture, installations and art of every description. The artists coined the name “Art-O-Matic” to acknowledge the spontaneity of the event and its location in the old laundry building. More than 25,000 people visited the first Artomatic during its six-week lifespan and the event was widely reviewed and discussed in the region. The D.C. Commission on the Arts and Humanities was one of Artomatic's earliest supporters. The Commission purchased \$25,000 in works from this first show for permanent display in public buildings in the city through its Art in Public Places program.

Today, Artomatic is funded in part by the D.C. Commission on the Arts and Humanities, an agency supported by the National Endowment for the Arts. The nonprofit has also licensed other events in other locations, such as Artomatic@Frederick, held in nearby Frederick, Maryland. Artomatic is currently expanding and building its licensing program stateside and internationally.

For more information, visit www.artomatic.org and www.artomaticfrederick.org.



Ping pong tournaments held at Bryant Park. Photo by Angelito Jusay.

RESTORING AND MANAGING A GREAT PUBLIC SPACE: BRYANT PARK RESTORATION

The Bryant Park Restoration is the largest effort in the nation to apply private management backed by private funding to restore and manage a public park. The Bryant Park Corporation (BPC) was founded with a charge to reclaim Manhattan’s Bryant Park for the people of New York City. The park, which dates back to 1686, suffered a severe decline in the 1970s, but is now regarded as one of the greatest public spaces in the world.

With support from the Rockefeller Brothers Fund, the then Bryant Park Restoration Corporation (BPRC) was established in 1980 by Andrew Heiskell, then Chairman of Time Inc. and the New York Public Library, and Daniel A. Biederman, a Harvard Business School graduate and systems consultant with a reputation as an innovator in downtown management. In 1980, Heiskell and Biederman created a master plan, followed by a seven-year push to combine supplementary park maintenance, temporary kiosks and public events ranging from historical park tours to concerts.

In 1988, a 15-year agreement entrusted BPC with the park’s management and improvements. By summer 1988, city agencies approved plans to build new entrances for increased street visibility, to enhance the formal French garden design and improve and repair paths and lighting. The plan also restored monuments and the long-closed restrooms, added two restaurant pavilions and four concession kiosks, and generating off-peak activity and operations revenue.

The park reopened in 1991 after four years of renovation and with a budget six times the level under prior city management. Bryant Park reopened to praise from citizens, visitors, the media and urbanists alike. Public programming and new activity reduced crime by 92 percent and doubled annual visitors. By the late 1990s, lunchtime head counts on a sunny day would reach the 4,000 range—and the drug traffickers had been gone for a decade.

Today, BPC is a not-for-profit, private management company and a cooperating business improvement district of neighboring property owners. Its ongoing mission is to:

- Create a rich and dynamic visual, cultural and intellectual outdoor experience for New Yorkers and visitors alike
- Enhance the real estate values of its neighbors by continuously improving the park
- Burnish the park's status as a prime NYC tourist destination by presenting a meticulously maintained venue for free entertainment events
- Help prevent crime and disorder in the park by attracting thousands of patrons, at all hours, thus fostering a safe environment

The BPC is privately funded, and operates Bryant Park with private sector techniques and management methods. Working as agent for the City of New York, the BPC provides sanitation, security services, spotless restrooms, colorful gardens and seasonal horticultural installations for the park and maintains a lush lawn that is open to the public.

The BPC also works with civic-minded corporations and park patrons to offer free educational programs and free high-level entertainment. Careful selection and management of concessionaires ensures that park visitors have access to quality food and merchandise. As it strives to improve the park each year, the BPC pays close attention to other models and constantly seeks innovations, whether from its own staff or from outside, always with an eye on the ultimate goal: presenting the perfect park to the public.

For more information, visit www.bryantpark.org, or contact:

Bryant Park Corporation
1065 Avenue of the Americas, Suite 2400
New York, NY 10018
212-768-4242

CULTIVATING POSITIVE ASSETS: TIMES SQUARE ALLIANCE

As early as 1960, the area bounded by New York’s 42nd Street between Seventh and Eighth Avenues was described by The New York Times as “the ‘worst’ in town.” Times Square in that decade was gritty, dark and desperate, and conditions worsened in the 1970s and 1980s. Founded in 1992 as the Times Square Business Improvement District, the Times Square Alliance was a key partner in the area’s transformation. Today, the Alliance works to continuously improve and promote New York City’s Times Square by cultivating its positive assets—creativity, energy and edge.

The Alliance is a coalition of city government and local businesses dedicated to improving the quality of commerce and cleanliness in the district. It is managed as a nonprofit organization and governed by a large, voluntary board. Functioning as a business improvement district, it provides core neighborhood services with 50 public safety officers and 50 sanitation associates. It also promotes local businesses; encourages economic development and public improvements; co-coordinates major events; and advocates on behalf of its constituents with respect to public policy, planning and quality-of-life issues.

The Alliance’s district covers 40th to 53rd Street between 6th and 8th Avenues, as well as Restaurant Row (46th Street between 8th and 9th Avenue). Despite the nearly 400,000 pairs of feet passing through Times Square daily, the sanitation team works through snowstorms and major events to keep the area spotless. Seeking innovative ways to keep Times Square clean led to the recent installation of BigBelly solar-powered recycling units throughout the district.

Today, the public art program of the Times Square Alliance, Times Square Arts is the largest public platform for innovative contemporary performance and visual arts. Times Square Arts collaborates with contemporary artists to experiment and engage with one of the world’s most iconic urban places. Projects range from internationally-known artist JR covering Duffy Square with 6,000 poster-sized smiling, smirking New Yorkers, to emerging artists’ work making a splash across electronic billboards, public plazas, vacant spaces and some of the most unexpected district venues.

The Alliance recently released a report “Twenty Principles for Creating Change,” which captures lessons learned from its experiences.

For more information on the Times Square Alliance or to download its “Twenty Principles for Creating Change,” visit www.timessquarenyc.org, or contact:

Times Square Alliance
1560 Broadway, Suite 800
New York, NY 10036
212-768-1560
info@TimesSquareNYC.org

A PROTOTYPE FOR VISUAL ARTS FACILITIES: TORPEDO FACTORY ART CENTER

The Torpedo Factory Arts Center, home to the U.S.'s largest collection of publicly accessible working-artist studios, provides dynamic interactions with the arts through its community of visual artists, exhibitions and programs. Located on Virginia's historic Alexandria Waterfront, the Torpedo Factory is home to more than 165 professional artists who create, exhibit and sell their work. Attracting 500,000 visitors annually as well as regional and global artists, the center is a showcase for how the arts can revitalize a community and a prototype for visual arts facilities throughout the world.

The Torpedo Factory's mission is to foster connections among artists and the public that ignite the creative spirit. With 82 studios, six galleries and two workshops, visitors can meet resident artists and watch them work, learn about what inspires them, ask about their creative processes and purchase original work. Visitors can also attend classes through a partnership with The Art League School, a separate educational nonprofit, and enjoy coffee in the in-house cafe, Bread & Chocolate.

The Torpedo Factory is managed by a 15-member board, which is an independent nonprofit composed of members who are appointed by the Alexandria City Council for three-year terms.

Founded in 1974 in an old federal government munitions plant, the Torpedo Factory has been an Alexandria landmark for more than 40 years. Its home on the Potomac River helps define the Torpedo Factory, and the building's history informs and supports its work.

Originally constructed in 1918, the buildings were converted to storage when peace was declared in 1945. The former factory's vaults held congressional documents, dinosaur bones, art objects from the Smithsonian and German war films and records. In 1969, the City of Alexandria bought the factory, and the then Art League President Marian Van Landingham proposed a renovation project to convert it to working artist studios. Renovation began in 1974 and was lead by artist volunteers and city personnel who removed 40 truckloads of debris. As part of the city's waterfront development plan, from 1982 to 1983, the building was renovated with new pipes, electrical units, windows, central air and heating and flooring, as well as a second floor addition.

The building also contains the Alexandria Archaeology Museum. Through the museum, the City of Alexandria's archaeologists, volunteers and students work with citizens and developers to study and manage and share archaeological resources important to the community's past. Through local preservation laws, archaeologists review all construction so that sites can be excavated in advance of development when necessary to protect important resources.

For more information, visit www.torpedofactory.org, or contact:

Torpedo Factory Art Center
105 N. Union St.
Alexandria, VA 22314
703-838-4565

AN ARTIST-FRIENDLY, DOWNTOWN REVITALIZATION STRATEGY: PEEKSKILL ART LOFTS

Since 1991, following decades of population loss, retailer flight and crime, only city-certified artists have been eligible to rent the historic lofts in Peekskill, New York. In 2002, as the city sought to further rebuild its downtown, it opened the Peekskill Art Lofts—an affordable cooperative, managed by Hudson North Management, that includes 28 artist live-work spaces and opportunities for ownership. Today, the downtown artist district resembles a small-scale SoHo, with more than 50 loft spaces reserved for artists that range from \$1,100 to \$1,600 a month.

Peekskill's artist-friendly, revitalization strategies have given rise to a bohemian enclave of painters, sculptors and musicians who make up the fabric of its 18-block artist district, an hour up the Hudson River from Manhattan. As rising real estate prices drove artists from New York City, Peekskill actively pursued displaced artists with low interest rates and advertisements in SoHo art magazines. This helped artists buy buildings and convert them into useful spaces. Once a few artists moved to Peekskill, a buzz was created and more artists moved north.

As an economic development incentive, landlords can be offered tax incentives, grants, façade improvements and loans to renovate buildings that can be used as artist live-work spaces. Peekskill's downtown resurgence also includes new downtown bars and restaurants, the annual Peekskill's Jazz and Blues Festival and riverfront development anchored by the new Peekskill Brewery.

An early American industrial center, some of Peekskill's loft buildings date back to the 19th century and once housed hardware stores, clothing makers, carriage shops and blacksmiths. Local highlights include the Hudson Valley Center for Contemporary Art and the Paramount Center for the Arts, a restored 1930 movie palace, and close proximity to the Blue Mountain Preserve, Harriman State Park, Bear Mountain and the Appalachian Trail.

Under Peekskill's current zoning for the artist district, 100 percent of the residents must be certified artists. The city's Artist Certification Committee, which reviews certification applications, defines an artist as an individual practicing one of the fine, design, graphic, musical, literary, computer or performing arts; or a professional, such as an architect, who produces a creative product. The seven-person committee, includes six artists and the director of planning and development.

As of 2015, eligible artists must derive at least 20 percent of their income from art and earn a minimum of \$3,600 monthly for a one-bedroom unit. Other restrictions include a credit score of 675 or higher and earnings of no more than 95 percent of Westchester County median income (adjusted to \$68,970 for one person in 2014).

Recently, the city has considered whether to relax the law to allow non-artists to live in the lofts—and in future apartments downtown. Peekskill is a city of about 24,000 and some—including members of the city's Downtown Business Improvement District—argue for a more diverse population to support residential and retail development and attract outside developers to invest in the area.

For more information visit www.peekskillartlofts.com, or contact:

Peekskill Art Lofts
1053 Saw Mill River Road
Ardsley, NY 10502
info@peekskillartlofts.com
914-674-2100

HIGHLIGHTING COMMERCIAL VIABILITY WITH POP-UP RETAIL: MT. PLEASANT TEMPORIUM

Open for only three weeks in early 2011, the Mt. Pleasant Temporium pop-up highlighted the commercial viability of one of Washington, D.C.'s most diverse communities. An underutilized storefront turned community asset, the pop-up housed more than 30 local artisans and crafters, attracted nearly 7,000 visitors, grossed more than \$31,000 in sales and hosted 23 free events.

The project—developed by Mount Pleasant Main Street, in partnership with Partners for Livable Communities and the DC Office of Planning—met several objectives established by the Office of Planning, including:

- Supporting creative entrepreneurs
- Activating commercial corridors and highlighting their retail potential
- Providing residents with unique services and activities
- Promoting neighborhoods

To help activate the corridor, visitors were encouraged to explore the neighborhood and its businesses, many of which offered specials to shoppers. From the project's beginning, the participation of neighborhood businesses was integral to its success. Organizers recognized that the project had the potential to attract hundreds of new visitors and their dollars to Mt. Pleasant and to establish a retail location as an arts anchor along the corridor.

As part of Washington, D.C.'s Temporary Urbanism initiative, the District's Office of Planning awarded Mount Pleasant Main Street a grant to establish the Mt. Pleasant Temporium in the heart of the neighborhood's commercial corridor. A mosaic of cultures and communities, Mt. Pleasant has been shaped by waves of residential migration, social movements and radical action. The theme of storytelling was used to showcase the neighborhood's stories, traditions, culture and participatory action. With a vibrant and activated façade, the Temporium's storefront was an open invitation for passersby to engage. The storefront "Idea Tree" allowed visitors to leave a story or illustration on the theme of "What do you want for Mount Pleasant?" Through outreach and public events that encouraged the business community, residents and visitors to tell their stories—and to learn about storytelling as a tool for community and individual empowerment—the Temporium uncovered tales that have intertwined over generations and across cultures to create the vibrant Mt. Pleasant community that exists today.

