ARTS & CULTURE INDICATORS IN COMMUNITY BUILDING PROJECT:

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APPENDIX A

ACKNOWLEDGMENTS

Over the course of the project, ACIP staff has developed valuable relationships with a number of people who are interested in advancing this line of applied research. Several of these people have been especially helpful by providing ACIP staff with input on specific project products and concepts as well as general advice with regard to the trajectory of the effort. Moreover, several have shared their interest in ACIP with others and have thereby helped to expand the audience for this work. For this, ACIP staff would especially like to thank James Early, Alberta Arthurs, Margaret Wyszomirski, Roberto Bedoya, Josephine Ramirez, and Dolores Hayden.

The ACIP has been staffed as follows. Maria-Rosario Jackson has served as the principal investigator. Joaquin Herranz (consultant) has served as research associate. Thomas G. Kingsley and James O. Gibson have served as senior advisors to the project. The RMC Research Corporation was commissioned to complete a reconnaissance effort focused on existing arts and culture data collection practices, and the following individuals have provided research assistance intermittently throughout the project: Milda Saunders, Laura Amrofell, Carla Herbig, Reginald Chapple (consultant) and Florence Kabwasa-Green (consultant). Additionally, we would like to thank Tim Ware, Bonnie Harris and Regina Madison for their administrative support and Antoinette Mitchell for editorial assistance.

EXECUTIVE SUMMARY

In 1996, the Urban Institute (UI) initiated the *Arts and Culture Indicators in Community Building Project* (ACIP) with the support of the Rockefeller Foundation. The ACIP was launched in collaboration with UI's National Neighborhood Indicators Project (NNIP), as an exploratory and experimental effort to develop arts and culture neighborhood indicators.[1] To this end, the project carried out a number of reconnaissance efforts and field work to better understand two issues: 1) the utility of existing arts and culture data for the purposes of developing neighborhood indicators; and 2) the ways in which art and culture are understood and valued at the neighborhood level by residents, community builders, artists, and arts administrators who work there.

ACIP reconnaissance efforts and field work included multi-disciplinary literature reviews, review of documents from cultural organizations, telephone and in-person interviews with administrators of various types of cultural organizations, identification of the arts and culture related practices of selected community building agencies, and focus groups with neighborhood residents, artists, community builders and administrators of cultural programs. The ACIP field work (in-person interviews and focus groups), in most cases, was conducted in collaboration with staff from NNIP partner agencies in their respective cities. The NNIP partners are The Atlanta Project in Atlanta, Georgia; Boston Community Building Network (The Boston Foundation) in Boston, Massachusetts; Center for Urban Poverty and Social Change in Cleveland, Ohio; The Piton Foundation in Denver, Colorado; Urban Strategies Council in Oakland, California; The Providence Plan in Providence, Rhode Island; and DC Agenda in Washington, D.C.

Efforts specific to identifying and evaluating arts and culture data collection practices among various types of cultural agencies were undertaken by the RMC Research Corporation and ACIP staff. These efforts revealed that, generally, existing data have very limited utility for the development of neighborhood indicators, especially if they are to be relevant to inner city communities. There are two main reasons for this. First, mainstream definitions of art and culture

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[1] The NNIP is an effort devoted to improving the methods for developing new indicators, examining neighborhood dynamics and facilitating the establishment of enhanced neighborhood indicator systems in localities around the country. The project also seeks to develop a national neighborhood indicators data system, which would allow for the analysis of localities within a comparative framework. The project is a partnership between the Urban Institute and seven community building agencies with experience in collecting, interpreting and using data to advance social change agendas at the local level.

(and cultural institutions), upon which most data collection practices are based, cannot adequately capture the presence or ways in which art and culture are understood and valued in many neighborhoods. Second, the development of any indicators necessarily relies on theories, or understandings that link whatever is measured to some other outcome that society cares about. (For example, a change in the rate of robberies is one of many indicators of public safety.) However, generally, existing arts and culture data collection practices did not seem to be anchored in any theories about the societal impacts of the arts. There is strong sentiment, among people who are sympathetic to the arts, that the arts are valuable. Nevertheless, with the exception of research on the impact of the arts on school performance and economic development, there is very little empirical research that clearly links forms of cultural participation with other specific desirable social outcomes, particularly at the neighborhood level. In response to this, ACIP focused primarily on the development of concepts and tools that begin to address both limiting definitions of art and culture, as well as the dearth of theory about their societal value, specifically as dimensions of community building.

Principal Products and Accomplishments

The products and accomplishments of ACIP are intended ultimately to serve the needs of a broad range of people involved in improving the quality of life in dis-advantaged neighborhoods. This includes community builders, artists, arts administrators, neighborhood leaders, policy makers, funders and researchers. Principal ACIP accomplishments and products include the following:

- Development of an ACIP framework that enables a more comprehensive understanding of the presence and roles of art and culture in neighborhoods, as well as the identification of possible measures that could serve as indicators;

- Identification of arts and culture indicator types for which more specific measures may be identified in the future;

- Case studies/pilots that were launched to build on ACIP concepts at the local level in an applied manner;

- Creation of several data collection and reference tools;

- ACIP workshops;

- Development of NNIP networks

- Identification of a project resource group;

- Cultivation of strategic relationships and contacts; and

- ACIP dissemination efforts.

These are described briefly below. Following the descriptions of ACIP products and accomplishments, next steps in this line of research are discussed.

ACIP Framework

The ACIP framework is a work in progress. It is based, in large part, on lessons learned from field work undertaken in this project. Moreover, the framework has been further developed through ACIP pilots/case studies and ACIP workshops. It has six basic components that should be understood as guidelines for people interested in 1) identifying arts and culture related community assets, 2) better understanding how art and culture do and can contribute to community building, and 3) identifying possible measures that can serve as neighborhood indicators. The further development of the framework requires an expansion of the literature review conducted to date as well as the application of the framework to real life art-based community building efforts. The framework components are as follows.

- *Cultural values and preferences of residents and other stakeholders in a given community, as they relate to both indigenous and "classical" art, must be understood and honored.* For example, in some neighborhoods, objects and activities, which are not typically considered art in mainstream venues, are valued as such by residents. These may include gardens, graffiti, gospel choirs, and storytelling.

- *Multiple meanings associated with art and culture, when these are understood as products, processes and elements of other community systems, must be captured.*

For example, a dance performance that is part of a rites of passage program for youth can be understood, judged and valued for its aesthetic and technical qualities, as a means of expressing or celebrating cultural identity, and/or as a means of bringing families and communities together.

- *Various categories of cultural participation/engagement in a community must be identified.* This can include participation as audience, volunteers, judges, artists, advocates, donors, etc.

- *The continuum of cultural opportunities in a community, ranging from amateur to professional, informal to formal, must be identified.* People may engage in various ways with a wide array of cultural opportunities ranging from informal singing groups that perform periodically for fun to highly trained ethnic dance groups that are paid to perform.

- *The variety of cultural venues in a neighborhood, which may range from formal to informal, traditional to non-traditional, and explicit to implicit, must be captured.* For example, neighborhoods may have conventional theaters or auditoriums where plays, dance, music and other performances take place. And/or, they may have community centers, church halls, and business establishments which also serve as cultural venues

- *The system(s), all of the elements and relationships among them, required to support cultural opportunities in neighborhoods should be understood.* The systems to support cultural opportunities in neighborhoods include several levels such as institutional supporters/donors, arts presenters/community building agencies, and audiences/students, etc. These are likely to vary somewhat depending on the cultural experience examined or desired. For example, the system to support visual arts opportunities for children is likely to be different, in some ways, from the system that supports dance opportunities for senior citizens.

Identification of Arts and Culture Indicator Types

Findings from the ACIP field work and pilots/case studies, as interpreted through the framework, began to more clearly reveal many possible categories of measurement that can be grouped into the following broad indicator classifications:

1) Presence of Arts and Cultural Opportunities,

2) Cultural Participation/Engagement,

3) (possible) Arts and Culture Impacts, and

4) Community Capacity to Produce Art and Cultural Opportunities.

Under the first classification, *presence of arts and cultural opportunities*, one may measure the number of musical performances, murals, plays, and other specific forms of art or creative expressions that a community values. Under the second classification, *cultural participation/engagement*, one may measure rates of participation or engagement in different types of cultural activity across various forms such as audience, performer/creator, consumer, judge, volunteer, donor, teacher, student, etc. Under the third classification, *arts and culture impacts*, one may attempt to measure sense of ownership of the neighborhood, inter-racial and inter-ethnic tolerance or acceptance, improved public safety, or other impacts that may have be associated with art and culture. Under the fourth classification, *community capacity to produce art and cultural opportunities*, if the system (resources, people, relationships, etc.) required to create an opportunity for an arts and cultural experience has been identified, one can possibly measure the presence and viability of various elements of that system, or make an assessment about the system in total.

Application of the ACIP framework to a locality can lead to more appropriate and adequate measures of the presence of art and culture, (as defined by the community), and better measures of participation, (understood in its expanded form). These can be immediately useful if one wants to measure presence of art and participation without further explication about societal impacts. However, if such measures are to be understood as indicators of other social dynamics, the art forms and types of participation measured must be linked to other outcomes that a community has identified as important. In other words, the development of meaningful measures of arts and culture

impacts requires the clear articulation of theories about what types of cultural participation, in what art and cultural forms, lead to what outcomes. Further, the development of such measures also requires empirical evidence that the theories about the impacts of art and culture developed are valid. Finally, the development of measures that could provide an indication of community capacity to produce art and culture requires a more thorough understanding of the systems currently in place to do that. As stated earlier, these systems will share several common elements. However, they are likely to vary somewhat by the forms of art and participation examined or desired.

ACIP Case Studies/Pilots

To build on the concepts emerging from ACIP in an applied manner, the project has launched three case studies/pilots. Two of the pilots were undertaken by the NNIP partners in Boston (the Boston Community Building Network, a program of the Boston Foundation) and in Washington, D.C. (D.C. Agenda). The other case study has been launched in collaboration with the Getty Research Institute's *Participation Project: Artists, Communities and Cultural Citizenship*, in East Los Angeles.

Boston

In Boston, the ACIP pilot has resulted in the identification of eight broad arts and culture related categories of information that residents want to be able to monitor over time. The categories came out of several community workshops held in two multi-racial, multi-ethnic inner city neighborhoods. They were also shaped by representatives from other Boston neighborhoods, which included different racial and ethnic groups. The broad categories identified are currently being refined and re-interpreted for the purposes of identifying relevant measures.

Through its efforts to experiment with existing arts data, staff from the Boston pilot also developed new comprehensive datasets on non-profit arts organizations and arts funding in Boston. Moreover, staff experimented with HUD 20/20 mapping software in conjunction with these data. In this database development effort, staff confronted the problematic issue of working with existing definitions of cultural organizations. Also, technical challenges concerning the integration of datasets from various funding sources were addressed. The datasets are being refined and staff continues to experiment with the HUD 20/20 mapping software and other mapping programs. The arts and culture indicator development work described here is intended to eventually feed into the existing *Boston Indicators of Change, Progress and Sustainability* co-sponsored by the NNIP partner and the

City of Boston's Sustainable Boston Initiative. The Boston pilot is captured fully in a report and database user's manual with maps.