For more information, visit www.livable.org, or contact:

Partners for Livable Communities

1429 21st Street, NW

Washington, DC 20036

livability@livable.org

202-887-5990



Beacon Hill, Boston. Photo by col.

SPECIAL FOCUS | CIVIC TOURISM: THE USE OF UNIQUE LOCAL ASSETS IN GENERATING TOURIST ACTIVITY

Culture and cultural heritage are crucial to people's identity, self-respect and dignity. This applies to both affluent and indigent societies. Tangible heritage may be an avenue through which the conscious tourist starts to grasp a basic understanding of the past and/or living culture, which has adapted to and influenced the environment the visitor is trying to make intelligible. Cultural tourism has great potential to improve understanding and respect among different cultures, and in a long perspective may be regarded as a tool for creating and preserving peace.

Cultural heritage tourism could be defined as travel based on interaction with both man-made and natural environments as a means to learn about and experience the arts, heritage and the special character of a

place. This special focus section highlights the benefits of cultural heritage tourism (CHT) and concludes with a best practice of an arts council that developed cultural tourism in a region that originally had none:

- Community Performance Theater Sparks Cultural Heritage Tourism: Swamp Gravy

CULTURAL AND HERITAGE PRESERVATION

Benefits of cultural tourism planning and development to local

communities are abundant. The small-scale facilities upon which development must be based lend

themselves to the breeding of a community-based entrepreneurial spirit, and also create a ripple effect within the regional economy. Just as important is the local interest in protecting the heritage upon which their sustenance is bound to increase. This builds into the process of development a community development base for resource preservation, which ensures self-sustaining growth.

The culture of a community as observed today has not been developed with the objective of entertaining visitors or a nostalgic future generation. It has evolved in stages through the unceasing human quest for creating a better, more livable environment in the face of natural, social, foreign and economic obstacles. As such, cultural preservation cannot be achieved apart from other social and economic objectives. There are many reasons why culture should be preserved: to provide society with a sense of continuity with its own past; to build a confident, proud nation; and to retain a place's individuality and uniqueness in the context of an increasing trend of standardization of services and mass produced culture.

Almost everyone benefits from heritage preservation. The amenities, the economy and the general business atmosphere can be bolstered by increased patronage. And, if heritage facilities and the infrastructures of tourism development are made viable to all residents, social discontent is likely to decrease. However, there is often mistrust among the various factions involved in tourism development. Combined with a lack of multidisciplinary professionals with relevant knowledge of development strategies, this factor has led to the frustration of many communities intent upon taking the first steps toward cultural heritage tourism (CHT) development.

Cultural Heritage Travelers visit or take part in:

- Historical attractions, monuments or landmarks
- Museums, art galleries or theaters
- Festivals, concerts or performances
- Culturally significant neighborhoods or communities



The Tenement Museum in New York City tells the stories of immigrants who lived there. Photo by Daniel M. Silva.

Download Partners' guide "Cultural Heritage Tourism" at www.livable.org.

Tourism by the Numbers

- Tourism is directly responsible for 5 percent of the world's GDP.
- The tourist sector employs 1 out of every 12 people around the world, and 1 out of 8 in the US.
- In the US, tourists spend more than \$800 billion each year.
- 2.7 percent of US GDP can be attributed to travel and tourism.
- Travel is among the top 10 industries in 48 states and the District of Columbia.³⁴

When cultural activity assumes the form of historic preservation or a vibrant artistic community, rich and varied opportunities emerge for employment and civic pride. Often the restoration of a building communicates to local residents that something of value—something that others deem worth investing in—exists in their community. This encourages residents to view their own condition in a positive light: they too have something of value to cherish and care for. Moreover, cultural heritage preservation can awaken a spirit of community connectedness, provide fertile ground for small-scale enterprises that attract innovative entrepreneurs, and nurture the revival of traditional building techniques and craft skills.

Because culture contributes to societal harmony, a nation's educational system should use it as a tool to build individual and group confidence and identity. Culture provides the context within which humans attempt to understand and manage the inevitable change and challenges they encounter in life. The traditional humanistic argument that seeing Shakespeare or listening to a symphony expands the human range of possibility through contact with concrete products of human creativity holds true for an expanded view of culture as patterns of living together. Businesses that rely on innovation and creativity recognize this need, and gravitate toward people and places with strong identities and where the cultural environment is high on the social agenda.

When local communities have a substantial stake in tourism, the results are to everyone's benefit. Community members do not have to wait until the bottom line is tallied up to reap the rewards of cultural tourism. One of the first steps in a cultural tourism strategy—mapping and assessing local cultural assets—can remind people of the treasures in their midst, which are often ignored or maligned through familiarity or the mistaken notion that they are “old-fashioned.” From this greater awareness stems the urge to preserve and showcase community cultural assets for visitors. It can also transform local inhabitants from being grudging hosts to eager advocates for themselves and their neighbors.

TOURISM AND ECONOMIC DEVELOPMENT

Tourism is a huge business both in the United States and the world over. In the US, tourists take more than a billion trips each year, and the tourist industry is one of the top three industries by number of jobs in 29 states. The US Travel Association estimates that in 2011 foreign and domestic tourists spent \$813 billion on travel-related expenditures in the United States. According to the organization, this spending directly supported 7.5 million jobs and generated \$124 billion in tax revenue.

Around the world, tourism is booming as well. The UN World Tourism Organization announced the arrival of the one billionth tourist in 2012. According to the organization, tourist arrivals have climbed remarkably from 674 million in 2000 to 980 million in 2011.³³ The economic impact of this activity is likewise significant: tourism is directly responsible for five percent of the world's GDP, and the sector employs one out of every 12 people in advanced and emerging economies alike.

Cultural heritage tourism provides an excuse to make communities better places to live if supporters of heritage resources learn how to use its language as a leverage to justify arguments for preservation

and bolster their economic content. **For tourism to become an effective ingredient in a city's economic development program, certain conditions must prevail:**

- Economic benefits must be spread broadly through the community with job opportunities created for those who need them.
- Tourism development must provide community residents as well as visitors with recreational opportunities, environmental amenities, improved transportation and other services.
- Tourism must be carefully monitored and managed so that its costs to the city never exceed its benefits.
- Tourism development must be viewed as only one part of an overall plan for a diversified social, economic and cultural base.

Beyond any immediate influx of dollars, CHT has one important advantage over manufacturing or resource extraction: **it is a renewable resource**. Sustainability is therefore the most important objective when implementing CHT. Enlightened CHT can satisfy the requirements of economic development without sacrificing environmental or cultural quality. Properly designed and managed, CHT can continue to generate income for as long as people travel. It is important to emphasize that a community must employ sustainable development and management strategies if it hopes to benefit financially from its heritage. Improved tourism management must recognize:

- Environmental protection
- Energy-conserving transportation
- Tourism taxes
- An equitable distribution system
- Community participation

Like many economic development initiatives, the inherent danger in using cultural or heritage tourism for economic development is the potential for gentrification, higher property taxes and the transfer of land ownership to outsiders. In other words, improperly managed CHT could essentially force out the very residents it was intended to help. In order to prevent or mitigate this possible side effect, any plan for CHT must include specific mechanisms to foster community input, governing and ownership.

Overseas Cultural Heritage Visitors in the U.S.

- Nearly 15.4 million overseas cultural heritage travelers visited the United States during 2010, outpacing the average growth of all overseas arrivals (14 percent and 11 percent, respectively).
- CHV travelers increased from 10.6 million (68.7 percent of all overseas visitors) in 2004 to 15.4 million (71.2 percent) in 2010.
- CHV travelers take longer to plan their trips and book flights earlier than the average overseas visitor.
- CHV travelers tend to be more first-time travelers, stay longer and visit more destinations than the average traveler.³⁵



A production of "May-Haw" at Swamp Gravy. Photo by Swamp Gravy.

COMMUNITY PERFORMANCE THEATER SPARKS CULTURAL HERITAGE TOURISM: SWAMP GRAVY

Swamp Gravy is Georgia's official folk-life play. More than that, it is a community project that has contributed to the emotional and economic healing in Colquitt, a town of less than 2,000 in southwestern Georgia. In its more than 20 years, Swamp Gravy has become a national and international model for community performance theater. Colquitt was once struggling like many small towns of its kind, when projects like Swamp Gravy and others produced by the Colquitt/Miller Arts Council developed cultural tourism in a region that originally had none.

Swamp Gravy's mission is to "involve as many people as possible in a theatrical experience that empowers the individual, bonds the community and strengthens the local economy while crossing the boundaries of race, economy and social class."

Swamp Gravy began small as a one-time event performed in the elementary school auditorium. In 1991, Swamp Gravy's founder Joy Jinks met Richard Geer, a young director in New York City. Together they developed a plan for what would be known as community performance theater. A team of local volunteer story gatherers began collecting and recording stories from the people of Colquitt. Once they were gathered, the stories were transcribed and put together in a script by playwright Jo Carson. The theater takes its name from swamp gravy—an indigenous, stew-like dish made from "fish drippings" left in the grease after frying fish, tomatoes, potatoes, onions and whatever else is on hand.

After more than 20 years, the show still features local stories, volunteer actors and home-grown music. It has grown into a seasonal run of more than 30 shows, with a show premiering each October with new stories from the town. While steeped in Southern tradition, Swamp Gravy presents stories of universal appeal— stories about life and death, family and community. Each performance is a blend of comedy, drama and music with a cast and crew of over 100 people who transform southern life into unforgettable theatre. The cast also tours and performs the show nationally.

Swamp Gravy, originally only planned for one week, was first performed in the Miller County Elementary School auditorium. The growing production was loaned use of an old cotton gin in 1994. The cotton gin has since been renovated and is now aptly known as Cotton Hall, a fully equipped facility that maintains its rustic flavor. The once dirt floor is now brick and cement, and the loading dock and old Ford truck are now part of the staging. Cotton Hall offers state-of-the-art lighting, set design and multi-level staging. Cotton Hall also houses the Museum of Southern Cultures along with a concession area designed after a café once on the town square.

Swamp Gravy was the first project of the Colquitt/Miller Arts Council (CMAC), a nonprofit founded in 1989 to promote the arts in the community. Its success paved the way for other CMAC-produced projects at the Cotton Hall Theater including professional productions, variety shows and youth theater shows. In 1996, Swamp Gravy was chosen as a Cultural Olympiad Event and performed at the Centennial Park during the Olympics in Atlanta. That same year, it was selected to perform at the Kennedy Center in Washington, D.C.

Subsequent CMAC projects include:

- **May-Haw:** A musical variety show featuring skits and local “Nashville” singers
- **The CMAC Youth Theater:** A theater that strives to teach its young actors confidence, technique and stage presence
- **New Life Learning Center:** Home of “Little Einstein’s School of Discovery” preschool, “Swamp Stompers” after school and summer camp, and a pottery painting studio
- **Market on the Square:** A unique shopping experience featuring art, gifts, gourmet foods, and adult and children’s specialty clothing
- **The Millennium Mural Project:** In 1999, the CMAC received a National Endowment for the Arts grant, and has since produced 15 murals, including the 100-foot Agricultural Icon Mural. The project earned Colquitt the title of “Georgia’s First Mural City.”
- **The Swamp Gravy Institute (SGI):** CMAC’s consulting branch, which assists communities in recreating the success of Swamp Gravy. SGI partners with Colquitt’s Community Development Corporation to produce the annual Building Creative Communities Conference.

For more information, visit www.swampgravy.com, or contact:

Colquitt/Miller Arts Council

158 East Main Street

Colquitt, Georgia 39837

229-758-5450



In Pueblo, Colorado, with Beer and Ballet, attendees hop aboard a Riverwalk boat and enjoy a selection of Pueblo's emerging brewery offerings while experiencing outdoor performances from Premiere Ballet. Photo by Pueblo Arts Alliance.

SPECIAL FOCUS | CREATIVE INDUSTRIES DISTRICT

As cities and regions think about and plan for their future, they are looking to create a better quality of life for as many people as possible. They are also focusing on ensuring their community's economic success and sustainability. Some places—Silicon Valley, North Carolina's Research Triangle Park and Austin, Texas—have built their reputations on a confluence of related industries dealing in innovation. These places have experienced enormous growth and have seen great changes in the lifestyle of their inhabitants. In 2015, Austin ranked second on Forbes list of "Best U.S. Cities for Future Job Growth."

Forbes described it as the most attractive of tech hubs with a young, educated population and a large venture capital presence, along with a burgeoning restaurant and music scene.