Washington, D.C.

In Washington, D.C., the NNIP partner (D.C. Agenda) collaborated with the Humanities Council of Washington to assist the agency with an assessment of the possible impacts of City Lights, a literacy program that includes a range of arts and humanities formats and employs writers and poets to engage children and families. Following its assessment, the NNIP partner made several recommendations to enhance existing program data collection practices. To more fully capture participation in the program, the NNIP partner recommended that "participation" be expanded to include more than program attendance. Moreover, it was recommended that participation be tracked across program components and over several program cycles. To better understand education impacts, the NNIP partner recommended that the program expand its existing practices to make possible the identification of participants' school performance trends over time and in relation to type of participation. Additionally, NNIP staff noted that it would be useful to have comparative data for students who are not involved in the program. To assist with the recommendations for tracking participation and possible education impacts, staff from the NNIP partner created draft data collection/tracking instruments for the Humanities Council.

With regard to other possible participant and community impacts, findings from interviews and focus groups with various types of people associated with the project suggested that possible program impacts fall into four categories: 1) exposure/access to other cultural activities; 2) personal safety/security; 3) emotional support; and 4) self-definition. The identification of these possible impact areas pushed the NNIP partner's thinking about the societal value of the arts and ways in which indicators might be constructed. For example, in developing theory that could lead to empirical evidence on the impacts of the arts, it is important to know if any of the impacts identified are more strongly correlated with arts related activity as compared to other types of activities/interventions (i.e., sports, other non-arts related educational programs, etc.). NNIP partner staff developed a draft questionnaire that the Humanities Council may adapt to begin to capture the possible impacts suggested. The Washington pilot is documented in a report developed by NNIP partner staff.

Los Angeles

In the latter part of 1997, the Getty Research Institute (GRI) and the Urban Institute began an informal collaboration around GRI's *Participation Project: Artists, Communities and Cultural Citizenship (Participation Project or PP)* and the ACIP. Launched in 1997, the Participation Project is led by GRI in conjunction with Self Help Graphics (SHG), a community based arts agency in East Los Angeles, and Proyecto Pastoral, a programming division of the Dolores Mission serving public housing residents in East Los Angeles. The project is a multi-year model that explores the connections between community-based art-making and other kinds of civic engagement.

In April of 1998, UI staff was contracted by GRI to assist with the documentation and analysis of the Participation Project's planning process as well as assistance with the design of possible assessment strategies for community-based art-making programs to be implemented in Fall 1998. The planning phase of the Participation Project consisted of three inter-generational round table discussions among artists and activists with a vested interest in East Los Angeles. During these discussions, participants were asked to reflect on the role of artists and art in community building. Also, they were asked to reflect on how their work is validated and who they feel accountable to. In addition to the three discussion sessions, the Participation Project also hosted a community workshop for Boyle Heights residents who neither identified themselves primarily as artists nor activists. The workshop was intended to capture the cultural landscape in east Los Angeles as understood by people who live there. It was also intended to capture residents' thoughts about the types of cultural opportunities that they would like to have in the future.

Documentation and analysis of the Participation Project by UI staff provides an opportunity to focus more specifically on the roles that artists play in community building processes. Also, given the project's focus on the possible connection between community-based art-making and civic participation, there is an opportunity to more clearly articulate a theory about the role that community based art-making may play in promoting civic participation. In addition, UI staff will have the opportunity to explore data collection tools required to capture any possible impacts as they relate to civic participation. A summary and analysis of the planning phase of the Participation Project, prepared by the Urban Institute, is available in draft report form.

Data Collection and Reference Tools

In the course of the project, staff has developed a number of tools to facilitate reconnaissance efforts and field work. These tools include several interview guides and focus group discussion guides. Also, the project has developed workshop formats to better understand art and culture in communities, and to develop methods for capturing arts-related contributions. (The ACIP workshops are described in the next section.) These may be adopted or adapted by others in the future. Additionally, the project has developed a working annotated bibliography that is a compilation of works directly and indirectly relevant to the development of art and culture indicators. The bibliography is the result of multi-disciplinary literature reviews and the collection and review of documents identified through field work and other outside contacts. Also, ACIP commissioned the RMC Research Corporation to prepare a report entitled, *Reconnaissance Report of Existing and Potential Uses of Arts and Culture Data.* Last, UI staff has prepared three short papers for various conferences that summarize project findings at various stages of the project. The RMC report and the three papers have been distributed at conferences and made available upon request.

ACIP Workshops

The project sponsored two workshops during 1997. The first workshop, held in March, was a full day event intended primarily to guide the development of the focus group discussion guides to be used with artists, community building practitioners, arts administrators and residents in neighborhoods in the NNIP cities. Workshop participants included staff from community building organizations, artists, and inner city residents from Washington, D.C., Denver, Cleveland, Atlanta and Oakland.

The second workshop, held in September, was a two day event intended primarily to explore themes which had emerged from the field work and to further thinking about actual data collection methods that could be applied to specific community based arts and culture related programs. Actual case studies were presented by artists and program administrators who wanted to improve their documentation. Workshop participants included staff from NNIP partner agencies in Boston, Atlanta, Washington, D.C. and Denver; artists and arts/community building program administrators who work in inner city communities in Boston, Washington, D.C., and New York; and other researchers and data specialists who were invited.

NNIP Networks, Project Resource Group, Strategic Relationships and Contacts

Over the course of the project, through field work and ACIP staff participation in conferences, outside meetings, review panels, and advisory committees, the project has established many valuable relationships with people from various disciplines and areas of practice who are interested in this work. Through these relationships, the project has built up an audience and base of potential partners and users of its products.

NNIP Networks

In some NNIP sites, the ACIP field work, undertaken in collaboration with the NNIP partners, catalyzed relationships with people and institutions in the local cultural arenas with whom the NNIP partners did not previously have contact. Field work was intentionally conducted in collaboration with NNIP partners in an effort to spark an interest in applied indicator development work at the local level and to create building blocks for future work.

ACIP Resource Group

Through field work and participation in various conferences and meetings, project staff has also identified more than 100 people that comprise an informal "ACIP resource group." This group includes artists, neighborhood residents, arts/culture/community building administrators, researchers, funders, representatives from large mainstream institutions, and academics. The people identified are capable of contributing to the advancement of this research as advisors, consultants and future partners, as well as audience and users of project products. Several people in the resource group already have participated in project workshops and pilots/case studies.

Other Strategic Relationships and Contacts

In addition to the individual resources listed in the project resource group described above, ACIP has established a number of relationships with institutions that will be key to informing, advancing, and implementing the concepts and products emerging from this effort. The partnership with the Getty Research Institute was described earlier. Other examples of strategic alliances include the ACIP's working relationship with the Smithsonian Institute's Center for Folklife and Cultural Studies. There has been some discussion of collaborating with ACIP in the planning and execution of their 1999 American Folk Life Festival and conference which will focus on culture and community building. Also, the director of Cultural Studies and Communications for that division has committed pro bono staff time to the next phase of ACIP work and he has made the Smithsonian's press and

facilities available to the project. ACIP staff has also established relationships with a number of small but potentially influential community-based arts/community building agencies. These include The Point Community Development Organization in the Bronx, the Reynoldstown Revitalization Corporation in Atlanta, Self-Help Graphics and Proyecto Pastoral in Los Angeles, and The Spot (a youth development organization) in Denver. Staff from these organizations have participated in ACIP workshops and/or have been involved in ACIP pilots/case studies.

The National Community Building Network (NCBN) is another strategic partner in this effort. The ACIP relationship with NCBN has existed since the inception of the project. All but one of the NNIP partners are members of the network. Some of the ACIP reconnaissance efforts and field work were undertaken in conjunction with the network. Also, updates about the ACIP have been presented at every NCBN conference since the inception of the project. Additionally, the project has a relationship with PolicyLink, a newly established center for community building research, communication and advocacy. This relationship is an extension of UI's involvement in community building related research on many fronts. Among funders, the ACIP has established contact with a number of local, regional, and national institutions that may have an interest in supporting ACIP related efforts in the future, and/or using ACIP generated products and ideas. These include the San Francisco Foundation, James Irvine Foundation, Meyer Foundation, Howard Gilman Foundation, Knight Foundation, MacArthur Foundation, Ford Foundation, and Pew Charitable Trusts.

Last, ACIP also has had an unofficial relationship with the Lila Wallace-Reader's Digest Fund's Community Partnerships for Cultural Participation Project (CPCP). The project is being evaluated by the Urban Institute and the ACIP principal investigator is also a member of the CPCP evaluation team. Given this, concepts emerging from the ACIP work have influenced the design of the CPCP evaluation. Also, field work undertaken as part of the CPCP evaluation has provided ACIP staff with yet another frame of reference for refining ACIP concepts.

Dissemination

ACIP has disseminated its work through participation in numerous conferences and meetings sponsored by various cultural and community building related agencies. The project also has responded to numerous requests for information from administrators in various types of cultural organizations (national and local), community building practitioners, other researchers, foundations and students from various disciplines.

ACIP staff has made presentations on the project at every meeting of the National Community Building Network and at most meetings of the National Neighborhood Indicators Project since the inception of the ACIP. Examples of other meetings in which ACIP staff has made presentations about the project include: the Independent Sector's 1997 Annual Spring Research Conference, the 92nd American Assembly: the Arts and the Public Purpose; 1997 National Association of State Arts Agencies meeting; 1998 Barnett Symposium on Arts Policy; the 1998 meeting of the National Association of Artists' Organizations Conference; a meeting on building and sustaining an arts policy community sponsored by the Pew Charitable Trusts and the Howard Gilman Foundation and several meetings sponsored by the Center for Arts and Culture. Additionally, ACIP staff has served on planning committees and review boards such as the Social Science Research Council's committee to explore arts research planning; the Meyer Foundation's Advisory Board for its Program on Inter-Group Neighborhood Assets; and the Rockefeller Foundation's 1997 panel to review PACT applications. Also, ACIP staff has been called on by various arts administrators and researchers in Canada, Australia, and England for information about project findings and products.

The primary written products, which have been disseminated over the course of the project, include project fact sheets and updates; the _Reconnaissance Report on Existing and Potential Uses of Arts and Culture Data_, prepared by the RMC Research Corporation; and three papers prepared by ACIP staff for various conferences. Additionally, project staff has made some of its data collection instruments available to people who have requested them. Last, the ACIP was featured in the Autumn 1997 edition of the Grantmakers in the Arts Newsletter. Also, an update of the project will appear in the _Journal of Arts Management, Law and Society_ in Fall 1998.

Next Steps

To build on the work conducted through ACIP to date, the Urban Institute has proposed to undertake an 18-month effort which will have three inter-related components: pilots and case studies, the applied learning community, and strategic dissemination. The discussion of the proposed activity presented here is a summary of a UI proposal to the Rockefeller Foundation dated October, 1998.

In summary, the proposed activity is intended to provide policy-makers, practitioners, and researchers in the arts, humanities and community building fields with the tools and language necessary to document and monitor the role of art and culture in neighborhood life for the purposes

of guiding policy and program development, implementation and evaluation. Over time, the activity undertaken in the three components described below will facilitate the development of a sustainable infrastructure of organizations and a network of people who are committed to implementing and promoting the new data collection practices developed and the use of data in strategic ways to bring into relief the possible contributions of art and culture in improving quality of life.

Pilots and Case Studies

Through pilots and case studies, the project will accomplish two main objectives. First, to address the present dearth of theory about the societal impacts of the arts at the neighborhood level, the project will build an empirical base of information which will guide the development of theory and identification or collection of data that can serve as indicators. From the field research and reconnaissance efforts conducted to date, the ACIP already has identified several possible neighborhood impacts. These will be examined more carefully through the application of the ACIP framework in case studies of actual programs in neighborhoods around the country. Moreover, through such case studies, specific elements of the ACIP framework can be developed further. For example, case studies can focus on better understanding the possible impacts of different forms of cultural participation, the systems required to make possible a specific type of cultural opportunity, the importance of venue type in rendering a particular desired outcome, etc. Second, through pilots the project will experiment with the identification of indicators and corresponding primary data collection methods as well as the re-configuration, re-purposing and possible expansion of existing data at the local level. The pilots will begin to reveal challenges faced in instrument design and data collection as well as the resources required to bring such efforts to full scale and the political implications of actually using the data in strategic ways. Here, the involvement and expertise of the NNIP partners will be crucial. These new data collection instruments and data manipulation techniques, which will be tested through the pilots, will become resources that can be adopted and adapted by others in the future.

The case studies and pilots discussed above will include the continuation of ACIP work in Boston, Washington and Los Angeles. Additionally, ACIP proposes to launch five new case studies and pilots in collaboration with other NNIP partners, large mainstream cultural institutions, small community based cultural organizations (including organizations that identify primarily as cultural agencies as well as those that do not but are involved in cultural activity), and public and private funders. Strategic choices will be made in selecting partners for the case studies and pilots. An

agency's capacity to influence the way in which its peers interpret the role of art and culture and collect data, among other things, will be considered in the selection process.

The Applied Learning Community and the ACIP Tool Box

The applied learning community organized through the ACIP will consist of individuals involved in the ACIP case studies and pilots, other related efforts, and individuals who can serve as resources to them (and each other). This is a vehicle by which the arts, humanities, community building and other related fields can harvest their wisdom and learn from each other about the most current arts related community building and indicator development practices. Over the course of the grant period, two workshops will be convened to assist those involved in the case studies/pilots in working out specific challenges faced in their efforts, further develop key concepts, and build skills that relate to community building as well as indicator development and implementation. These workshops will be documented and important findings will be made available to a wide audience. Additionally, the project will create a tool box which will consist of relevant materials and products including ACIP resources developed to date (i.e., papers, bibliography, interview protocols, focus group guides, etc.) as well as new ACIP and NNIP generated papers, articles, reference tools, data collection instruments, etc. Also, relevant materials generated by other sources will be included. The tool box will serve as a clearinghouse of ACIP related resources. These products will be available through mailings to workshop participants and other interested parties, as well as through the NNIP web-site (planned), other NNIP vehicles (i.e. meetings, conferences, etc.), and possible conferences and meetings organized by others in collaboration with ACIP.

Strategic Dissemination

To date, ACIP staff has made project generated concepts known through participation in numerous conferences, meetings, committees and projects sponsored by others from the public, private, and non-profit sectors. During the proposed project, staff will actively seek to continue and expand this type of involvement through the applied learning community described above. Additionally, project papers and reports will be geared for possible publication in a number of relevant journals and other media geared more specifically to practitioners.

To take this effort from pilots and case studies, to actual new ways of documenting art and culture in key institutions and organizations, it is critical that opportunities to promote the use of ACIP generated concepts and tools be captured. To this end, over the course of the project, with an eye

towards the future, ACIP staff will seek to identify opportunities to introduce new concepts and methods. Such opportunities may be connected to the launching of new high profile arts and community building related initiatives and/or changes in leadership among key cultural and community building related institutions. Once newly developed tools are tested through the pilots, and costs and political implications of application are better known, ACIP will be in a position to assist in the adoption of new practices.

PART I

I. INTRODUCTION

For the past several years, as public funding for the arts has diminished and the societal value of the arts increasingly has been called into question, the Rockefeller Foundation has been a part of a national conversation about the pressing need to more adequately capture the value of art and culture in American life. Given this interest, in 1995, the Arts and Humanities Division of the Rockefeller Foundation approached the Urban Institute about including an arts and culture dimension in its National Neighborhood Indicators Project. At that time, the NNIP, which had received initial support from the Equal Opportunity Division of the Rockefeller Foundation, was an emergent partnership between the Urban Institute and seven community building agencies with experience in collecting, interpreting and using data to advance social change agendas at the local level.[2] Through this partnership, NNIP sought to 1) improve methods for developing new indicators and examining neighborhood dynamics; 2) facilitate the establishment of enhanced neighborhood indicator systems in localities around the country, and 3) develop a national neighborhood indicators data system, which would allow for the analysis of localities within a comparative framework.[3] Additionally, unlike most other indicator systems in the past, the NNIP intended to promote the identification of both neighborhood assets as well as deficits, in an effort to depict the conditions of communities in a more accurate and balanced manner. The resources to be developed through NNIP were intended to inform planning, the development of policy, and the implementation of programs to improve the quality of life in urban communities.

Staff of the Rockefeller Foundation's Arts and Humanities Division, having realized that indicator systems in the past, generally, have not focused on arts and culture as domains of interest, especially at the neighborhood level, asked the Urban Institute to fill this void. Given its national stance, local reach and mission, the Arts and Humanities Division felt that UI's emergent NNIP could be a useful instrument for gauging the impact and dynamics of arts and culture at the neighborhood

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[2]Currently, NNIP includes seven partner agencies with extensive experience in the design and use of local data systems to support community building agendas. NNIP partners operate in: Atlanta, GA; Boston, MA; Cleveland, OH; Denver, CO; Oakland, CA; Providence, RI; and Washington, DC.

[3]There is a wide array of data used to describe conditions in society. However, all data are not indicators. Indicators are measures purposefully selected for tracking because they relate to important societal values and goals. Moreover, indicators must be expressed in a consistent form that permits comparison over time, and typically, between places. "Democratizing Information: First Year Report of the National Neighborhood Indicators Project," The Urban Institute, March 1996.

level. Moreover, given its experience with using information in support of social change strategies, it was felt that the project could facilitate the application of newly developed arts and culture data at both local and national levels.

Having agreed to take on the charge of developing arts and culture neighborhood indicators, the Urban Institute initiated the *Arts and Culture Indicators in Community Building Project* (ACIP) in January of 1996 in collaboration with the *National Neighborhood Indicators Project*. The ACIP, which was initially conceived as an 18-month effort, was launched as an exploratory and experimental initiative to identify ways in which art and culture contribute to community building processes and viable measurements that could serve as arts and culture neighborhood indicators. To this end, ACIP undertook several reconnaissance efforts and field work to gain better understandings of 1) the utility of existing arts and culture data and data collection practices for the purposes of developing neighborhood indicators and 2) the ways in which art and culture are understood and valued at the neighborhood level.

Early in the project, ACIP staff learned of several factors that would result in the prolongation of the anticipated duration of the effort. First, UI staff learned that there were few precedents for the development of arts and culture indicators. Literature and documentation that spoke directly to the development of arts and culture indicators, at any level, was almost non-existent. Relevant literature that was identified, for the most part, was indirectly relevant and came from different disciplines. Furthermore, some useful reports and papers were not published and therefore inaccessible through computerized library searches. Second, telephone interviews to identify existing data collection practices proved to be more time consuming and circuitous than expected. Appropriate staff to interview were often difficult to locate. Moreover, at times, it was necessary to interview several people within one agency to obtain the information required. Third, once the initial reconnaissance efforts were completed, they revealed that existing data collection practices, generally, were not anchored in any theory about the societal impacts of the arts. Moreover, the literature reviews revealed that the little theory and empirical work that did exist were rooted in narrow definitions of the arts, which usually excluded the values and preferences of groups living in inner city communities. This finding was significant in that the development of indicator categories relies on some rationale or theory for why information is valuable and should be collected. Given the status of existing data and theory, UI staff has had to rely much more heavily on its original field work to understand the roles that art and culture play in neighborhoods. In-person interviews and focus

groups with arts and community building program administrators, focus groups with artists and neighborhood residents, as well as pilots/case studies undertaken by NNIP partners and others have resulted in the creation of an ACIP framework and the identification of indicator types and some possible measures that may serve as indicators in the future. The development of the framework, identification of indicator types and some possible measures, are steps forward in the creation of indicators that can reflect the values of residents, artists, and community builders in urban neighborhoods.

This report summarizes the accomplishments, findings and conclusions of the ACIP from January 1996 through May 1998. It is organized into two main parts. Part I, which includes chapters two and three, is a summary of the reconnaissance efforts, field work, workshops and pilots/case studies (chapter two), as well as constituency building efforts and dissemination of project products and findings (chapter three). Part II, which includes chapters four, five and six includes a summary of project findings on existing data collection practices and their utility for the purposes of arts and culture neighborhood indicator development (chapter four), findings on how community based art and culture should be understood through the ACIP analytic framework and a discussion of arts and culture indicator types (chapter five) and next steps in this work (chapter six).

II. RECONNAISSANCE EFFORTS, FIELD WORK, WORKSHOPS AND PILOTS/CASE STUDIES: JANUARY 1996-MAY 1998

In an effort to better understand existing arts and culture data collection practices and their utility to the development of arts and culture neighborhood indicators, as well as the ways in which arts and culture are understood in neighborhoods, ACIP launched a number of reconnaissance efforts and field work. In this chapter, reconnaissance efforts and field work to better understand the utility of existing arts and culture data collection practices are described first. A description of field work and reconnaissance efforts to better understand how art and culture are understood in inner city communities follows. Two workshops, held in 1997 to discuss emergent themes and plan project initiatives, are also described. Last, the three pilots/case studies undertaken in collaboration with the NNIP partners and the Getty Research Institute's Participation Project are described. Findings from all of these efforts are discussed throughout chapters four, five and six.

Reconnaissance Efforts and Field-work Specific to Existing Data Collection Practices

Reconnaissance efforts specific to data collection practices consisted of four main undertakings: 1) a reconnaissance report on the existing and potential uses of arts and culture data commissioned by UI and produced by the RMC Research Corporation; 2) telephone interviews with respondents from cultural organizations around the country conducted by UI staff to complement RMC's work; 3) literature reviews; and 4) in-person interviews with respondents from community-based and some mainstream cultural organizations in NNIP cities: Atlanta, Georgia; Boston , Massachusetts; Cleveland, Ohio; Denver, Colorado; Oakland, California; Providence, Rhode Island; and Washington, D.C. In the remainder of this section, the processes for each of the four main activities listed above are discussed briefly.