Partners proposes a new concept—the creative industries district (CID)—that rests on the idea of managed districts as a way to bring economic development first to a specific district of a city, and then to the city as a whole.

Partners proposes a new concept—the creative industries district (CID)—that rests on the idea of managed districts as a way to bring economic development first to a specific district of a city, and then to the city as a whole. A creative industries district is an economic and social development tool that can be used in cities to turn any district into a beehive of innovative activity.

This special section highlights the need for a new district overlay to meet today's economic development challenges. It concludes with an example of a program—Colorado Creative Districts—that is capitalizing on the state's creative assets to grow their local economies and to improve the quality of life

for their residents. For more information on creative industries districts, visit www.livable.org or contact Partners for Livable Communities.

INNOVATION AND THE CREATIVE CLASS

How can cities and regions be competitive in the increasingly global world, as well as promote economic success and stability, and make a better quality of life for their inhabitants? In 2002, Richard Florida's "The Rise of the Creative Class" led to a flurry of discussion about creating quality places out of cities. Evolving from the manufacturing centers of the past, Florida proposes using education, culture and creativity as the backbone of future development. Rather than being the centers of physical production, cities can rise with the tide of intellectual production to place themselves at the center of innovation, and consequently, the center of today's economy.

The word "innovation" often connotes a better future, with human brainpower as the driving force. Although innovation is not guaranteed in every community, there are factors that can help drive the kinds of innovation that contribute to economic development. Florida's list of things that he defines as the "social structure of creativity" includes:

- New systems for technological creativity and entrepreneurship
- New and more effective models for producing goods and services
- A broad social, cultural and geographic milieu conducive to creativity of all sorts

In essence, places that foster new developments in an efficient manner and have the right infrastructure to allow for the spread and synthesis of these developments will become the new centers of creativity. As evidenced by the tech boom of the late 90s and its subsequent effect on our economy, companies that can patent ideas and quickly put them into the market benefit greatly, while those that do not face a hard battle. The success of companies is not just important to the stakeholders or CEO; indeed, concentrated economic success in the private sector is almost always followed by economic stability in the local public sector.

Organizations that bring money into an area by being at the forefront of new developments can greatly increase the quality of life in the area. Likewise, the economic and social health of a place can greatly increase the success of an organization. As Florida maintains throughout his argument: **place is important!** According to Florida, "place is the key economic and social organizing unit of our time." The function of place is to support certain kinds of markets—the job market, the mating market, the lifestyle market. For organizations to engage in creative activity, they must be in a place with a healthy job market and skilled people. Places must therefore ensure the healthiness of both its economic and social environment to attract the kind of people who will drive innovation.

Partners for Livable Communities believes that an integrated approach to fostering the economic and social environments of a place has the potential to harness human creativity for the betterment of the surrounding community. Cities can improve quality of life for their residents by building

Place is the key economic and social organizing unit of our time.

—Richard Florida, "The Rise of the Creative Class"

strong economic and cultural bases that feed off each other to foster the creation and retention of creative workers and provide the right kind of environment for ideas to flow and build on each other.

CREATIVE INDUSTRIES DISTRICTS

According to Florida, a quality place has three dimensions: what's there, who's there and what's going on. He credits thick labor markets, lifestyle, social interaction, diversity, authenticity and identity as factors that attract creative workers and lead to a high quality of place. Cities have the power to work on the "what's there" and "what's going on" to fulfill the "who's there" requirement.

A creative industries district is an economic and social development tool that can be used in cities to turn any district into a beehive of innovative activity. Districts are not uncommon in many cities. Business improvement districts, arts or cultural districts, historic districts and entertainment districts are increasingly becoming popular. The CID, much like the aforementioned districts, would serve as an overlay district. It would have a management team either arising from the private, public or nonprofit sector that would provide services, development assistance, guidelines and consistency to the district.

Each CID may have slightly different end products or goals, depending on the culture and infrastructure that already exist in an area, which industry sectors the CID planners focus on, and to what degree the city wants to brand the district. The CID's goals would offer dense and integrated working, living, playing and learning options to complement the creative worker's lifestyle and spur innovation. The CID should always have the mantra of revitalization—not renewal—as its ultimate goal. The old idea that communities need to go through a total change to be more economically or socially prosperous has caused all kinds of devastation. Instead, the CID should bring new life to areas that have lost, or never quite found, their vigor.

The key to all outcomes is harnessing the power of creativity. The CID seeks to educate residents already in the district, and attract new residents who will fit in with both the existing culture and the creative lifestyle. The end result is not to push out residents who are not employed in the creative sector, as they are also necessary to a vital economy. In addition to its economic benefits to the city, the CID should focus on providing opportunity where there was none and a fulfilling quality of life for its residents in this new economy.

For more information on creative industries districts, visit www.livable.org or contact Partners for Livable Communities.



Sculptures in La Junta, Colorado. Photo by Colorado Creative Districts.

ATTRACTING CREATIVES TO ENHANCE ECONOMIC AND CIVIC CAPITAL: COLORADO CREATIVE DISTRICTS

Colorado's creative districts are capitalizing on the state's creative assets to grow their local economies and to improve the quality of life for their residents. In 2011, Colorado passed a law encouraging the formation of creative districts in communities, neighborhoods or contiguous geographic areas, for the purposes of:

- Attracting artists and creative entrepreneurs to a community, infusing new energy and innovation, which in turn will enhance the economic and civic capital of the community
- Creating hubs of economic activity, thereby enhancing the area as an appealing place to live, visit and conduct business, as well as create new economic activity
- Attracting visitors
- Revitalizing and beautifying communities
- Providing a focal point for celebrating and strengthening a community's unique identity
- Showcasing cultural and artistic organizations, events and amenities
- Contributing to the development of healthy communities
- Improving the quality of life of the state's residents

The goal of the creative districts program is to help Colorado creative districts achieve the administrative structure, funding streams, community engagement process, strategic plan and staff structure that provide both immediate sustainability and opportunities to evolve. This is not a grantmaking program, rather, it

Foundational elements crucial for creative district success:

- Integration with other community systems, including planning, economic development, tourism, transportation, urban renewal, safety, public gathering spaces, addressing social needs and/or community development
- Capturing its unique story—and reflecting that story—such as its history, the people who have lived in the place, the unique style of the place as reflected in architecture, historical identification, streetscape, events and/or marketing
- Local government endorsement

is a program meant to develop the capacity and sustainability of creative districts as an economic and community development tool. Creative districts are set up as incubators to assist the districts with a variety of elements that will ensure success.

In 2014, Colorado passed an additional law creating the formation of a creative district community loan fund to promote growth and sustainability in the creative industries in the districts by providing access to capital to grow creative sector employment and infrastructure.

The program is managed by Colorado Creative Industries, a division of the Colorado Office of Economic Development and International Trade. Creative Industries sees a future where Colorado is a premiere creative economy, and it strives to create significant and sustained investment in the creative sector where creative entrepreneurs and enterprises will flourish. In 2010, Creative Industries merged with the former Council on the Arts and Art in Public Places program to capitalize on the immense potential for the creative sector to drive economic growth in Colorado.

Creative Industries has certified 12 creative districts:

- 40 West Arts, Lakewood
- Corazon de Trinidad
- Denver's Art District on Santa Fe
- Denver's RiNo Art District
- Downtown Colorado Springs
- Greeley Creative District
- North Fork Valley Creative District
- Pueblo Creative Corridor
- Ridgway Creative District
- Salida Creative District
- Telluride Arts District
- Longmont Creative District

For more information, visit www.coloradocreativeindustries.org, or contact:

Creative Industries

Colorado Office of Economic Development and International Trade

1625 Broadway, Ste. 2700

Denver, Colorado 80202

303-892-3840



The High Line in New York City. Photo by Urban Grammar.

6 | COMMUNITY DESIGN AND PLANNING

The design and planning of a community is a critical element for a community to fully realize its potential. Part of a community’s success depends on what people—both residents and visitors—think of it and what they want it to be. The built environment plays a huge role in determining these attitudes. If a community suffers from vacant storefronts, a lack of green space or unending sprawl, it is difficult to incite community pride and enthusiasm and in turn, more difficult to attract visitors, investors and new residents.

Existing arts and cultural resources can be mobilized to improve design and general aesthetics in public spaces throughout a community. For example, local artists, craftsmen and skilled youth can participate in designing murals, street furniture and parks that are dedicated to the neighborhood and its residents. Public art installations, unique architecture, fountains, sidewalk cafes, banners and public markets are all cultural elements that can be established or built upon to improve the environment of a community, making it more appealing to residents and visitors.

This chapter includes an overview of placemaking and community design, living downtowns and public art. It concludes with four best practices that illustrate different approaches to using arts and cultural resources to revitalize community:

- Public Art and Civic Pride: Mural Arts Program and Tours
- Public Art and Civic Identity: “La Grande Vitesse” and the Festival of the Arts
- Artist-led Community and Economic Development: Irrigate
- Restoring Urban and Social Landscapes through Public Art: WaterFire Providence

PLACEMAKING AND COMMUNITY DESIGN

When underused, empty and blighted areas become places for people to gather and celebrate, community pride and safety are often restored and quality of life is improved. These areas can be revitalized through local means or through city initiatives. They can be as small as wall space for murals, extend to neighborhood streets or encompass 10,000 square feet of empty lots.

Enhancing the visibility of a neighborhood can be an important factor in changing perceptions about a place. On a minute level and collectively, image is a critical element in the effort of a community to fully realize its potential. A city's success frequently depends on what people—residents and outsiders—think of it and what they want it to be. What they envision is often reflected in the condition of a place. If a community has a weak or poor image, it is likely to have difficulty sustaining major civic improvements. It will also have difficulty attracting other investors or developers, further distancing it from revitalization and from other areas in the city.

The use of public space to encourage the involvement of residents in community activity enhances the quality of neighborhood life. Traditionally, these projects have been concentrated in downtown areas and funded by city, federal or corporate sources. Many cities have demonstrated how parks, cultural activities, and street amenities can provide new jobs and attract new businesses interested in a satisfying quality of life for their employees.

Potential Projects for Communities and Arts-Cultural Groups:

- Gardens, parks and playgrounds
- Street and yard landscaping and replanting
- Park reclamation and cleanup
- Murals, sign painting and outdoor arts
- Closing off residential streets for play areas
- Bus shelters, benches, lights and “street furniture”

Transformations are significant even in small doses. Details are key to creating a strong sense of place; lights, surfaces, outdoor furniture, banners, tree guards and bollards all add to a sense of place. They are what give Copley Square in Boston its New England feel, and how designers and architects create a stately and democratic feel to civic plazas.

More recently, neighborhood groups, foundations and community development corporations have begun to recognize the importance of these kinds of open-space amenities as neighborhood revitalization tools. While often small in scale, these projects have achieved impressive results.

Utilizing arts and cultural resources can enhance the following results:

- **Visibility and Image:** Readily visible, high-quality exterior improvements can be a potent force for further neighborhood activity. Thus, open-space projects can have a strong spin-off effect in fostering pride and reinvestment. To work effectively on behalf of its neighborhood, a project must be recognized as representing the partners' interests—and those of neighborhood residents in particular. Local artists, craftsmen and skilled youth can participate in designing murals, street furniture and parks that are dedicated to the neighborhood and its residents. For example, they can incorporate local heritage into a bench or design a playground for children. Enhancing the visibility of a neighborhood can be an important factor in changing public perceptions about a place. In many cases, increased visibility encourages the city and other partnership members to contribute even more actively to a vehicle for positive neighborhood change.
- **Community Activity Home Improvements:** A source of individual or family pride, improvements can be carried out by the homeowner, contractors and arts and cultural groups. Local craftsmen can complement home restoration activity by creating an opportunity for neighborhood residents to work

together, both in identifying and planning activities and in carrying them out with their own labor. The results of such efforts often are impressive. As they begin to work together, neighborhood residents discover shared goals and interests that motivate them to generate even more activities. The new energy benefits the entire neighborhood both through specific project results and through the creation of a structure whereby residents can work together to manage their neighborhood.

- **Neighborhood Continuity:** Open-space projects, once undertaken and completed, set the foundation for resident leadership and neighborhood cooperation. Alternatively, open-space projects are good “starters”—catalyst projects that create positive, visible impact quickly. They are generally low-cost and can provide a leadership base for other neighborhood activities.

KEY ELEMENTS TO LIVING DOWNTOWNS

The following elements are keys to creating lively downtowns and communities with a strong sense of place:

- **Streetscape:** A combination of elements that weave together to form a significant setting and backdrop that adds to the walkability, pleasure, shopping and celebration of downtown.
- **Street Life:** The presence of people conversing and conducting business in the streets is a sign of active street life. Finding safe places for young people, resting places for older people, and places of food and shopping are components of street life.
- **Pedestrianization:** People need places to walk without fear of dangerous traffic, excess noise and pollution. A downtown needs a definite pedestrian strategy with safe areas for conversations, walking and strolling for young, old, local visitors and tourists alike.
- **Street Furniture:** The quality of street furniture, from parking meters and light posts to trash receptacles, helps determine whether a downtown is attractive. Some communities purchase off the shelf street furniture that could be found anywhere and is inappropriate to their community. Some communities retain features that say something special about their place and highlight their history and pride.
- **Distinctive Architecture:** A mix of old and new buildings sets the backdrop for a downtown. Nothing is more deadly to a downtown than dull and ugly architecture that sets the stage for “blah.” Both old and new architecture should shine with details that keep the viewer noticing something new each time they pass.
- **Green Spaces:** Green spaces should be available for people to find shade, sit, meditate, eat lunch or take a nap.
- **Water:** Water is an essential element and may be found in fountains, sculptures, ponds, rivers or streams. Active uses allow visitors to play in water plazas or float on rafts through streams.
- **Public Art:** Public art can be traditional and historic—the soldier on top of the horse—or it can be outrageous, contemporary, temporary and redefine people’s vision of how they view the downtown and notice change. It can involve water. It can involve whim. It can provide shade. It can provide conversation and controversy.

- **Animation:** Animation is the French term “to make lively.” Animation in an urban center means having someone who is responsible for allowing, permitting and causing performers and artists to use the sidewalks and streets as venues for fire-eating, chalk painting, parades, marches and temporary events.
- **Play Areas:** Youth are an essential component of downtown and a group often overlooked in the planning process. Downtowns need youth-friendly places that allow parents, caregivers or grandparents the pleasure of enjoying downtown with their children and grandchildren.
- **Sidewalk Cafes:** Cafes are a substantial element. Who would have thought sidewalk cafes have been banned from many cities for years because the director of public safety, food inspector and city attorney felt that someone might fall, food might spoil, or it would be improper to block a right-of-way? It is time to review codes and ordinances that govern sidewalk cafes, their management and their revenue.
- **Public Markets:** Public markets—from crafts to seafood, meats and vegetables—can bring semi-permanent, temporary, permanent or occasional life to downtowns as people gather to shop, eat, schmooze, look and sample.
- **Banners:** Banners fluttering in the wind provide color and let visitors know that events are happening or what community they are in. Banners provide opportunities to brand and market a place.
- **Parking:** Does it seem like there is “never enough,” but when there is, it’s an urban wasteland? Parking does not have to be a blight. You can put it underground or hide it. You can make it an urban design triumph with commercial on the first floor or design it to blend into the landscape.
- **Transportation Options:** Transportation should be a key feature. From light rail to buses to bicycles, think of ways to reduce car traffic and provide a transit strategy to bring suburbanites, rural visitors, tourists and conventioners into the downtown.

PUBLIC ART

Public art can have a powerful effect on the livability and prosperity of a community. Throughout the country, public art has led to places of distinction, urban identity enhancements, economic prosperity developments and infrastructure deserving serious investment. Public art serves a number of purposes and can come in a variety of formats.

- **Celebration and Event:** Whether public art is seen as a symbol of celebration or is done simply for its own sake, it has a significant impact on the character and identity of public space and those who occupy it. In many cases, it is the imaginative and innovative creations of artists who help define or restore an area.
- **Temporary:** Even though a majority of public art is installed on permanent display within a city, some works can take on a temporary form.

- **Civic Pride:** Public art can characterize places within a city; it can give a community a sense of pride and beautify the city by making it a more livable environment. This sense of civic pride is most often placed in locations that have the most public impact. The sense of civic pride from a city has long been associated with a city's central library. The library has stood as the steward of knowledge for the public. It is no surprise that in recent years, public art has been erected in front of libraries.
- **Urban Design:** While in some areas public art is used to convey ideas and feelings, in other locales it is used to augment the overall identity and design of a city. It is often the case that pieces of public art are laid out by a designer to add to its already positioned landscape and development.
- **Transportation Asset:** Public art can be put to a functional and physical use. This idea has been implemented in recent years through mediums such as bus and light rail systems and in pedestrian passways.

PUBLIC ART AND CIVIC PRIDE: MURAL ARTS PROGRAM AND TOURS

The City of Philadelphia's Mural Arts Program has produced over 3,600 murals that have become a cherished part of the civic landscape and a great source of inspiration to the millions of residents and visitors who encounter them each year. Its unique efforts have created the world's largest collection of outdoor public art, earning Philadelphia international praise as the "City of Murals" and redefining murals as visual products of a powerful and collaborative grassroots process in communities.

The Mural Arts Program began in 1984 as a component of the Philadelphia Anti-Graffiti Network, an effort spearheaded by Mayor Goode to eradicate the graffiti crisis plaguing the city. The Anti-Graffiti Network hired muralist Jane Golden to reach out to graffiti writers and redirect their energies from destructive graffiti writing to constructive mural painting.

Golden quickly befriended the graffiti writers and was impressed by their raw artistic talent and self-taught knowledge of art history. She recognized the creative force they represented and began to provide opportunities for them to channel their creative talent into mural making. Mural painting also provided a support structure for these young men and women to refine their artistic skills, empowering them to take an active role in beautifying their own neighborhoods.



"Philadelphia Muses" by Meg Saligman. Photo by Steve Weinik.

The murals they created instantly added color, beauty and life to an old, industrial city struggling with decades of economic distress and population loss. From the program's beginning, Golden witnessed how mural making changed lives and how the murals themselves began to mend the aesthetic fabric of the city.

In 1996, Mayor Rendell announced that the Anti-Graffiti Network would be reorganized into the Mural Arts Program, with Golden as the director. At the same time, Golden established a nonprofit organization, the Philadelphia Mural Arts Advocates, to raise

funds and provide other support to the nationally-recognized program. Today, Mural Arts is an innovative and successful public/private partnership that encompasses both the city agency and the nonprofit.

The mural making process gives neighborhood residents a voice to tell their individual and collective stories, a way to pass on culture and tradition, and a vehicle to develop and empower local leaders. Mural Arts' mural making process also engages thousands of Philadelphia's at-risk children, youth and adults who find their artistic voice, develop their self-confidence and discover new ambitions while creating murals through numerous programs.

The Mural Arts Program's success is in large part due to its faith in three simple words, three words Jane Golden herself uses as a personal and professional mantra: Art Saves Lives. Mural Arts' award-winning art education programs annually serve 1,800 youth at neighborhood sites throughout the city. Mural Arts' programs are offered free and are targeted to at-risk youth. Educational programs use an intensive curriculum that involves mural making as a dynamic means to engage youth and to teach transferable life and job skills such as taking personal responsibility, teamwork and creative problem-solving.

The Mural Arts Program has also become a national leader in arts in criminal and restorative justice, currently offering educational programs in local prisons and rehabilitation centers using the restorative power of art to break the cycle of crime and violence in communities. Mural Arts offers mural making programs for adult men and women where inmates receive a stipend to create murals for schools and community centers throughout Philadelphia. Mural Arts also offers opportunities for individuals recently released from prison through its re-entry program.

The organization has grown exponentially since the early 1980s when Jane Golden first began approaching writers and graffiti gangs to engage their raw talents in a constructive way. Mural Arts' acclaimed art education and prevention and prison programs now serve as models throughout the world. In addition, muralists from around the world come to Philadelphia to be trained in mural making, and many local muralists trained by Mural Arts are now traveling to cities and countries throughout the world because of their expertise in leading large-scale mural projects.

The Mural Arts Program offers public and private tours with details about the murals, the artistic process, the artists and the history of the diverse communities that serve as the backdrop for this unique art form. Many tour routes take participants off the beaten path and away from the standard visitor destinations. Because of the Mural Arts Program's active engagement and contribution to all of the neighborhoods its visits, residents receive the tours warmly. Current tours include:

- Trolley Tours—Get off the beaten path to see the diversity of Philadelphia's neighborhoods
- Mural Mile Walking Tours—Take a walk on two of the most artful miles in Center City, Philadelphia
- Love Letter Train Tour—View 50 romantic murals from the elevated train line and platforms on this one-of-a-kind subway tour
- Step-On Guide Tour—Enjoy a guided tour by a Mural Arts tour guide in your vehicle
- Paint the Town: Experiential Paint Tour—Meet a master mural artist and help paint a project
- Rise and Shine Mural Tour—View the Porch Light Program murals focused specifically on mental health and substance use, as well as faith and spirituality, homelessness, trauma, immigration, war and community safety and tensions

For more information, visit www.muralarts.org, or contact:

Lincoln Financial
Mural Arts Center
Thomas Eakins House
1727-29 Mt. Vernon Street
Philadelphia, PA 19130
info@muralarts.org
215-685-0750



La Grande Vitesse.

PUBLIC ART AND CIVIC IDENTITY: “LA GRANDE VITESSE” AND THE FESTIVAL OF THE ARTS

“La Grande Vitesse” is a public sculpture by American artist Alexander Calder. Located in front of the Grand Rapids City Hall, it was the first civic sculpture financed by both the federal government and private funds. Dedicated in June 1969, the bright red landmark remains a popular gathering place for residents and tourists alike and is the centerpiece of the city’s annual Festival of the Arts—attended by a half a million people. “La Grande Vitesse” also serves as a symbol of the city; its likeness is found on the city’s letterhead, street signs and vehicles.

Fabricated in Tours, France, and assembled on the plaza, the steel sculpture is 43 feet tall, 54 feet long and 30 feet wide. The title is French for “the great swiftness,” which can also be translated as “grand rapids.” Calder’s design for “La Grande Vitesse” was consistent with other monumental sculptures he was commissioned to create during this period. He dubbed these works “stables,” a counterpart to his mobiles. Whereas a mobile’s motion is generated by air currents, a stable activates a viewer’s motion.

Before Calder began work on the sculpture, he studied the architectural plans, scale and materials of the buildings adjacent to the site. He designed a sculpture that responded well to the plaza and the

surrounding architecture. The sculpture was also designed to provide a dramatically different view from each corner of the square.

The project was first conceived in 1967, when the city of Grand Rapids was planning a new city hall to help bring the blighted area back to life. With a grant of \$45,000, the sculpture was the first public art work funded by the Art in Public Places program of the National Endowment for the Arts (NEA). Nancy Mulnix, who co-chaired the sculpture project with Peter Wege, retired vice chairman of Steelcase, and her committee then raised the additional \$83,000 to complete the project.

The nearly complete sculpture arrived in May of 1969—42 tons of art in a series of enormous crates. Over five days, the 27 separate sections were bolted and welded together, and cranes lifted the towering pieces into place. The vivid Calder Red paint was applied, proclaiming the project complete.

While the sculpture, known as “The Calder” locally, tends to evoke a range of reactions and comments—from distinctive to monstrosity—it served its intended purpose. It has helped revitalize the area and sparked the city’s interest in art which led to a new art museum, symphony hall and a civic theater soon after. It’s also been said by those involved with the project that it gave the community a positive attitude that “anything is possible.” According to city historian Gordon Olson: “It led to a change in attitude so that the assumption now is that every good community project should include a piece of public art.”

In honor of the Calder sculpture’s birthday, the City of Grand Rapids celebrates the event with an annual Festival of the Arts, which encompasses 10 city blocks. The three-day arts festival was first held in 1970 as a small event with only two stages and a few food booths. Today it has grown into the largest all-volunteer arts festival in the United States. Nearly 20,000 community volunteers host over half a million people who enjoy food, art, music, dance, poetry and film. In 2014, the Festival of the Arts marked its 45th year, making it one of the longest-running festivals in the state.

For more information, visit www.festivalgr.org, or contact:

Festival of the Arts

PO Box 68440

Grand Rapids, MI 49516



Artist Andrea Steudel collects secret dreams as part of an art project. Photo by Irrigate.

ARTIST-LED COMMUNITY AND ECONOMIC DEVELOPMENT: IRRIGATE

Irrigate was an artist-led, creative placemaking initiative along six miles of Saint Paul’s light rail transit system during three years of its construction. Launched in 2011, the nationally recognized initiative was originated and led by Springboard for the Arts—an economic and community development organization for artists and by artists—in partnership with the Twin Cities Local Initiatives Support Corporation and the City of Saint Paul. This unique opportunity at a time of construction brought together a high concentration of resident artists, a wide ethnic and cultural mix and a city with a strong track record of artist community engagement.

Placemaking is the act of people coming together to change overlooked and undervalued public and shared spaces into welcoming places where community gathers, supports one another and thrives.