The RMC Report and Supplemental Interviews

UI commissioned the RMC Research Corporation to conduct a reconnaissance of existing and potential uses of arts and culture data. The principal methods used to gather information about arts and culture data sources were telephone interviews and document review. Through this work, RMC interviewed more than 50 grant-makers, arts managers, and researchers about the data they collect, methods used to gather data, and how the data are used. UI staff also conducted telephone interviews with people from cultural affairs departments, local arts agencies, parks and recreation

departments, convention and visitors bureaus, foundations, selected schools, and museums.[4] Additionally, documents collected from these agencies were reviewed. The arts and culture data profile form used by RMC and the telephone interview guide used by UI staff appear in **Appendix A.** The *Reconnaissance Report on the Existing and Potential Uses of Arts and Culture Data* appears as **Attachment 1.**

Staff from both RMC and UI involved in this inquiry noted that the telephone interviews proved to be more time consuming than initially expected for three main reasons. First, identifying the appropriate person to interview usually took several tries and often required conducting initial interviews with people who then suggested talking with others who they thought were more knowledgeable. Second, scheduling (and keeping) telephone interview appointments was also challenging. Frequently, UI and RMC staff had to re-schedule interviews with respondents who were unable to keep the first appointment. Last, staff noted that, in some cases, respondents had difficulty answering questions without consulting with others on their staff or in other departments of their agencies.

Literature Reviews

The search for published literature relevant to arts and culture indicators was conducted using the Melvyl/Orion library search engine through the University of California. The search, which spanned several disciplines, focused on published books, reports, journal articles and doctoral dissertations. Key word searches included combinations of words, which dealt explicitly with arts and culture neighborhood indicators, as well as combinations of words that were deemed related to project interests. Overall, there were very few entries directly relevant to arts and culture neighborhood indicators. However, there were some pieces that are useful to further thinking about basic concepts which useful for the development of indicator categories. Moreover, there were a few pieces that may be useful in pushing one's thinking on appropriate methods and tools for data collection. Materials that were deemed useful to the project have been assembled into a working

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[4] These telephone interviews were conducted with representatives from various agencies in 18 cities where the National Community Building Network (NCBN) has members. NCBN is a network of community building practitioners, funders, researchers and others committed to exchanging information on best practices and advancing community building at the local and national levels. With the exception of the NNIP partner in Providence, Rhode Island all NNIP partners are members of NCBN. At the same time that UI was undertaking the work described in this report, it was also heading the NCBN Research and Policy Program Development Project, which was an effort to document and analyze community building organizations in NCBN and the broader urban contexts in which they operate.

bibliography, which appears as **Appendix B.** Currently entries are organized into eight main sections.

> Role of Art, Culture and Artists in Community Building
> Expanding Definitions of Art and Culture: Who Validates?
> Towards Defining Community Cultural Venues
> Indicators: Arts and Culture Specific
> Indicators: General
> Methods
> Social Capital
> Neighborhood Effects

As work towards the development of neighborhood indicators continues, the bibliography will be expanded and the divisions listed above will be modified. Already, the development of the ACIP framework calls for new categories in the bibliography that will correspond with framework components.

It is important to note that the materials assembled in the ACIP working bibliography were not all identified through the computerized search systems mentioned earlier. Many of the more interesting and relevant pieces were unpublished papers or pieces that were generated by funders, advocacy organizations, etc. ACIP staff collected these through attendance at conferences or through personal contacts. Often these pieces, which have not been published and/or are not catalogued in library systems, have very limited circulation.

In-Person Interviews in NNIP Cities

For in-person interviews in NNIP cities, UI staff, with the assistance of staff from NNIP partner agencies, identified respondents from public, private and non-profit agencies who are involved in arts programming and community building. Additionally, UI staff sought referrals from a number of people who have knowledge of cultural agencies from a national perspective. The NNIP partners' involvement in the identification of respondents in their respective cities was particularly important in that this involvement was intended to serve as a building block for possible future NNIP work on arts and culture indicators in the NNIP cities. In several cases, the ACIP staff's request to

identify respondents for the site visit caused NNIP partner staff to establish contact with people in the cultural community with whom they may not have had contact before.

Site visits to the NNIP cities typically lasted two or three days and ACIP staff made the visits in teams of two. The interviews were informal and lasted from 45 minutes to two and one half-hours. Most interviews were with individuals. However, frequently group interviews were also conducted. It is important to note that while some of the community-based agencies identified for site visits were explicitly cultural agencies, others did not identify themselves primarily as cultural or "arts" organizations, yet they were involved in arts related activities as a means of carrying out their missions. Several of these organizations were neighborhood development organizations, community services organizations, etc.

During the interviews, respondents were asked to discuss the kinds of data they collected formally and informally; what drove their data collection efforts; and what their data collection needs are for the future. Additionally, they were asked about their level of interest in data collection and possibly being involved in new data collection efforts in the future. Other questions asked during the interview were about the respondents' understanding of the definition and value of art and culture in the neighborhoods where they worked. This facet of the interviews is discussed further in the next section of this report. The interview guide for in-person interviews with respondents in NNIP cities appears in **Appendix C.**[5] A list of respondents appears in **Appendix D.**

Field Work and Reconnaissance Efforts Towards Better Understanding the Presence and Roles of Art and Culture in Neighborhoods

To gain a better understanding of how art and culture are understood and valued in neighborhoods, ACIP staff conducted in-person interviews with administrators of arts and cultural programs in NNIP cities; an analysis of community building practices among selected organizations affiliated with the National Community Building Network; and focus group discussions with artists, arts administrators, community building practitioners and residents of low-income neighborhoods in the NNIP cities.

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[5]In Denver, while all of the topics just described were addressed during the site visit, the format of the site visit was different from other NNIP cities. Unlike interviews in the other NNIP cities which were typically individual interviews or group interviews with 2-3 people, site visits in Denver included large group conversations with people representing many different organizations.

In-Person Interviews

As described in the previous section, ACIP staff conducted site visits and in-person interviews with key individuals from public, private and non-profit agencies who are involved in arts programming and community building. Respondents were identified with the assistance of NNIP partner staff. Also, UI staff sought referrals from a number of people who have knowledge of cultural agencies from a national perspective. During these interviews, in addition to questions about their data collection practices, respondents were asked about how they understood the value of their arts and culture related programs to the communities that they sought to serve. Again, the interview guide and corresponding list of respondents appear in **Appendices C** and **D** respectively.

Examination of Community Building Practices Among Organizations Affiliated with NCBN

Through a concurrent UI project, the National Community Building Network (NCBN) Research and Policy Program Development Project, organizational profiles were developed for a total of 22 community building organizations in 18 different U.S. cities. Given that NCBN is comprised of many different types of organizations (i.e., community development corporations, economic development corporations, neighborhood development organizations, community service provision agencies, locally based intermediaries, etc.) that all purport to be comprehensive community building entities, the profiles were intended to provide the reader with a better understanding of what these agencies actually do. For each organization, information was collected through organizational document review and interviews (mostly by telephone). Additionally, a Lexis/Nexis periodicals search was conducted for each agency.

The intent of this documentation was not to render a full case study or evaluation of each organization, but to collect enough information about the organizations in order to begin to compare the various community building approaches undertaken by NCBN members. To facilitate this documentation process, a master data collection instrument was developed. This data collection instrument contains a wish list of information that UI staff sought to collect about each organization through document review and telephone interviews. The data collection instrument includes several questions related to the ACIP interest in art and culture as a dimension of community building. In most cases, given limited project resources and limited staff time from the organizations examined, all of the questions in the data collection instrument were not answered fully. However, a large portion of the questions were answered. This instrument and a list of the organizations examined

appear as **Appendix E.** The organizational profiles developed through this project are available on the NCBN web-site at www.ncbn.org. A summary of art and culture related activity among selected NCBN initiatives as gleaned from the organizational profiles appears in **Appendix F.**

Focus Groups

In a second round of visits to NNIP partner cities (with the exception of Atlanta), ACIP staff conducted focus group discussions with artists, arts administrators, community builders involved in arts/culture related programming, and neighborhood residents.[6] The principal purpose of these sessions was to gain a better understanding of the following questions: 1) What examples of art/culture exist in neighborhoods and how are art and culture defined?; 2) Why is art/culture and related activity valued in neighborhoods?; and 3) What factors and conditions are required for art/culture to thrive in neighborhoods? While ACIP staff did not intend to come away from the focus groups with any definitive answers to the questions listed, the sessions were intended to advance thinking in these areas and subsequently to inform the design of data collection tools to answer these questions more empirically.[7]

In each city, two types of focus group discussions were conducted. One type targeted artists and administrators of arts and culture related programs in inner city neighborhoods. The second type targeted inner city residents (some of whom considered themselves artists). A total of 18 focus groups were conducted. The base focus group discussion guides were created with the input of artists, community building practitioners/arts program administrators, inner city neighborhood residents, and NNIP partners. This input was provided during an ACIP sponsored workshop in the Spring of 1997. Also, NNIP staff and their community based partners (when applicable) had the opportunity to comment on the discussion guide and include additional questions if they thought the focus groups might somehow advance their own arts/community building related agendas. Again, NNIP involvement in the creation of the focus group guides was intended to stimulate or facilitate

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[6]NNIP partners who assisted with focus groups were required to commit staff time to this effort. At the time of this work, the Atlanta partner was not able to commit staff resources.

[7]As a social science method, focus groups discussions are intended to provide the researcher with direct access to the language and concepts that participants use to structure their experiences and to think and talk about a designated topic. They help the investigator to ask better research questions and develop the appropriate methods required to study them. See Diane Hughes and Kimberly DuMont, "Using Focus Groups to Facilitate Culturally Anchored Research," in American Journal of Community Psychology, vol. 21., No. 6, 1993, pps. 775-806.

arts and culture related work at the local level. Focus group discussion guides were piloted through the NNIP partner in Oakland. The discussion guides appear as **Appendix G**.

In each city, with the guidance of ACIP staff, NNIP partners and/or their community partners facilitated the recruitment of focus group discussion participants and secured the location for the sessions.[8] The discussions, which were led by UI staff, lasted from one hour to one hour and a half. In·many cases, NNIP staff assisted in this process by taking notes. All focus group discussions were taped. Discussion notes and tapes were made available to the NNIP partners and their local collaborators.

Of the 18 discussions conducted, seven targeted artists and community builders/program administrators working in inner city neighborhoods. One focus group of this type was conducted in each of the following cities: Cleveland, Denver, and Washington, D.C. Two of these types of focus groups were conducted in Providence and Oakland. In Boston, the Boston Foundation, which is the parent organization of the NNIP partner, had already conducted a similar focus group in relation to another Boston Foundation initiative. Generally, these focus groups were held in the afternoon and participants were provided with lunch. Groups ranged in size from eight to twelve.

Eleven of the 18 focus groups targeted residents. Two resident focus groups were held in each of the participating NNIP cities with the exception of Providence where only one was held. Sessions typically were held in the evening. Refreshments were provided and participants were paid $25 each. The groups ranged in size from six to twelve, with most groups consisting of ten to twelve participants. Most of the groups were comprised primarily of people of color (African Americans, Latinos and Asians) and included people who ranged in age from adolescents and young adults to senior citizens. A table listing the number of participants, racial/ethnic composition and neighborhoods represented for each focus group session appears in **Appendix H**.