Irrigate’s artist-led, community and economic development approach emphasizes cross-sector collaboration with local private and nonprofit sectors to build social and economic capital by engaging local artists, neighborhoods and businesses in addressing opportunities and challenges associated with change in their communities. The Irrigate initiative defines placemaking as the act of people coming together to change overlooked and undervalued public and shared spaces into welcoming places where community gathers, supports one another and thrives. Places can be animated and enhanced by elements that encourage human interaction—from temporary activities such as performances and chalked poetry to permanent installations such as landscaping and unique art.

Since 2011, Irrigate has trained nearly 600 local artists in placemaking and collaboration, and supported almost 200 of those

Springboard for the Arts' 7 Key Principles

1. View artists as vital contributors to their communities
2. Deliver programs by artists to artists
3. Recognize that capacity to build relationships is the basis of effectiveness
4. Emphasize building systems of investment and support
5. Develop cross-sector collaborations
6. Operate with a sense of transformational possibility
7. Be non-judgmental about artists' work

artists to do 120 collaborative placemaking projects along the Green Line. Irrigate has mobilized and trained artists who live, work and have a personal investment in the area to make positive physical, economic and social impacts along the corridor. It has also developed and invested in permanent local resources and infrastructure to retain and attract artists—of all disciplines and experience—to have a long-term stake and role in communities along the corridor.

In 2014, Irrigate—in partnership with the City of Minneapolis' Arts, Culture and Creative Economy program—expanded to the remainder of the newly constructed Green Line route in Minneapolis. Artists who live or work in the Cedar-Riverside, University and Prospect Park neighborhoods

were invited to attend a placemaking training workshop and access support for a collaborative project along the line.

Springboard is guided by seven key principles; the first of which recognizes that economically and creatively productive artists are community assets that build social and economic capital. Springboard's mission is to cultivate vibrant communities by connecting artists with the skills, information and services they need to make a living and a life. Its work is about building stronger communities, neighborhoods and economies—places where communities and artists have a reciprocal relationship, and where artists are key contributors to community issues and are visible and valued for the impact they create.

For more information, visit springboardforthearts.org, or contact:

Springboard for the Arts
308 Prince Street, Suite 270
St. Paul, Minnesota 55101
651-292-4381



WaterFire. Photo by Barnaby Evans.

RESTORING URBAN AND SOCIAL LANDSCAPES THROUGH PUBLIC ART: WATERFIRE PROVIDENCE

“WaterFire” is an award-winning sculpture by Barnaby Evans installed in 1994 on the three rivers of downtown Providence, Rhode Island. The power of “WaterFire” to attract over 10 million visitors is testimony to the importance of public art and its capacity to restore life to urban and social landscapes. It has been praised by residents and international visitors alike as a powerful work of art and a moving symbol of Providence’s renaissance.

“Waterfire” is simultaneously a free public art installation, a performance work, an urban festival, a civic ritual and a spiritual communal ceremony. Recognized nationally and internationally as a community arts event, its symbolism and interpretation is both inclusive and expansive—reflecting the recognition that individuals must act together to strengthen and preserve their community.

First created by Evans in 1994 to celebrate the 10th anniversary of First Night Providence, “WaterFire” has grown to become an annual public art phenomenon. Ardent art supporters convinced Evans to create an on-going fire installation and started a grassroots effort to establish WaterFire Providence—the nonprofit arts organization responsible for its presentation. WaterFire Providence is supported by a full-time staff, hundreds of dedicated volunteers, and funding from visitor donations, corporate leaders, and local and state governments.

“WaterFire” involves movement, participation and surprise. During lightings, downtown Providence is transformed by 100 fires that burn just above the surface of the three rivers that flow through Waterplace Park and the middle of downtown Providence, animating the architectural fabric of the city. Visitors walk through the installation where all their senses are engaged by the flickering firelight, scent of wood smoke, changing silhouettes of the volunteer firetenders, the rivers’ quiet flow and music from around the world.

Cited by the Providence Journal in 1997 as “the most popular work of art created in the capital city’s 371-year history,” “WaterFire” continues to grow and gain in popularity. In 1997, Evans received the Renaissance Award from the City of Providence for his work as an artist and his role in revitalizing downtown Providence. In 2012, SmarterTravel.com designated “WaterFire Providence” as one of the Top Ten Great Destinations After Dark.

Barnaby Evans is an artist who works in many media including site-specific sculpture installations, photography, film, garden design, architectural projects, writing and conceptual works. Evans also created “WaterFire Houston” in 1998 and installed “Moving Water” for the Institute of Contemporary Art’s Vita Brevis Program in Boston in 2001.

For more information, visit waterfire.org, or contact:

WaterFire Providence

101 Regent Avenue

Providence, Rhode Island 02908

401-273-1155



As part of the city's new Temporary Urbanism initiative, in 2011 the DC Office of Planning established the Mt. Pleasant Temporium, a pop-up shop in an unoccupied retail space in the heart of the neighborhood's commercial corridor. For six weeks, the Temporium engaged its community and highlighted the creative energy and retail potential of Mt. Pleasant. Photo by Tom LeGro.

PART TWO

TAKING ACTION



Children play in the Tivoli Fountain in Washington, D.C.'s Columbia Heights Civic Plaza. Photo by Alice Crain.

1 | COMMUNITY EMPOWERMENT

A sense of place and a pride of ownership—symbolic or actual—are powerful motivations for community action. People’s love of place makes them willing to act to preserve it or improve it. Parents work to improve the schools their children attend. Neighborhood groups form to keep crime off their streets. Block residents come together to transform vacant lots for such place-enhancing uses as playgrounds or community gardens. Merchants coordinate to remake their hodge-podge retail neighborhoods into destination shopping districts.

As Partners for Livable Communities (Partners) has learned from working across America, the most important element of a livable place is its people. People make communities by how they live, how they work and how they relate to one another. Individuals should have the chance to maximize their potential, contribute to their communities, earn a living and aspire toward a better life.

Involvement of individuals is essential. Citizens must be proactive in solving problems rather than acting only in opposition to leadership and/or institutions. This requires self-sustaining, bottom-up participation.

Partners has come to see that livable communities offer an environment that supports people. Specifically, livable communities are economically viable and environmentally sustainable; they assure social equity and provide educational opportunities for all. These people-oriented elements are implemented in a variety of ways that are unique to each locale.

A community empowerment strategy that fails to acknowledge the uniqueness of the place and the specific needs of the community's occupants will be ineffective.

By bringing together strategies that deal specifically with its people and strategies that deal specifically with its place, a community can forge new approaches that are rooted in the particular needs and desires of its residents and in the individual characteristics of its setting and physical attributes.

A community empowerment strategy that fails to acknowledge the uniqueness of the place and the specific needs of the community's occupants will be ineffective. Real success occurs only when the strategy deals with people in a place. This is not just theory. Partners has learned—and taught—this lesson based on its experience for more than three decades in the trenches of community redevelopment in the United States and abroad.

THE ESSENTIAL ELEMENTS FOR A SUCCESSFUL CAMPAIGN

Community Empowerment Manual

To learn more, download Partners' "Community Empowerment Manual," a workbook for community development that educates readers about leadership strategies, effective collaboration, creating regional partnerships and developing and realizing a vision. Available at www.livable.org.



Although outside resources are available to help guide communities through visioning and empowerment processes, the willpower to begin and follow through with such an effort must come from within the community. Outside consultants can be a vital part of community empowerment campaigns, but are by no means an adequate replacement for grassroots participation and drive. Once an initial commitment is made, the four essential elements of any successful community empowerment campaign include: leadership, participation and collaboration, vision and action.

LEADERSHIP

No community can become a more livable place without leadership. How the leadership for community empowerment is structured is of crucial importance and it must rely on community representatives who can be succeeded. Reliance on individual personalities who may be irreplaceable is a short-sighted approach. The leadership must be institutionalized so that its long-term continuity is assured, and it must be valued and rewarded by the community. Do not despair if leadership resources and skills appear to be negligible. As a community empowerment effort gets underway it has a spin-off effect in terms of leadership resources. That is, it makes long-term community leaders out of, for example, planning committee participants, neighborhood organizers and the board members of community development organizations.

PARTICIPATION AND COLLABORATION

Community building—not unlike governance in general—currently operates in an arena full of special interests. People with single-issue

agendas such as environmental preservation, commercial development, housing development, mental health, crime reduction, or any of a thousand other possible agendas are competing for attention (and funding). Each agenda may have worthwhile goals, but the narrow focus of these special interests leads to unproductive competition among them and makes community goal setting difficult.

Community empowerment needs to consider the community as a system with a long list of parts— jobs, income, education and training, child care, health, housing and so forth—that need to function together. Each problem within a community affects the whole of community life and, likewise, so does each attempt at a solution to a specific problem such as crime or lack of housing. Special interests must recognize the interconnectedness of their agendas and collaborate when possible.

No matter the agenda, the intended beneficiaries of community planning and action must be involved in the planning process. They will not be helped if excluded; forcing solutions on them will ultimately not solve any problems. Collaboration and participation on the community level, however, is a big challenge.

VISION

An effective strategy for a community requires a vision of what the community would like to be in the future. Why a vision? “[Vision] reaches beyond the thing that is, into the conception of what can be. Imagination gives you the picture. Vision gives you the impulse to make the picture your own.”³⁶ A workable vision must emerge from a participatory process, engage the community residents’ imaginations and lend itself to implementation through short-term milestones that the community can reasonably attain.

ACTION

The best community vision is worthless if left to collect dust on a shelf. The final and perhaps most challenging stage of any community empowerment campaign is putting those leaders, collaborators and visions to work. Community visions must set out realistic goals and short-term milestones. Rather than making the inauguration of a new city-wide transportation system the only goal, allow for milestones— such as the formation of a committee, its first meeting and a community survey—to be checked off the to-do list. If community residents are able to celebrate small accomplishments more often and see progress, it is significantly easier to maintain momentum.

SETTING A COLLECTIVE, COMMUNITY VISION

Visioning, also referred to as goal setting or strategic planning, is a process by which a community envisions the future it wants and creates a plan of action to achieve that future. Every resident has a vision of his or her community—a vision that is often influenced by personal expectations and always shaped by personal experience. The public participation component of a community empowerment effort is successful to the degree that it turns individual visions into a collective community vision. The work of drafting the collective vision is done by the leadership group and its staff and consultants. A community vision is generally expressed as a series of shared goals, which address and recognize—holistically—the interconnections among economic, social and environmental conditions.

The people who get shaken and moved need to be around the people who move and shake.

—John Krauss, Indiana University
Public Policy Institute

A community vision will generally formulate goals relating to education, effective community leadership, human relations, parks and open space, transportation, growth management, economic development, housing and cultural amenities.

The importance of formalizing the community's collective vision cannot be overstated. A collective vision can give the community a focus that makes realistic planning possible. Absent a collective vision and with the community's independent competing visions—each based on the needs

and hopes of a specific segment of the community—the development and implementation of workable plans is decidedly difficult.

The essential tasks of the visioning process are threefold:

- **Learn** what people want and need.
- **Determine** what human and physical resources the community has that can help (or human and physical problems that can hinder) in the attainment of what people want and need.
- **Weld** wants and means into a single, if multifaceted, vision or strategic plan for the community as a whole.

THE ELEMENTS OF A VISION

A community vision is an expression of the community's shared goals. Aim for a vision that is inclusive, holistic, community-driven, and can be implemented quickly.

INCLUSIVE

The visioning process must seek out and involve all members of the community, including people who tend to be isolated and effectively disenfranchised, and who tend to live beyond the confines of the civic dialog. Inclusion brings the knowledge and resources of many different constituencies into the process. It also arouses the goodwill of residents and creates ownership of the vision and its goals. People with a sense of ownership, in turn, tend to support initiatives and projects that are needed to implement the vision and together they produce a strong sense of community identity that gives the ongoing decision-making process needed consistency and continuity.

“How inclusive?” is a legitimate question. Asking everyone's opinion is an unrealistic approach and asking no one—the power broker model—is an unworkable one. Somewhere in between an exhaustive process and no process is the right answer. John Krauss, former and founding director of the Indiana University Public Policy Institute, said of the needed balance: “The people who get shaken and moved need to be around the people who move and shake.”³⁷

HOLISTIC

A vision must deal with all areas of concern to the community's residents—economic development, job creation, the environment, education, social life, crime, traffic, recreation and other factors that have an important bearing on the quality of life in the community. A comprehensive vision that is achieved through an open process will provide a complete picture of the needs and aspirations of the community. This picture will also show how the community's various problems are linked, and that problems and solutions do not fit into neat professional, bureaucratic or geographic categories.

COMMUNITY-DRIVEN

For any project or empowerment campaign to be successful, the community must have a strong sense of ownership over the initiative. Outside experts or consultants cannot be the driving force behind a major agenda. The steering committee(s) that leads the initial visioning process and the subsequent implementation phase must reflect the community's economic, social and ethnic makeup. It must include leaders from the public and private sectors, local business and professional people, and spokespersons for residents.