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[8]In Cleveland, focus group participants were recruited with the assistance of staff from the Cleveland Community Building Initiative (an NCBN member) and Karen Grochau, assistant director of the Arts Management program at the Mandel School of Applied Sciences, Case Western Reserve University.

ACIP Sponsored Workshops

The ACIP sponsored two workshops during 1997 to explore emergent themes and help to plan project initiatives. The first workshop entitled, "Arts, Culture and Community Building," was held in March 1997. The workshop, a full day event, was intended primarily to guide the development of the focus group discussion guides to be used with artists, community building practitioners, arts administrators and residents in neighborhoods in the NNIP cities. Workshop participants included staff from community building organizations, artists, and residents from neighborhoods in most NNIP cities (Washington, D.C., Denver, Cleveland, Atlanta and Oakland). Participants were identified from the first round of ACIP field work. During the workshop, they engaged in several large group discussions focusing on how they identified and understood art and culture in their neighborhoods. Later, they split up into smaller groups and were asked to come up with questions that might stimulate good discussions about the roles and values of art and culture in the communities where they worked and lived. A sample letter of invitation, agenda for the workshop and list of workshop participants appears in **Appendix I**.

The second workshop was held in September 1997. The workshop, a two day event, was intended primarily to explore themes which had emerged from the field work and to further thinking about actual data collection methods that might be applied to specific community based arts and culture related programs. Workshop participants included staff from NNIP partner agencies in Boston, Atlanta, Washington, D.C. and Denver; artists and arts/community building program administrators who work in inner city communities in Boston, Washington, D.C., and New York; and other researchers and data specialists who were invited. The workshop was designed to focus on real life programs and their documentation and assessment needs, as well as the indicator development processes. During the first part of the workshop, four case studies were presented by the artists and administrators involved with them. The organizations and programs discussed were City Lights/Writers' Corps (a literacy program) and Heritage Tourism programs undertaken in partnership with the Humanities Council of Washington; the Heritage Garden program at the Lincoln Multi-Cultural Middle School in Washington, D.C., and the programs of The Point Community Development Organization in the Hunters' Point/Bronx neighborhood in New York City. The case studies of the Heritage Tourism and Heritage Garden programs in Washington, D.C. included site visits to the locations of the projects (a bus tour of Washington neighborhoods for the Heritage Tourism project and a site visit to Lincoln Middle School.).

Discussions focused, in large part, on the process of interpreting cultural and arts related neighborhood features as "assets." There was some discussion of the multiple, long term and short term, tangible and intangible, impacts that program administrators and artists believe that their programs have on individuals, communities and institutions. Also, there was discussion about how "indicators" might serve the purposes of arts/community building program administrators. Additionally, there was ample discussion about the resources, community-based and external, required to keep the programs discussed in operation. A workshop agenda, list of participants, biographical sketches, and descriptions of case study projects appear in **Appendix J.**

Pilots/Case Studies

To begin to apply and refine some of the concepts emerging from the project, the ACIP launched two pilots/case studies in concert with NNIP partners in Boston and Washington, D.C. Staff from The Boston Foundation/*Boston Indicators of Change, Progress and Sustainability* and staff from DC Agenda (Washington) had participated extensively in previous NNIP field work and in the ACIP sponsored methods workshop described earlier. Each of these NNIP partners received a sub-grant of about $10,000 from ACIP to build on their involvement in the project and advance their local efforts from January 1998 through May 1998.[9] Additionally, the project entered into a partnership with the Getty Research Institute around its *Participation Project: Artists, Communities and Cultural Citizenship* focused on East Los Angeles. This effort has been supported by the Getty Research Institute with a $14,450 grant.[10] The collaboration with the Getty Research Institute started formally in April 1997 and is on-going. Each of the pilots/case studies is described below.

Boston

In Boston, the NNIP partner joined with several community based organizations, the New England Foundation for the Arts Research Division, the Boston Foundation's Arts and Audience Initiative supported by the Lila Wallace Reader's Digest Fund, and the Arts Funders Affinity Working Group. This collaboration was formed to carry out a number of efforts towards refining and

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[9]UI sub-grants were supplemented by contributions by the NNIP partners in Boston and Washington, D.C.

[10]The Participation Project is a four phase effort. UI-GRI collaboration during phase one was informal. During phase two, GRI provided UI with a $14,450 contract for UI staff to assist in their planning and documentation processes. In phase three of the Participation Project, UI will receive a $15,000 contract to assist with program documentation and evaluation.

identifying new arts and culture related indicator categories and data collection methods which can be integrated into an existing neighborhood indicator system. This system, called the _Boston Indicators of Change, Progress and Sustainability_, is a large civic initiative co-sponsored by the City of Boston's Sustainable Boston Initiative and the NNIP partner. The initiative is committed to measuring the core health and well-being of communities as well as issues related to distress. To this end, ten sub-committees have been created, of which the Arts/Culture/Leisure sub-committee is one.

The goals of the Boston effort supported by the ACIP were focused on:

1) working in the Codman Square neighborhood in Dorchester to develop arts and culture indicators by building on current work and community initiatives;

2) testing resulting arts and culture indicators categories with other neighborhood groups for usability and relevance across geographic and racial/ethnic lines;

3) building the capacity of collaborating neighborhood groups, the Boston Foundation and the New England Foundation for the Arts to identify and map cultural assets;

4) providing a context for neighborhood based perspectives and strategic investment options by tracking arts and culture funding and geo-coding grants made by the Boston Foundation and other funders in the past five years;

5) testing the most recent version of HUD 20/20, a mapping software program, for usability and linkage to art and culture indicator work; and

6) linking the resulting art and cultural indicators work to the Children and Families Database of the Boston Community Building Network as it begins its next phase of adding qualitative data to the comprehensive database in support of and collaboration with the Boston Indicators of Change, Progress and Sustainability.

Through a series of workshops with residents in the Codman Square and Roxbury areas of Dorchester (two racially diverse inner city communities) broad categories of arts related information

that residents want to monitor over time were identified. The categories developed were shared with representatives from other neighborhoods and racial/ethnic groups in Boston to ascertain whether the categories would be useful to them. After careful deliberation among all parties involved, the final categories identified were:

- Active Participation (making, doing, teaching)

- Viewing and Consuming (being part of an audience)

- Physical Improvements (the aesthetics of the neighborhood's environment; the condition of the public realm)

- Free Time (leisure activities, not formally organized)

- Initiation and Leadership (the neighborhood's capacity to initiate problem solving, to have a decision making voice and ownership)

- Expressions of Neighborhood History and Ethnic/Cultural Diversity (including evidence that the mainstream culture has found ways to institutionalize expression/celebration of the diversity of ethnicities and cultures represented)

- Public and Private Expressions of Faith, Religious Traditions and Spirituality

- Information about Opportunities (communications flow)

The next task for the Arts/Culture Leisure sub-committee is to translate and disaggregate these broad categories into more refined categories of information that can anchor the collection of data consistently over time. Staff from the Boston effort anticipates that monitoring and measuring activity relevant to these categories in the future will require both quantitative and qualitative data. This will become more clear as the categories are disaggregated and translated for the purposes of data collection. Partners in this effort also will investigate which (if any) of the data on arts and culture currently available allow for measuring activity that would support the community's interests in the categories identified.

At the same time that these categories were being developed, the Boston effort also began to experiment with the new HUD 20/20 mapping software in conjunction with existing data on arts and cultural organizations and funding in the Boston area. Through this initiative, the Director of Research for the New England Foundation for the Arts was able to assemble a comprehensive data set on cultural organizations and funding for Boston. This comprehensive data set is a resource that did not previously exist. The primary data sources used were from the Internal Revenue Service's Business Master Exempt files on tax exempt organizations and from the databases of arts funders in the city. The compilation of this database serves as a first step towards the development of comprehensive databases that more accurately represent the landscape with regard to cultural organizations (explicit and implicit) and arts and culture funding. In this exercise, several issues such as definitions and appropriate coding for cultural agencies had to be addressed. Given that IRS classifications of organizations, both self ascribed and IRS NTEE codes, are not always reliable in indicating cultural entities, each tax exempt organization in the Boston area (5,725) was examined individually to determine whether or not it should be included as a cultural organization. Additionally, issues around the compatibility of different funders' databases had to be considered. Moreover, the development of protocols for compiling funding data as a public resource was explored. In its next steps, these issues will be more fully addressed. Additionally, the comparative advantage of using HUD 20/20 mapping software will continue to be investigated.

In addition to the two very significant contributions made through the identification community endorsed categories of arts related information and the creation of the datasets discussed above, the Boston effort resulted in the increased interest and participation of residents and community agencies in examining the roles and values of art and culture in their neighborhoods. For example, participants in the Codman Square workshop decided to continue to meet without compensation beyond the duration of this pilot effort. It is also anticipated that the community dialogue about arts and culture triggered by the ACIP efforts will influence the Arts and Audience project at the Codman Square Health Center supported by the Boston Foundation through a grant from the Lila Wallace Readers' Digest Fund. In the Roxbury neighborhood, it was also noted that through the ACIP effort the community concern for and interest in community-based arts related activity was heightened. Specifically, thinking about arts and culture related community assets (including history and diversity) was advanced. Additionally, during this pilot, several neighborhood organizations participated in HUD 20/20 software training sessions. The full report for the Boston pilot described here is included as **Attachment 2**. The Boston Datasets and Maps User's Guide is included as **Attachment 3**.

Washington, D.C.

In Washington, D.C., the NNIP partner joined with the Humanities Council of Washington to assist the agency with an assessment of the possible impacts that the City Lights program may have on its participants and the communities in which they live. City Lights is a total literacy program that uses a range of arts and humanities programs to engage children and families. (Total literacy is defined as the ability to read, write, verbally communicate, and listen effectively.) The program, since 1995, has been in place at two locations in southeast Washington: Barry Farms (public housing development) and Hart Middle School. The program's goals include offering children safe havens for learning within their communities; strengthening family literacy through the sharing of books; empowering parents to become successful advocates for their children's education; offering district public schools creative writing workshops to augment English classes and encourage a love of reading and writing among students; and cultivating a cadre of community volunteers to provide reading tutorial and library services. The City Lights program seeks to achieve its goals through five program components: reading circles, enrichment, book give-aways, and writing workshops for parents and for children. The enrichment and writing workshop components of the program include interactive storytelling, discussion and dramatization, drawing, as well as writing of personal stories, poetry and fiction. The program employs writers and poets for service delivery.

The pilot explored four different measures of program impact through an analysis of existing participation and education data and a series of interviews and focus group discussions with participants, parents, staff and teachers. The four areas of program impact assessed were participant rates, education effects, participant impacts, and community impacts. With regard to participant rates and education effects, the assessment revealed that the Humanities Council would benefit by institutionalizing a system for collecting consistent and reliable participation and education data. In the past, the Humanities Council had relied mostly on counting attendance at their programs. While useful in some ways, this information could not track attendance across program components, or the full spectrum of community engagement/participation that takes place for each program effort. In line with themes that had emerged from the ACIP, the NNIP partner recommended that the Humanities Council's definition of participation be expanded to include not just those attending the event, but all of those who participate to make the program possible (volunteers, students, etc.). Additionally, it was recommended that program participation be documented so that participation can be registered across City Lights program components and over

program years. With this type of information, the impacts of participation in the future may be more fully understood.