ACTION-ORIENTED

No hard and fast line separates goal setting from implementation in the visioning process. While strategic planning is still underway, work with local government to line up some actions in advance that will prove the "success" of the process. Find ways to act quickly on some of the goals that emerge from the visioning process. Implementation gives momentum to the process that can help carry it through the long term. People will not contribute time and energy to develop a vision that bears no fruit in the first 25 years, but a vision that bears fruit within the first two years (and periodically thereafter) energizes people for the long haul.

THE FLAGSHIP IDEA: A MISSION STATEMENT

To get a community change process off on the right foot, it is often advisable to also come up with a broadly appealing idea about where the community is going—a flagship idea—that can move the community to action and keep it together.

A flagship idea is essentially a slogan on which a campaign for change can be based and a way to motivate leadership and energize communities. It often happens that the community visioning process succeeds in identifying problems, finding resources and setting achievable goals, while it fails to articulate a theme around which the community can coalesce. In this case, the process may produce long-term goals that are both realistic and potentially efficacious, but can struggle to rally the community to action. In either case, coming up with a broadly appealing idea about where the community is going can provide the needed spark. A flagship idea can also provide the glue that a community change process needs to keep from fragmenting as time goes on and difficulties are encountered.

Be creative, solicit ideas and spend time in coming up with (and marketing) a flagship idea that will inspire the community. It must state a goal that bridges all the key issues identified in the visioning

process, and it must be achievable. The flagship idea is usually a simple but powerful statement that expresses where the community wants to be or what it wants to be at some point in time that is as many as 20 years in the future. The idea should be straightforward, inspirational and memorable. “A regional center for high-tech industry” might be one community’s flagship idea. “A livable community and a good place to raise children” might be another’s.

OUTREACH

Once the need for action is clear, and before any mission statement is crafted, the ideas of all the affected residents and parties must be heard, considered and reconciled into the plan for action. The pulse of the community must be taken. Rarely does a plan that is imposed on a community from above succeed. A process of strategically managed citizen participation is best suited to teasing individual visions into the open.

Public meetings are important, but usually they are not a subtle enough instrument for taking the pulse of the community. Often, they are not well attended. Formal hearings—which tend to be held at the convenience of city employees at the same time every time (usually around 7:30 p.m.) and in the same place (usually a civic building)—attract the usual suspects. At that hour, the people who turn out are the people who always turn out. They are generally filled with hostility and are the persistent, chronic critics of civic action—the civically obsessed.

The outreach program should actively seek out the views and ideas of the unheard constituents of the community. This may mean meeting them where they work and play. Hold meetings in churches and at social clubs. Interview people in shopping malls and at softball games.

For the sake of efficiency, the process of gathering constituents’ ideas and opinions needs to be focused. However, it is usually not useful to begin with a community-wide survey, which is a big-ticket item. At the beginning of the empowerment process, apathy is likely to be the most common attitude among community residents. The goal of the outreach program is not to measure this attitude but to change it. Like money, which will come along when good ideas need it, ideas will develop when a good outreach program is put into effect.



As part of the Mt. Pleasant Temporium, a storefront “Idea Tree”, made from recycled materials, allowed visitors to leave a story or illustration on the theme of “What do you want for Mount Pleasant?”. Photo by Doan Nguyen.

2 | IDENTIFYING ARTS AND CULTURAL RESOURCES AND BUILDING PARTNERSHIPS

ARTS AND CULTURAL RESOURCES

Arts and culture can work for your community. Undoubtedly they already do. Rather than leave cultural resources at the margins of community building efforts, Partners recognizes that they can be valuable agents for confronting many troubling social issues. Partners hopes to turn more individuals, organizations and communities on to the idea of recognizing cultural resources for what they are—assets for community development—and to mobilizing them to create change.

It is a long-held and common misconception that culture and arts are social extras or “feel good” experiences that we add to life when there is time and money. In fact, the arts are a pathway to learning, understanding and change. Art works to build communities. All around the country, community leaders are discovering that arts and cultural resources are an essential element of thriving cities and neighborhoods and a vital tool in community problem solving.

Neighborhood cultural resources are unobtrusively installed in such unlikely venues as storefronts, recreation centers, churches and schools. Most of these groups go about their work of providing cultural programming to a specific community with very limited resources. Many of them are located in the poorest of neighborhoods. Nearly all of them embrace the concept that the “making” of art—the process behind the artistic product—is an opportunity to tackle such difficult problems as at-risk youth, cultural awareness and neighborhood revitalization.

People have long been aware that arts and culture have advantages beyond the purely aesthetic, but there is a lack of understanding of just what these benefits are and how they can be activated in pursuit of stronger communities.

Five general categories capture what arts and cultural resources have to offer the community building effort.

- **Community Development:** Arts and cultural resources help strengthen community identity, build leadership and encourage people to stay in the neighborhood. These resources provide a community “glue,” particularly in neighborhoods where common identity, physical infrastructure and the local economy have deteriorated. Group mural projects, festivals and neighborhood involvement in planning capital improvements all create a greater sense of safety, ownership and commitment to the community.
- **Economic Development:** Arts and cultural resources can be marshaled to spearhead, strengthen and expand economic development initiatives. Cultural resources generate revenue directly through cottage industries and festivals, heritage tourism and job creation. Artistic amenities can also boost the basic development potential of a neighborhood by making it more attractive for business and residents alike.
- **Human Development and Social Equity:** Arts and cultural resources work as groundbreakers and foundation-layers for addressing human development concerns. Creative projects give people an opportunity to experience success in a relaxed setting. Activities such as acting, music or painting also train people in basic life skills like discipline and decision making. Often cultural activities provide just the incentive needed to involve marginalized individuals in the local economy, not only as participants, but also as valuable contributors.
- **Training and Capacity Building:** Arts and cultural resources are excellent education and job training tools. Beyond teaching life skills, they offer an entertaining, relevant and accessible avenue to academic subjects and employment training. Programs that engage young people in the arts often result in those youth staying in school and pursuing a higher education.
- **Diversity and Equity:** Arts and cultural resources help transmit information about culture and ethnicity and can be used to transform ignorance from negative prejudices and discrimination into positive learning opportunities. Because artistic representations of culture are generally non-threatening, festivals, performances and interactive exhibits are an effective way to address racial issues and overcome the biases affecting groups such as the homeless or people with disabilities. In addition, oral history projects, hip hop dance groups and traditional arts activities are useful in restoring a sense of identity to communities of color and low- income communities that may not see their values and icons reflected in mainstream culture.

In a time when funding for both community development and culture is tight, combining the two may seem fruitless. But structured collaboration with the two objectives makes good economic and practical sense because culture can directly impact community issues. This is particularly true at the neighborhood level where community-based cultural organizations and crafts people share a keen interest in their neighborhood’s future.

CULTURAL INSTITUTION RESOURCES

One of the most overlooked categories of resources on the local level is basic community cultural institutions. For example:

- **Neighborhood arts organizations** can support locally relevant leadership development.
- **Branch libraries** can become anchor tenants in downtown revitalization programs.
- **Parks and recreation departments** can be health and welfare delivery centers.
- **Historical societies** can help launch goal-setting agendas with their communities.
- **Museums** can be neutral meeting grounds to discuss explosive issues such as racism.
- **Performing arts institutions** can aid in the social healing process for battered women.

Yet few people will list these resources when struggling with issues such as affordable housing, gangs or drug abuse. In part, this oversight reflects the intensely competitive funding environment. Social service agencies may perceive these institutions as competing for scarce resources or recognize the difficulty that these institutions are facing in day-to-day survival. In this time of fiscal constraint, however, it is often the strength of an institution's link with the community that determines its success. If no one comes to museums or libraries, they become little more than warehouses. By strengthening the connection between neighborhoods and community institutions, both parties are able to better secure their futures.

Since 1977, Partners has worked with institutions to better anchor their work in the context and priorities of the surrounding community. We have found many institutions with a long history of community involvement and action on social concerns. However, we have also worked with many institutions that approach "outreach" from a more removed point of view. When a traditional institution forges new community links, changes need to be made on many levels. Not only does the content of programs change, sometimes the structure of the organization changes as well. This process can be difficult and often takes several years to be fully integrated into all levels of the institution. Nevertheless, these reinventions result in benefits for both the institution and the community.

Clearly, the problems of the world cannot be erased by only focusing on the positive, and even a glass that is half full may not be enough. When communities can draw on their own resources, they benefit in several ways.

- They may be able to take action more quickly and inexpensively.
- They begin to build a climate of hope and self-reliance.
- They can bring more people into the process of improvement and thus strengthen the commitment to and impact of change agendas.

The following worksheets provide examples of the community development resources of local cultural institutions. Some of these resources are found in every community, and it is essential to know which ones are available in order to determine what a potential partnership might look like. Likewise, stating the partnership possibilities helps to clarify the project vision and to make communication with these potential collaborators more effective.

IDENTIFYING RESOURCES: NEIGHBORHOOD ARTS ORGANIZATIONS

The arts are excellent tools to increase understanding within and between groups of people because they preserve our sense of identity and present that information in tangible form. For example, traditional dances, songs, stories and images can help rebuild a sense of identity and worth in young people and ground them in history. For example, Ashé Cultural Arts Center utilizes art and culture that emphasize the contributions of people of African descent to foster human development, civic engagement and economic justice in the African-American community of Central City New Orleans.

The arts are also an excellent medium with which to address racism in the community. If these activities are thoughtfully paired with opportunities to explore deeper issues, they can be an extremely effective way to bring a broad array of people to the table. Once people better understand the reference points of other cultures and find common values, they are more likely to be open to other ways of life. For example, MACLA/Movimiento de Arte y Cultura Latino Americana is an inclusive contemporary arts space grounded in the Chicano/Latino experience. Located in downtown San José, MACLA incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation.

Arts activities are also helpful in building connections between professional communities. For example, the Community/Schools Partnership for the Arts (C/SPA) in Sarasota County, Florida, is comprised of school and district administrators, teachers, parents, students, venue education directors and community arts education advocates. C/SPA represents exemplary cooperation between leaders in the school district and arts community to support and improve arts education in the county.

Arts Organization	Resource (ex. personnel, programs, services, space/ facilities, materials, equipment, members, knowledge, networks, economic power)	Potential for Partnership

How else could arts organizations be a resource for community development?

IDENTIFYING RESOURCES: BRANCH LIBRARIES

Since their development in the early 18th century, public libraries have become a fundamental institution in American cities, towns and neighborhoods of all sizes and descriptions. Often located in the center of a community in an architecturally significant building, libraries are also important symbols, representing a commitment to serving the educational needs of all people, regardless of age, economic status or cultural heritage.

By creating new programs, locations and designs that broaden their appeal and address significant local problems, many libraries already perform valuable community functions that go far beyond their traditional roles. Libraries may be literacy centers, job counseling providers, focal points for senior citizen activities, educational resources for young children, and places for concerts, lectures and exhibitions. Libraries can offer access to information technology, such as the Internet, and are often critical information resources for recent immigrants. At the same time, libraries—mirroring the problems of the cities around them—have become de facto child care centers and shelters for the homeless, although they are seldom recognized for these functions.

A 2013 study from Germany’s Heinrich Heine University Dusseldorf ranked the Chicago Public Library system as the best in the U.S. and third best in the world. The library systems in the 31 cities the study qualified as “informational world cities” were ranked based on a range of factors including their digital resources, their kid-friendliness and physical factors including the attractiveness and architectural significance of their spaces. In 2012, the Chicago library received acclaim for its new “maker lab” at the Harold Washington Library downtown, which provided the city’s first free, public access to technology including 3-D printers, laser cutters and a milling machine.

Libraries do more than address social concerns; they are also catalysts for economic development, particularly in downtowns. Libraries are used by a broader cross-section of the population than almost any other downtown public, commercial or retail enterprise, and so can serve as a powerful anchor for revitalization. If linked with the tourist industry, libraries can become the first stop of visitors, and special library events can keep those visitors downtown. Libraries can be valuable resources for local businesses that are otherwise unable to afford services such as computers, fax machines, copiers and meeting rooms. The quality of libraries is also a common factor in ranking the livability and image of cities as places to locate businesses or to invest. Despite steadily increasing rates of use, libraries have been hard hit by budget reductions. Hours and services have been cut, threatening the role of libraries in their neighborhoods.

Library Branch	Resource (ex. personnel, programs, services, space/ facilities, materials, equipment, members, knowledge, networks, economic power)	Potential for Partnership

How else could your library be a resource for community development?