The Humanities Council, in the past, has collected copies of student participants' report cards and progress reports at the beginning of a program cycle. These documents are used chiefly to identify skill levels of participants for planning purposes. The NNIP partner recommended that report cards and other school measures be collected across program components and over several program cycles. The collection of report card scores over time will make possible the identification of participants' school performance trends. This information would be especially valuable for students who are involved in the City Lights program for more than one year. Additionally, NNIP staff noted that it would also be useful to have comparative data for students who are not involved in the program. To assist with the recommendations for tracking participation and possible education impacts, staff from the NNIP partner created draft data collection/tracking instruments to assist the Humanities Council with its information needs.

With regard to participant and community impacts, NNIP partner staff noted that findings from interviews and focus groups with children, adolescents, parents, teachers, and program staff suggested that possible program impacts fall into four categories: 1) exposure/access to other cultural activities; 2) personal safety/security; 3) emotional support; and 4) self-definition. The interviews and focus groups suggest that elements of the City Lights program may be key factors in positively impacting these. If these possible impact areas are understood as categories of information that a community would want to track to determine its health, and programs such as the City Lights efforts are understood as factors contributing positively to these characteristics, it makes sense to measure whether or not such programs exist and are viable in communities. Still, before such a step can be taken, the possible impacts identified have to be investigated so that a statement about correlation can be made with more confidence. Further, in efforts to gain a more clear understanding of the role of the arts and art related activity, it is important to know if any of the impacts identified are more strongly correlated with arts related activity as compared to other types of activities/interventions (i.e., sports, other non-arts related educational programs, etc.). NNIP partner staff developed a draft questionnaire that the Humanities Council may adapt to begin to capture the possible impacts suggested.

Staff from the Humanities Council noted that the assessment proved to be useful to them. They are working with the draft data collection tools prepared by DC Agenda and will seek to implement them in the future. Additionally, they plan to develop other tools that will allow them to capture other program information in the spirit of the recommendations offered. Humanities Council staff are eager to improve and augment their tracking procedures since they would like to have empirical evidence to support claims about the value of the program. However, they are also concerned about developing mechanisms that are not intrusive and disruptive to the program. The full report for the Washington, D.C. effort is included as **Attachment 4.**[11]

Los Angeles

In the latter part of 1997, the Getty Research Institute (GRI) and the Urban Institute began an informal collaboration around GRI's _Participation Project: Artists, Communities and Cultural Citizenship (Participation Project or PP)_ and the ACIP. Launched in 1997, the Participation Project is led by GRI in conjunction with Self Help Graphics (SHG), a community based arts agency in East Los Angeles, and Proyecto Pastoral, a programming division of the Dolores Mission serving public housing residents in East Los Angeles. The project is a multi-year model that explores the connections between community-based art-making and other kinds of civic engagement in a portion of East Los Angeles that includes the Boyle Heights neighborhood. The Participation Project operates on the premise that community based art-making provides an antidote to the alienation from community that residents feel in many neighborhoods. More specifically, the project asserts that community based art-making projects which involve social service agencies and other non-arts organizations have the potential to foster a greater level of participation in other spheres of civic life.[12]

It was clear that the ACIP effort which did not have a presence in Los Angeles could be enriched by having one through the Participation Project. The opportunity to explore emergent ACIP

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[11]Since the completion of the Washington pilot, the principal DC Agenda staff person involved in this effort has left the organization. ACIP staff has established contact with the person who will assume her responsibilities. While the Humanities Council's relationship with DC Agenda remains strong, there are currently no immediate plans to continue work directly with the Humanities Council on this data collection effort. UI has had initial conversations with the new DC Agenda staff member about this project and the possibility of creating a database that more adequately captures the formal and informal, explicit and implicit cultural agencies in Washington neighborhoods.

[12]Participation Project fact sheet, produced by the Getty Research Institute, 1997.

concepts in East Los Angeles, an urban area that is very different (by virtue of racial/ethnic composition, history and geographic location, among other things) from those already involved with the project, as well as the opportunity to collaborate with the Getty Research Institute, Self Help Graphics and Proyecto Pastoral, given their expertise in various aspects of the arts arena were attractive. At the same time, the Participation Project, could benefit from the ACIP groundwork towards the development of arts and culture neighborhood indicators already undertaken. Moreover, the Participation Project, through the ACIP and NNIP, could be a part of the national conversation and applied learning community emerging around the development of arts and culture neighborhood indicators.

In April of 1998, UI staff was contracted by GRI to assist with the documentation and analysis of the Participation Project's planning process as well as assistance with the design of possible assessment strategies for programs to be implemented in Fall 1998. The planning phase of the Participation Project has consisted of three inter-generational "encuentros," round table discussions, among artists and activists with a vested interest in East Los Angeles. The purpose of the "encuentros" was twofold. First, they were intended to provide a forum for young, emerging artists and activists and older, more seasoned artists and activists to create a bridge to each other through critical conversations about the scope, value and relevance of their work. (It was noted by some members of the core leadership team that this bridge was especially important for the artists given that a second generation of Chicano artists is just now emerging.) Secondly, they were intended to provide the core leadership team with food for thought about the directions in which they should consider taking the implementation phase of the Participation Project. That is, the design and implementation of art-making programs. In addition to the three "encuentros," at the suggestion of ACIP staff, the Participation Project also hosted a community workshop for East Los Angeles residents who neither identified themselves primarily as artists nor activists. The workshop was intended to capture the cultural landscape in East Los Angeles as understood by people who live there.

UI staff's participation in phase two of the Participation Project included assisting with the design of the three "encuentros" and the community workshop, attending two of the three "encuentros" as a participant observer, touring the target area, conducting interviews with core team members, the analysis of transcripts and notes from the "encuentros" and community workshop, ongoing interaction with the key staff person from GRI and the production of a report documenting

and interpreting themes emerging from phase two of the Participation Project. UI will continue to be involved in the implementation phase of the project. Specifically, ACIP staff will conduct a case study of the effort which will document and examine the project's theory of change from the perspective of various categories of participants; analyze more specifically the roles of artists in community-based art making efforts; identify short term and long term possible program impacts; and explore data collection practices that such efforts may adopt in the future. The Urban Institute's report to the Getty Research Institute on phase two of the Participation Project is included as **Attachment 5**.

III. CONSTITUENCY BUILDING AND DISSEMINATION

Over the course of the project, through field work and ACIP staff participation in conferences, outside meetings, review panels, and advisory committees, the project has established many valuable relationships with people from various disciplines and areas of practice who are interested in this work. Contacts have been made with artists, policymakers and program administrators in the community building and arts arenas at both local and national levels, researchers and scholars from various fields, national and local funders, community leaders and university students from various disciplines. Through these relationships, the project has built up an audience, base of potential partners and users of its products. In this chapter the projects' efforts with regard to constituency building and dissemination will be described.

Constituency Building

This section is organized into three parts: NNIP networks; the ACIP resource group; and strategic relationships and contacts.

NNIP Networks

As mentioned earlier, the ACIP undertook its field work (interviews and focus groups) in collaboration with staff from NNIP partner agencies. In several NNIP sites, participation in the ACIP field work served to catalyze relationships between the NNIP partners and players in the local cultural communities with whom they did not have contact before. The establishment of such contact was intended, not only to serve the purposes of the field work, but to cultivate a network of people at the local level who might be instrumental in undertaking arts and culture indicator related work in collaboration with NNIP partners in the future. In the Boston and Washington, D.C., both pilot efforts built on work undertaken, and in some cases, relationships established or strengthened through the ACIP field work. Additionally, NNIP partners who participated in the ACIP workshop on methods had the opportunity to establish relationships with others from around the country with an interest in this work.

ACIP Resource Group

Through field work and attendance at various conferences and meetings relevant to the cultural field and/or community building, ACIP staff has identified more than 100 people that comprise an informal project "resource group." These group, which include artists, neighborhood

residents, arts/culture/community building administrators, researchers, funders, representatives from large mainstream institutions, and academics, have been identified as people who can contribute to the advancement of this research in sophisticated and specialized ways. They are viewed by project staff as possible advisors, consultants and future partners as well as audience and users of project products. A full list of the project resource group appears in **Appendix K**. Several people in the resource group have participated in project workshops. Also, from time to time, some have been asked to comment on project products. Moreover, some individuals, on occasion, have requested and received assistance from ACIP staff. For example, ACIP staff has shared project reports and papers as well as interview and focus group guides with several people who have an interest in pursuing similar inquiries.

While the ACIP has not had a formal standing advisory committee to date, over time, as a result of frequent interaction with ACIP staff, selected members of the resource group described above have developed viable relationships with the project and have been called on to advise on occasion. A list of these individuals, who should be understood as informal project advisors, appears as **Appendix L**.

Strategic Relationships and Contacts

In addition to the individual resources listed in the project resource group described above, ACIP has established a number of relationships with institutions that will be key to informing, advancing, and implementing the concepts and products emerging from this effort. The partnership between the Getty Research Institute through its Participation Project has been described in some detail earlier in this report. The J. Paul Getty Trust is an influential institution in the cultural field that is in a position to provide leadership among other mainstream cultural institutions.

Other examples of strategic alliances include the ACIP's working relationship with the Smithsonian Institute's Center for Folklife and Cultural Studies. Over the course of the project, ACIP staff has informally collaborated with several staff members in this division of the Smithsonian. There has been discussion of collaborating with ACIP in the planning and execution of their 1999 American Folk Life Festival and conference which will concern culture and community building. Staff also has had some discussion with Smithsonian program directors and folklorists about possibly focusing on their projects as pilot/case study sites in the future. The local projects identified for this purpose have been the African Immigrants Project in Washington, D.C. and the Borders project

along the U.S.-Mexico border. Last, James Early, the director of Cultural Studies and Communications has committed pro bono staff time to the next phase of the ACIP. Moreover, he has made the institution's press and facilities available to the project. The Smithsonian is an example of a major national cultural institution that can provide leadership in advancing new ways of thinking about art and culture. The project has also established relationships with a number of small but potentially influential community-based arts/community building agencies. These include The Point Community Development Organization in the Bronx, the Reynoldstown Revitalization Corporation in Atlanta, Self-Help Graphics and Proyecto Pastoral in Los Angeles, and the Spot (a youth development organization) in Denver.

The National Community Building Network (NCBN) is another strategic partner in this effort. The ACIP relationship with NCBN has existed since the inception of the project. First, all but one of the NNIP partners are members of the network. Second, some of the ACIP reconnaissance and field work efforts were undertaken in conjunction with the network. Third, updates about the ACIP have been presented at every NCBN conference since the inception of the project. Last, NCBN members, to date, have requested and received information about ACIP as well as ACIP products. The organization is certainly understood by the project as a key institution for the dissemination of project products. Moreover, NCBN members are potential users of project products. ACIP also has a relationship with PolicyLink, a newly established community building research, communication and advocacy organization. The relationship with PolicyLink is an extension of UI's previous involvement in community building related research on many fronts.