IDENTIFYING RESOURCES: PARKS AND RECREATION DEPARTMENTS

Across the country, parks and recreation departments are undertaking more than just leisure service agendas. They offer programs such as continuing education, job skills training, parenting classes, intergenerational programming, leadership training, arts and cultural activities and crisis intervention. Often by working in partnership with a wide range of civic groups—police departments, schools, parents and local government agencies—parks and recreation departments are adopting a leadership role in creating effective solutions to problems that threaten communities and especially children.

Youth services, often through programs like organized sports, are a central element of many parks and recreation agencies. By providing a place where young people can develop their physical abilities, learn to play on a team or just spend free time, parks and recreation centers are widely accepted as accessible, non-threatening places where adults can develop connections with young people and foster their trust.

However, young people need more than just recreation; they also need a broader range of social services such as developmental training and preventive programming. Parks and recreation departments can take advantage of their existing space, personnel and stature in the community to deliver critical preventative programming to both youth and adults. Furthermore, developing partnerships with other agencies can help provide the expertise and resources necessary to implement these programs even in times when budgets are tight.

Often recognized as one of the U.S.'s best public spaces, Manhattan's Bryant Park works with civic-minded corporations and park patrons to offer free educational programs and free high-level entertainment. Careful selection and management of concessionaires ensures that park visitors have access to quality food and merchandise. As it strives to improve the park each year, the management pays close attention to other models and constantly seeks innovations, whether from its own staff or from outside, always with an eye on the ultimate goal: presenting the perfect park to the public.

Parks and Recreation Facility	Resource (ex. personnel, programs, services, space/ facilities, materials, equipment, members, knowledge, networks, economic power)	Potential for Partnership

How else could your parks and recreation facilities be a resource for community development?

IDENTIFYING RESOURCES: MUSEUMS

Museums are keepers of our cultural heritage. They document our continuity and change, and they help to interpret who we were, are and may become. To many people, museums are best known for the value of their collections, but they are also in a position to make significant contributions to local education, social and economic objectives. In 1984, the American Alliance of Museums (formerly the American Association of Museums) challenged America's museums to look seriously at the forces shaping their future:

- Increasing public participation in decision making
- The acceptance of the importance of lifelong learning
- The shift to an economy based on creating and transferring information
- The growing recognition of our society's pluralistic nature

Today, these forces are even more evident, and museums are proving that they can take a leadership role in social agendas. Using their physical space, human resources and outreach capabilities, museums of all types are helping to provide creative approaches to community concerns. For example, the National Museum of Mexican Art's annual Día del Niño Family Festival, rooted in the Mexican tradition of celebrating children, is the nation's largest children's celebration dedicated to promoting healthy living and Chicago's largest free family health and wellness celebration. Likewise, launched in 2008, Queens Museum of Art's Heart of Corona initiative set a national example for institutions applying cultural assets to arts-health collaboration. Through the initiative, the QMA changed its relationship with nearby residents—most of whom did not visit the museum—by providing access to health services. Over time, the museum became a stakeholder in the revitalization of its surrounding community.

Museums also provide an important supplement to standard school offerings. Museum-based education programs, because they are interactive rather than passive, help develop critical thinking skills and build the capacity to organize, recast and use information to solve problems. Museum-based curricula also reach students who do poorly with traditional education models.

Museums (within ___ miles)	Resource (ex. personnel, programs, services, space/ facilities, materials, equipment, members, knowledge, networks, economic power)	Potential for Partnership

How else could your museums be a resource for community development?

IDENTIFYING RESOURCES: PERFORMING ARTS INSTITUTIONS

The performing arts—dance, music and theater—are powerful tools for addressing basic human concerns such as self-esteem and the ability to influence one’s surroundings. Whether celebrating local heritage, spurring the local economy or encouraging people to express themselves more fully, the performing arts are valuable partners in strengthening communities. They can be used to express anger and fear, try out new roles, explore controversial and sensitive subjects, and create safe havens from dangerous settings. For example, Cornerstone Theater Company’s *The Hunger Cycle* is a multi-year exploration of the relationship to the most elemental of needs—hunger. Launched in 2012, the six-year project consists of nine world premiere plays made in collaboration with communities across Los Angeles.

Many youth service providers have found that performance arts can simultaneously provide alternative activities for youth; warn them of the consequences of drinking, pregnancy and dropping out; and equip them with basic life skills. Similarly, performance arts can have a profound impact on the aging population. For example, in partnership with MetLife Foundation, the Dance Exchange concentrates the work of its Healthy Living Initiative in two main areas: Arts in Healthcare and Creative Aging. During the 35 years that Dance Exchange has been making dance with people of all ages in community and health care settings, it has regularly seen participants surprise themselves and others by coming alive in unexpected ways.

Furthermore, performing arts organizations have a significant impact on local economies. American’s for the Arts recent report, “Arts & Economic Prosperity IV,” found that an average arts attendee spends \$24.60 per event, not including the cost of admission. On the national level, these audiences provided \$74.1 billion of valuable revenue for local merchants and their communities. Data also shows that non-local attendees spent twice as much as local attendees (\$39.96 compared to \$17.42), demonstrating that when a community attracts cultural tourists, it harnesses significant economic rewards.

Professional or Community Performing Arts Institutions	Resource (ex. personnel, programs, services, space/facilities, materials, equipment, members, knowledge, networks, economic power)	Potential for Partnership

How else could your performing arts institutions be a resource for community development?

IDENTIFYING RESOURCES: HISTORICAL ORGANIZATIONS

History is often stereotyped as being dry, irrelevant or outdated. When history is abstracted into a series of dates, it may not have an obvious place in building stronger communities. But when people are given an opportunity to understand how their ancestors addressed similar concerns or what their neighborhood was like in the past, they may find some common threads that illuminate the present and provide guidance for the future.

Celebrating the history of a community not only helps build a sense of common identity, it can generate economic benefits. For example, Swamp Gravy is Georgia's official folk-life play. More than that, it is a community project that has contributed to the emotional and economic healing in Colquitt, a town of less than 2,000 in southwestern Georgia. In its more than 20 years, Swamp Gravy has become a national and international model for community performance theater. Colquitt was once struggling like many small towns of its kind, when projects like Swamp Gravy and others produced by the Colquitt/Miller Arts Council developed cultural tourism in a region that originally had none.

There are many types of historical organizations, ranging from formal historical societies and preservation efforts to hands-on archaeological programs and oral history projects. Each variety taps into different aspects of history, including documents, artifacts, buildings, cultural traditions and even people's memories. For example, through the Alexandria Archaeology Museum, the City of Alexandria, Virginia's archaeologists, volunteers and students work with citizens and developers to study and manage and share archaeological resources important to the community's past. Through local preservation laws, archaeologists review all construction in the city so that sites can be excavated in advance of development when necessary to protect important resources.

Historical Organizations and Programs, Local Points of Interest	Resource (ex. personnel, programs, services, space/ facilities, materials, equipment, members, knowledge, networks, economic power)	Potential for Partnership

How else could your historical organizations and programs, and local points of interest be a resource for community development?

IDENTIFYING POTENTIAL PARTNERS

1. Describe the community challenge (issue, problem, condition) you wish to address with your partners?

2a. What is your compelling vision of a future beyond this challenge?

2b. What would you see, hear or feel in a community that is “perfect” on this issue? Envision being in this ideal community and jot down your vision in the present tense, as if you are actually there. Use positive statements. For example: people are proud of the beautiful buildings and neighborhoods they live in, no one is too poor to own a home, or architecture won’t be ugly anymore.

Potential Partner	Linkage & Overlap	Idea

POTENTIAL PARTNERS: ARTS AND CULTURAL ORGANIZATIONS



Adapted with permission of John P. Kretzmann and John L. McKnight, from Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets, Evanston, IL: Institute for Policy Research (1993).

STRENGTHENING PARTNERSHIPS: ARTS AND CULTURAL ORGANIZATIONS



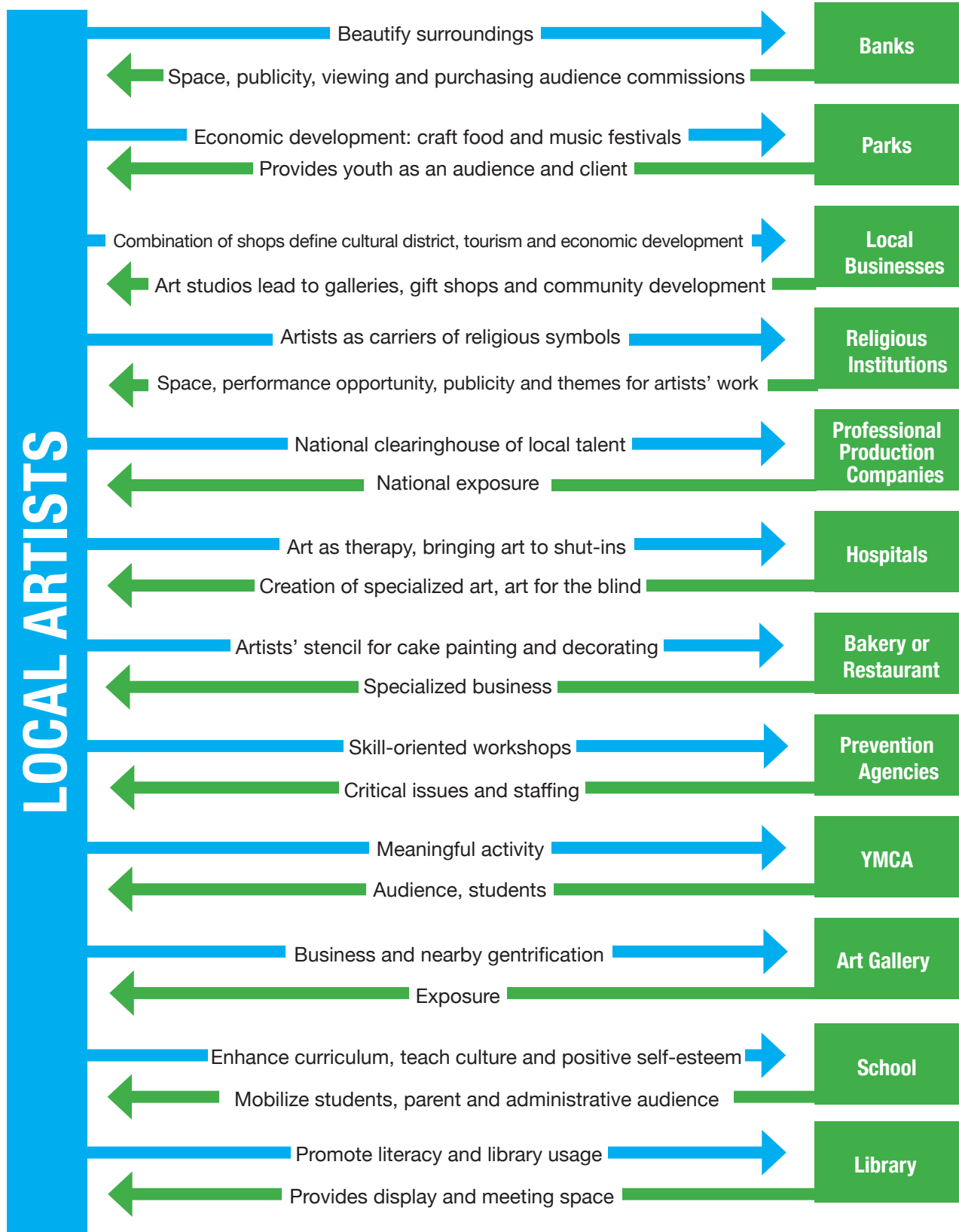
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STRENGTHENING PARTNERSHIPS: LOCAL ARTISTS



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ONE-ON-ONE RELATIONSHIPS: LOCAL ARTISTS