ACIP has also established a relationship with the National Association of Artists' Organizations (NAAO). Project staff provided the NAAO's executive director with assistance in the development of a NAAO conference panel which ACIP staff moderated. Additionally, the NAAO executive director is called on often to respond to project ideas and plans. Among funders, ACIP has established contact with a number of local, regional, and national institutions who may have an interest in supporting ACIP related efforts in the future, and/or using ACIP generated products and ideas. These include the San Francisco Foundation, James Irvine Foundation, Meyer Foundation, Howard Gilman Foundation, Knight Foundation, MacArthur Foundation, Ford Foundation, and Pew Charitable Trusts.

The ACIP also has an unofficial relationship with the Lila Wallace Reader's Digest Fund's Community Partnership for Cultural Participation Project (CPCP). The project is being evaluated by the Urban Institute and the ACIP principal investigator is also a member of the CPCP evaluation team. Given this, concepts emerging from the ACIP work have influenced the design of the CPCP evaluation. Also, field work undertaken as part of the CPCP evaluation has provided ACIP staff with yet another frame of reference for refining ACIP concepts.

Dissemination

ACIP has disseminated its work through participation in numerous conferences and meetings sponsored by various cultural and community building related agencies. The project also has responded to numerous requests for information from administrators in various types of cultural organizations (national and local), community building practitioners, other researchers, foundations and students from various disciplines. In the following section ACIP participation in various conferences and meetings is described briefly. This is followed by a brief description of ACIP dissemination of written products and reports.

Conferences, Meetings, Committees and Panels

ACIP staff has spoken about the project at numerous conferences, meetings, committees and panels since the effort's inception. Examples of meetings in which ACIP staff has made presentations include: the Independent Sector's 1997 Annual Spring Research Conference; the 92nd American Assembly: the Arts and the Public Purpose; 1997 National Association of State Arts Agencies meeting; 1998 Barnett Symposium on Arts Policy; and the 1998 National Association of Artists' Organizations Conference. Project staff has also made a presentation to a graduate class on cultural planning at the Graduate School of Public Policy at the University of California, Los Angeles. Additionally, ACIP staff has made a presentation on the project at every meeting of the National Community Building Network and at most meetings of the National Neighborhood Indicators Project since the inception of the ACIP.

ACIP staff also participated in a meeting on building and sustaining an arts policy community sponsored by the Pew Charitable Trusts and the Howard Gilman Foundation and several meetings sponsored by the Center for Arts and Culture. Additionally, ACIP staff has served on planning committees and review boards such as the Social Science Research Council's committee to explore arts research planning; the Meyer Foundation's Advisory Board for its Program on Inter-Group

Neighborhood Assets; and the Rockefeller Foundation's 1997 panel to review PACT applications. Additionally, ACIP staff has been called on by various arts administrators and researchers in Canada, Australia, and England for information about project findings and products. A log of ACIP staff participation in conferences and meetings appears in **Appendix M**.

Dissemination of Written Products

The primary written products that have been disseminated over the course of the project include the *Reconnaissance Report on Existing and Potential Uses of Arts and Culture Data*, prepared by the RMC Research Corporation; a paper prepared for the 1997 Independent Sector's Research Conference, "Towards the Development of Arts and Culture Indicators in Inner City Communities: Emergent Themes;" "Public Policy and the Trajectory of Research on Public Opinion about Involvement in the Arts and Culture," a response paper prepared for the 92nd American Assembly: the Arts and the Public Purpose; periodic project updates (two to three pages in length); and project fact sheets. The paper prepared for the Independent Sector appears as **Appendix N**. The paper prepared for the American Assembly appears as **Appendix O**.

ACIP staff estimates that about 100 copies of the RMC report have been distributed by the Urban Institute. In addition to distribution of the papers listed above by both the Independent Sector and the American Assembly Staff, the Urban Institute has distributed about 150 copies of the paper prepared for the Independent Sector and about 100 copies of the paper prepared for the American Assembly. Several hundred copies of the project updates and fact sheets have been distributed by UI. Additionally, project staff has made some of its data collection instruments available to people who have requested them. For example, the telephone interview guide for interviews on data collection practices, prepared by RMC in conjunction with UI, was shared with the Texas Commission on the Arts. Also, the focus group discussion guides have been made available to a few students who have requested sample data collection instruments.

Last, the ACIP was featured in the Autumn 1997 edition of the Grantmakers in the Arts Newsletter. Also, an update of the project (as presented at the 1998 Barnett Symposium on Arts Policy) will appear in the *Journal of Arts Management, Law and Society* in Fall 1998. A copy of the article in Grantmakers for the Arts appears as **Appendix P**. A draft of the piece that will appear in the *Journal on Arts Management, Law and Society* appears as **Appendix Q**.

Part I of this report has summarized the processes undertaken for ACIP reconnaissance efforts and field work, workshops and pilots/case studies, as well as constituency building and dissemination efforts. Part II of this report summarizes findings, as they relate to the two broad research questions that have guided reconnaissance efforts and field work:

1) What is the utility of existing arts and culture data collection practices for the development of arts and culture neighborhood indicators, especially those that are relevant to inner city communities?

2) How are art and culture understood and valued at the neighborhood level?

Part II also includes a discussion about implications of this work for the development of arts and culture neighborhood indicators and next steps in this endeavor.

PART II

IV. EXISTING ARTS AND CULTURE DATA COLLECTION PRACTICES AND THEIR UTILITY FOR THE DEVELOPMENT OF NEIGHBORHOOD INDICATORS IN A COMMUNITY BUILDING CONTEXT

The findings presented here are drawn from several sources. These include telephone interviews and document review commissioned by the Urban Institute and undertaken by the RMC Research Corporation, as well as additional telephone interviews and document review conducted by UI staff to complement the RMC work; a multi-disciplinary literature review; and in-person interviews with respondents from public, private and non-profit agencies in NNIP cities who are involved in cultural programming. Processes undertaken for these reconnaissance efforts and field work are described in detail in Part I of this report.

Existing Data Collection Practices among Mainstream Organizations

The telephone interviews and document review undertaken by the RMC Research Corporation, as well as telephone interviews conducted by UI to supplement this effort, revealed that information about arts and culture related activity is collected at national, state, regional and local levels across a wide variety of organizations and at varying levels of sophistication. Most frequently, information collected centered around grant requirements, attitudes and opinions about the arts, audience participation, and organizational financial structures. While there were some commonalties about the data elements collected, unfortunately, there appeared to be little consensus among data collectors from various agencies about the intents and purposes of gathering the information and any intended outcomes for using the data. Absent a shared agenda for the use of information, generally, data were not collected consistently nor congruently across levels of reporting. (Organizations reporting to the National Endowment for the Arts were an exception). Additionally, with a few exceptions (such as the Theater Communications Group proprietary data sets), there was not much available in the way of easily accessible baseline or comparative data.

RMC researchers have concluded that existing data sources, in their current state, offer only very limited possibilities for the development of neighborhood indicators. This is the case for several reasons. First, the existing data sources are rooted in individual institutional perspectives and therefore are not useful for capturing the level of arts activity across a geographic area. Second, existing data is typically available only for the most visible and mainstream institutions. Third, existing arts and culture descriptive categories, which can be useful starting places as descriptors of arts and

cultural activities in a mainstream cultural community, fall short in capturing arts and culture related activities that may be present in inner city neighborhoods. Fourth, funders' mandates to collect information to account for specific programs they support are unlikely to capture the full range of relevant activities in which an organization may be involved. Fifth, data associated with arts organizations may have limited flexibility for the purposes of developing neighborhood indicators if there is no way to disaggregate data elements by neighborhood or community. Last, current data tends to be associated with inputs (such as funding and other resources) rather than outcomes and processes related to societal impacts.[13]

Lack of Theory about Societal Impact

With regard to the utility of existing data for specifically measuring arts and culture as dimensions of community building, RMC concluded that there was little evidence that the data collected were informed by any well developed theories about the societal value of art and culture related activity. Seemingly, the only hypothesis underlying present data collection efforts was that the more arts and culture opportunities there are, the better off society will be. However, little is known or questioned about this assumption. Given this, RMC concluded that absent theories about the role of arts and culture in community, the creation of meaningful indicators is unlikely.[14]

Consistent with the RMC report, a major finding from the multi-disciplinary literature review undertaken by ACIP was that theories about the impacts of art and culture on community life have yet to be developed in ways that facilitate the identification of sound arts and culture indicators, especially those that could be relevant to inner city communities. Margaret Wyszomirski, a noted arts policy and administration scholar, states that while existing data is unlikely to reveal very much about the actual impact of arts and culture on society, at least four possible impact factors have been the subject of various studies. These are audience impact, economic impact, education effects, and social utility impact. Of these four factors, measures of social utility impact are the least developed. Wyszomirski suggests that these can be improved by devising the appropriate methods

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[13]Dwyer, M. Christine and Susan L. Frankel, "Reconnaissance Report of Existing and Potential Uses of Arts and Culture Data," prepared for the Urban Institute, Spring 1997, pps. 24-26

[14] Ibid.

for transforming anecdotal information into viable theories and hypotheses that can then serve as the basis for the creation of new measures.[15]

Wyszomirski has noted that there is an abundance of anecdotal information from which to build theory. While not specifically noted in her work, ACIP reconnaissance efforts revealed that this is especially true in inner city community building contexts where frequently art and culture, particularly non-mainstream manifestations of art and culture, are inherent in community building processes and very much embedded in everyday lived experience. For example, an analysis of community building practices among members of the National Community Building Network (NCBN) and other community building related agencies revealed that several organizations concerned with youth services offer theater programs. Similarly, storytelling has been identified as a method for community organizing. Also, several art and cultural heritage initiatives serve as both anchors for economic development as well as key activities in efforts to improve public safety.[16] While these activities may not all be primarily recognized as "arts" and "cultural" programs, they are nonetheless experiences from which lessons may be drawn and upon which the creation of new measures may be based, at least in part.

Formal and Informal Data Collection Practices among Community Based Arts and Cultural Agencies

The in-person interviews with respondents who were involved in operating arts and community building programs revealed that in most cases, administrators of these agencies were formally committed to collecting the data that their funders required. For organizations that received "arts" funds, these requirements typically included audience counts, budgetary information, and in some cases, number of performances. For agencies that were undertaking arts and culture related activity with funds earmarked for direct service provision or physical development, the nature of data collection required was different. Again, funders were concerned with the number of clients served and/or the number of physical improvements or new units of construction completed. Sometimes,

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[15]Wyszomirski, Margaret Jane, "Revealing the Implicit: Searching for Measures of the Impact of the Arts," prepared for the Independent Sector Conference on Measuring the Impact of the Non-Profit Sector on Society, Washington, DC, September, 1996.

[16]See ACIP bibliography, section I for several reports that provide profiles of art-based community building related programs. The reports listed provide useful descriptions of interesting efforts. However, generally, there is little analysis or abstraction to the level of theory.

respondents said that they were able to talk about their arts related activities in reports about how they implemented their programs. However, most frequently, according to several respondents, funders concerned with community services or physical development were not fully aware of the extent to which the activities they supported were arts-based or cultural. Whether the organization was receiving "arts" funds, "social services" funds, or "physical development" funds, there was little evidence of funders requiring the collection of information relevant to assessing the social utility of the arts to the neighborhoods served.