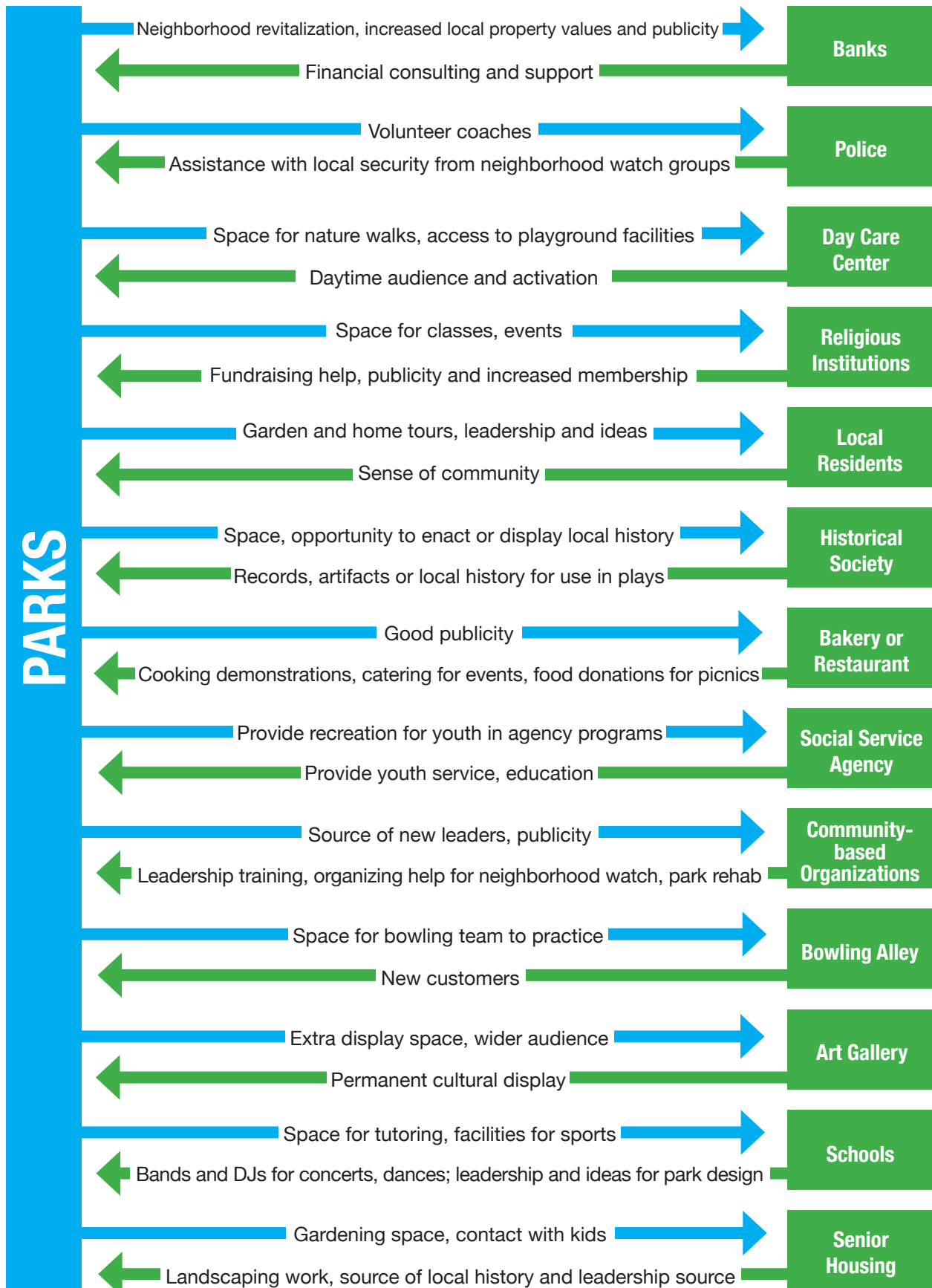
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STRENGTHENING PARTNERSHIPS: PARKS



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ONE-ON-ONE RELATIONSHIPS: PARKS



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POSITIONING STATEMENT: INITIATING PARTNERSHIPS WITH CULTURAL ORGANIZATIONS

How to write a positioning statement to approach a partner:

1. **List descriptive words** you would like cultural organizations to use to describe your own organization.

2. **List three things** about your organization that would appeal most to the interests and values of cultural organizations.

a.

b.

c.

3. **Outline your positioning statement.** Make sure to use the words and highlight the ideas listed above.

What is your organization?

Why do you do what you do?

How do cultural organizations and their members benefit from what you do?

4. **Finalize your statement.** It should be clear, concise and written in everyday language, free from jargon.

CREATING A DIVERSE COALITION: WHO ARE POSSIBLE PLAYERS?

Below are the sorts of forces that everyone should examine to assemble a diverse coalition of players with different interests, and who could also have at heart the main interest of their community.

Looking for fresh ideas or a new perspective on an old partnership? Brainstorm with Partners around discovering and using new resources for community and economic development, and building public/private coalitions to further community goals. For more information, visit www.livable.org.

- **Academia:** Look for those seeking community development who also have a willingness to enhance livability.
- **Arts and Cultural Institutions:** They are keyed into the leading citizens on their boards. Engage them and their spouses in terms of the broader community agenda.
- **Arts Councils:** Community arts organizations are somewhat engaged, but more focused on their short-term cash flow needs than longer-term allies and organizational potential.
- **Banks, via Community Reinvestment:** They are typically focused on low-income and inner city communities, but could become main collaborators given a social covenant for city and suburb being together.
- **Business Coalitions and Local Chambers:** Partners' work with the Association of Chamber of Commerce Executives has shown that these organizations can be mobilized as individuals to speak out.
- **Community Arts Groups:** In neighborhoods or downtown, these groups are critical resources for mentoring, addressing social needs and providing a safe after school environment.
- **Community Colleges:** A network beginning to shake the image as vocational schools to become true community leadership hubs that help set vision and value.
- **Community Development Corporations:** CDCs are about far more than housing. They have to do with equity, upward mobility, labor force preparedness, financial literacy, wellness and health. They are organized and have a professional staff in place.
- **Community Foundations:** They are a major existing network, however most members are not progressively focused on smart growth or regional strategies.
- **Developers, Public and Private:** There is a network of entrepreneurs and nonprofit organizations that needs to be mobilized in a larger format for exploring issues of growth, city and suburb, and metropolitan strategies.
- **Environmental Groups:** They have gone from the environment to the sustainable, gaining a broader array of business, civic, social, community and health aspects.

- **Faith Congregations:** Consider how school superintendents, city managers, police chiefs and members of the banking industry can join faith leaders to mobilize congregations as assets to assist communities on everything from truancy prevention to crime reduction to emergency evacuation needs.
- **Fitness, Wellness and Foodways Groups:** How can you engage the local food movement's collaborative effort to build more locally based, self-reliant food economies?
- **Historical Societies and Preservation Groups:** They advance historic resources as an infrastructure of value that could be welcoming or off-putting to newcomers. They can also be an economic resource for cultural heritage tourism.
- **Labor Force Preparedness Groups:** Do they see the broad vision that a quality community is competitive for attracting talent, motivating people to stay and introducing new skills?
- **Libraries:** Conveners on civic issues, libraries help us find jobs, learn English as a second language, are neutral facilities, have exhibition spaces, and some even encourage people just to come in and loiter.
- **Local Governments:** Despite the hardships of public finance, city, county and township governments are leading team members, but they alone cannot do the heavy lifting; it takes a team to move forward.
- **Media:** Local media have the power to encourage, suggest and gather together, as well as the tremendous power to oppose. Few community efforts achieve much without the media on their side.
- **Medical Centers:** They are huge employers, major anchors, key to the regional economy and an untapped mobilization for livability.
- **Military Bases:** Some communities have seen a huge expansion of their military facilities. A town/gun partnership is essential for building bridges for families, service people and retirees who have grown to like a community so much that they wish to move back.
- **Open Space Groups, Botanical Gardens and Garden Clubs:** Does your community have beloved and wellness-minded institutions that must be part of the leadership team?
- **Parks and Recreation Centers:** Parks are one of the great gathering places of cities. Recreation facilities can diversify and mix people of different backgrounds. They can have residents/concierges who are supported by philanthropy to ensure that everyone feels comfortable.
- **Public Safety, Fire and Rescue:** There is no reason why fire and rescue facilities cannot give vaccinations and do health care monitoring, and even co-venture with a library to serve as a multi-service facility within a neighborhood.
- **Regional Entities and Authorities:** Almost every metropolitan area has a Council of Governments. Some have regional entities—water authorities, airport authorities, hospitals, water treatment facilities—that overlap the lines that mark political boundaries.
- **Regional Grantmakers:** Many networks exist, but have not yet focused on or organized around regional smart growth and quality of life issues.

- **Schools:** As hubs, schools are serving their communities with open hours as resource centers and are a true anchor of a neighborhood.
- **Social Service Providers:** Volunteers of America, United Way, Salvation Army and other groups focused on helping those in great need could become more engaged in health and wellness, and quality and common sense growth. Some also have the ability to operate charter schools for the arts, and open centers that embody amenity, culture and performance as part of their resources.
- **Sports Organizations:** Amateur networks of parents and devotees could become collaborators.
- **Technology Centers:** They are gathering places, hubs of entrepreneurship and connected to venture capital. What needs and opportunities do they see in your community?
- **Trade Associations and Special Interest Groups:** From business organizations to labor unions, they have special interests but also civic interest at heart. Appealing to their civic interest is an important aspect of their joining the team.
- **Volunteer Networks:** They are the mainstay of civic collaboration. Increasingly, it is the 60-plus citizen fueling volunteer resources.
- **Vocational Schools:** Major foundations are investing in vocational schools to upgrade and change their image and role, as well as increase their ability to graduate more students with degree backgrounds.

ONLINE RESOURCES

ORGANIZATIONS AND RESOURCES

- **Partners for Livable Communities**, www.livable.org
- **AARP**, www.aarp.org
- **Age Wave**, www.agewave.com
- **American Association of Community Colleges**, Plus 50 Initiative, plus50.aacc.nche.edu
- **Americans for the Arts**, “Arts & Economic Prosperity IV,” www.americansforthearts.org
- **American Hospital Directory**, www.ahd.com
- **Asset-Based Community Development Institute**, www.abcdinstitute.org
- **Generations United**, www.gu.org
- **Healthy People Consortium**, Healthy People 2020, www.healthypeople.gov
- **Institute on Aging San Francisco**, “The Creativity and Aging Study,” cahh.gwu.edu/arts-aging-study
- **International City and County Management Association**, icma.org
- **National Association of Area Agencies on Aging**, www.n4a.org
- **National Association of Counties**, www.naco.org
- **The National Center for Creative Aging**, www.creativeaging.org
- **National Endowment for the Arts**, “The Arts and Achievement in At-Risk Youth,” www.arts.gov
- **National Governors Association**, “The Impact of Arts Education on Workforce Preparation,” www.nga.org
- **National League of Cities**, www.nlc.org
- **Partnership for 21st Century Skills**, www.p21.org
- **Projects for Public Spaces**, “Public Markets as a Vehicle for Social Integration and Upward Mobility,” www.pps.org
- **SeniorNet**, www.seniornet.org
- **UN World Tourism Organization**, www2.unwto.org
- **The U.S. Travel Association**, www.ustravel.org

FEATURED BEST PRACTICES

- **The ARTS at Marks Garage**, www.artsatmarks.com
- **Artists For Humanity**, www.afhboston.org
- **Artomatic**, artomatic.org
- **Ashé Cultural Arts Center**, www.ashecac.org
- **BRAVA! For Women in the Arts**, www.brava.org
- **Bryant Park Corporation**, www.bryantpark.org
- **Burbank Senior Artists Colony**, www.seniorartistscolony.com
- **Center for Elders and Youth in the Arts**, ceya.ioaging.org
- **Colorado Creative Districts**, www.coloradocreativeindustries.org
- **Community/Schools Partnership for the Arts**, Sarasota County Schools, www.sarasotacountyschools.net
- **Cornerstone Theater Company**, cornerstonetheater.org
- **Dance Exchange**, www.danceexchange.org
- **East New York Farms!**, www.eastnewyorkfarms.org

- **Findlay Market**, www.findlaymarket.org
- **The Food Project**, www.thefoodproject.org
- **“La Grande Vitesse” and Festival of the Arts**, www.festivalgr.org
- **Los Angeles County Arts Commission**, www.lacountyarts.org/internship.html
- **Metro Early College High School**, www.themetroschool.org
- **Movimiento de Arte y Cultura Latino Americana**, www.maclaarte.org
- **Mural Arts Program and Tours**, www.muralarts.org
- **National Museum of Mexican Art**, www.nationalmuseumofmexicanart.org
- **Nuestras Raíces**, www.nuestras-raices.org
- **Queens Museum of Art**, www.queensmuseum.org
- **The POINT CDC**, www.thepoint.org
- **Peekskill Art Lofts**, peekskillartlofts.com
- **Project Row Houses**, www.projectrowhouses.org
- **Springboard for the Arts**, springboardforthearts.org
- **Swamp Gravy, Colquitt/Miller Arts Council**, www.swampgravy.com
- **Times Square Alliance**, www.timessquarenyc.org
- **Torpedo Factory Art Center**, www.torpedofactory.org
- **WaterFire Providence**, waterfire.org
- **YAYA**, www.yayainc.com

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ABOUT THE EDITOR

JESSICA SCHEUERMAN

Jessica Scheuerman is a project manager with experience working within the nonprofit and public sectors in Omaha, Neb., and Washington, D.C. A former senior program officer at Partners for Livable Communities, she has gone on to develop several creative placemaking and temporary urbanism projects. Scheuerman has a certificate in project management from Georgetown and a masters of science in urban studies from the University of Nebraska at Omaha. She currently resides in her hometown of Omaha.

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1429 21st Street, NW
Washington, DC 20036
www.livable.org