Informal Data Collection Practices

While the information about formal funder-driven data collection practices, generally, was not surprising or promising as a means of better understanding the roles of art and culture in neighborhoods, information about informal data collection practices was more interesting. Respondents provided several examples of informal ways in which they try to collect information to signal the strength and worth of their programs. Most often, respondents said that informally they monitored not just how many people came to their programs/events, but how they found out about the events, if they brought other people with them, if they told others about the activities, and if the participants attend or participate regularly. Some respondents said they periodically administered brief questionnaires/evaluation forms to participants immediately following their events. Usually, through observation of participation rates and frequency, brief conversations and the periodic questionnaires, the program administrators gained some sense of whether people liked to engage in the activity offered. Overall, however, little was revealed with regard to why participants come in the first place or how the experience may impact other aspects of participants' lives as individuals and the broader community fabric.

Some respondents noted that they learn about how a program affects an individual's or family's life through thank you letters or personal conversations with the participants. Some respondents, especially those in youth serving capacities, also noted that they try to keep track of their alumni. However, none of the agencies visited had the means to engage in longitudinal studies or track alumni in any systematic way. Typically, agency staff learned about former participants through informal periodic contact with a former participant's family or friends. Also former participants sometimes come back to visit or bring their children to the facility.

Another way in which administrators better understood their role in community was through monitoring their relationships with other types of organizations and institutions in the area. In a number of cases, respondents consciously cultivated, nurtured and kept track of relationships with social services organizations, schools, community development organizations, local businesses, churches, etc. These relationships were understood to be key to the successful operation of the theater and indicators of the theater's value to the community. However, for the most part, these were not categories of information that funders required grantees to monitor.

For example, an administrator who led a youth theater ensemble in an inner city community in Boston noted that she frequently called upon various social service agencies to provide services to youth involved in the theater. She said that, often, the services provided by these agencies enabled youth to stay involved in her program. She assumed that those social service agencies also viewed the theater as a resource to them since their clients were productively involved and sometimes employed there. The respondent also noted that the theater has had good relationships with the economic development organizations in the area as well as local businesses. This was so because it was viewed as a mechanism, which provided residents with cultural and recreational opportunities and stimulated neighborhood economic activity. Moreover, often, it attracted consumers from outside of the area, thus increasing the external resources that come to the neighborhood and frequently breaking down barriers for people who had exaggerated negative pre-conceived notions about the community. Last, the respondent said that the theater also has had good relationships with local churches and various ethnic clubs because the facility is available for their use at reduced rates and there has been an effort to ensure that programming appeals to the various groups in the area. She noted that use of the facility and the offering of culturally relevant programming has enabled the different groups to exercise their own creative and political agendas.

The Call for New Data Collection Practices

Respondents indicated that they would like to have more reliable information about all of the issues that they monitored informally (status of former participants, impacts on families and the broader community, organizational networks, etc.). They clearly understood that this type of information was key to sustaining their programs in the future (for some, more immediately) as the need to diversify funding streams increases and as some funders have begun to ask questions about the social utility of the arts. However, given tight budgets and small staffs, it seemed that most organizations were not in a position to design new tools and undertake resource intensive data

collection on their own (especially if it was not a requirement of their funders). Still, the prospect of partnering with agencies which could provide that capacity and/or the ability to adopt methods and tools which allowed them to monitor the issues that they cared about was very attractive to them.

In conclusion, these interviews suggest that while there is not much empirical data that supports the understanding of the societal value of art and culture in neighborhoods, practitioners certainly hold strong beliefs and convictions about the roles that these play. These beliefs undergird program strategies in many of the community-based organizations visited. However, seemingly, there has been little opportunity or demand for practitioners to pause, reflect and clearly articulate their beliefs. This is due, in part, to many art as well as community development funders' philosophies about the role of art in society, which frequently set it apart from daily life and community processes. These funders typically have not encouraged the clear articulation of theories or collection of data needed to better understand societal value.

A Note about ACIP Pilots/Case Studies

It is important to note here that the ACIP Boston pilot effort described in chapter two has focused, in part, on developing comprehensive datasets on non-profit cultural organizations and funding. It has begun to deal with some of the issues identified as limitations of existing data: definitions of cultural organizations, compatibility of different funders' datasets, and disaggregation of data to the appropriate scale. In Washington, D.C. and Los Angeles, the pilots/case studies have begun to address the lack of theory about societal value of the arts and art-related activity. Moreover, there has been some effort to develop more systematic data collection practices, which will allow program administrators and others to monitor characteristics and possible program impacts that have not been monitored consistently in the past. Full reports on these efforts appear as attachments two through five. Moreover, they are discussed throughout the remainder of this report.

In the following chapter, the question of how the presence and roles of arts and culture in neighborhoods can be more adequately understood is addressed. Findings from interviews, focus groups, pilots/case studies, and ACIP workshops are presented within an analytic framework intended to advance the understanding of art and culture in communities, the development of theory about the societal value of art and culture, the development of indicator categories, and the design of appropriate data collection tools.

V.   ART AND CULTURE IN NEIGHBORHOODS: AN ANALYTIC FRAMEWORK AND THE IDENTIFICATION OF INDICATOR TYPES

To better grasp the ways in which art and culture are understood at the neighborhood level, ACIP conducted in-person interviews with administrators of arts and cultural programs in NNIP cities; an analysis of community building practices among selected organizations affiliated with the National Community Building Network; focus group discussions with artists, arts administrators, community building practitioners in NNIP cities as well as focus group discussions with residents of inner city neighborhoods in NNIP cities. Additionally, ACIP hosted two workshops and launched three pilots/case studies in partnership with members of NNIP and the Getty Research Institute. (Each of these efforts are discussed in detail in chapter two of this report.) A synthesis of themes that emerged from this work has led to the development of a framework for understanding art and culture in neighborhoods. The framework, which consists of six main inter-related concepts, also should be understood as a guide for 1) identifying arts and culture related community assets, 2) better understanding how art and culture do and can contribute to community building, and 3) identifying possible measures that can serve as neighborhood indicators. The framework components are as follows.

1)   *Cultural values and preferences of residents and other stakeholders in a given community, as they relate to both indigenous and "classical" art, must be understood and honored.*

2)   *Multiple meanings associated with art and culture, when these are understood as products, processes and elements of other community systems, must be captured.*

3)   *Various categories of cultural participation/engagement in a community must be identified.*

4)   *The continuum of cultural opportunities in a community, ranging from amateur to professional, informal to formal, must be identified.*

5)   *The variety of cultural venues in a neighborhood, which may range from formal to informal, traditional to non-traditional, and explicit to implicit, must be captured.*

6)   _The system(s), all of the elements and relationships among them, required to support cultural opportunities in neighborhoods should be understood._

It is important to note that the framework presented here is a work in progress. The development of each of the six components requires an expansion of the literature review that has been undertaken to date. For example, ACIP staff is aware that in the fields of anthropology and philosophy there are literature and theory about the ascription of multiple meanings to objects and activities. Additionally, there has been some research and theorizing on the meaning of place that can guide a more sophisticated interpretation of venues at the community level (some of this is already included in the bibliography). Also, in the political science field there is theory and research on participation. In the following pages, each of the framework components is explained briefly using insights and findings from the ACIP efforts as illustrations. For each component of the framework, issues to be addressed in the future are also identified.

Component 1: Cultural values and preferences of residents and other stakeholders in a given community, as they relate to both indigenous and "classical" art, must be understood and honored.

As mentioned in Part I of this report, the focus group discussion guides, which were used with residents, artists and arts/community building administrators, were piloted in Oakland and then modified based on that experience. During the pilot discussions, UI staff learned an important lesson that provided insights into the dynamics of definintional processes at the neighborhood level. In the pilot discussions, initially, ACIP staff asked participants directly about what examples of "art" and "culture" were present in their neighborhoods. In several instances, residents responded that there were none. They concluded that there was no "art" in the neighborhood because there were no "museums," "theaters," or "galleries." However, when residents were asked to think broadly about the terms "art" and "culture" and to explicitly consider creative expressions (things that people do or make) in their neighborhoods which they found moving, inspiring, provocative and which they thought had aesthetic standards, the group discussions were rich. As such, ACIP staff interpreted this discussion, not as a declaration that there was no art in the neighborhoods, but as a statement that there were no mainstream art or cultural venues which typically serve to validate objects and activities as legitimate "art."

In an effort to allow residents to think beyond forms that are validated in mainstream venues and institutions, the focus group discussion guide was modified to first ask discussion participants about the manifestations of creative expressions in their neighborhoods which they found to be moving, inspiring, provocative, beautiful, etc. Once these things or activities were identified, respondents were then asked if they would consider them to be art. In the focus groups conducted, with residents, most respondents were willing to extend the definition of the term to include the majority of the manifestations that they had listed. However, some older adults were reluctant to include graffiti and rap.

Another lesson learned concerning the definitional process is that in getting residents to identify the creative expressions that they value in their community, both insider and informed outsider perspectives are necessary. This is so, given that many manifestations of art/culture in communities are embedded in other aspects of everyday life, (such as religious worship, ethnic traditions, and numerous celebrations), and therefore are often either taken for granted or just not thought of as "art." Frequently, newcomers to a neighborhood (often from a different culture) were more aware of such neighborhood characteristics than the long-time residents. Additionally, one of the most useful probes used in resident focus groups was, "If you were to leave (when you leave) your community, what would (do) you miss about it most?" This question required that the discussion participants think about their neighborhoods from a more removed perspective.

The following is a list of the recurring creative expressions that respondents in the resident focus groups included within the realm of art. The entries are grouped by broad categories.

Built Environment and Visual

- Altars (religious and ancestral)
- Architecture
- Decorating cars/Low-rider cars and bikes
- Decoration of the exterior of homes
- Decorative fences in homes
- Embroidery
- Gardens in homes and public
- Graffiti
- Jewelry making
- Knitting
- Murals
- Painted/decorated fire hydrants

Music

- African drummers
- Aztec drummers
- Blue Grass musicians
- Chamber music
- Church choirs
- GoGo bands
- Marching bands
- Mariachi bands
- Rappers
- Recorded music played loudly
- Steel Drum bands

Dance and Movement

- African dance
- Aztec dance
- Hip-Hop
- Basketball
- Caribbean Dance
- Double dutch jump rope
- Marching bands
- Martial arts
- Vietnamese dragon dance

Events/Multi-media

- Festivals (Cinco de Mayo, Juneteenth, Dia de Los Muertos, Obon)
- Quince Anos celebrations
- Parades

Spoken/Written

- Poetry (rap, hip-hop, and other)
- Preaching
- Storytelling (mostly by elders)

Personal

- Hair styles (braids, etc.)
- Nail painting
- Dress

Food

- Cooking/Preparation of special dishes (in homes and commercial)
- Creating recipes

In focus group discussions with arts administrators, community builders and artists who worked in low income communities, respondents mentioned several of the same entries listed above when asked about examples of creative expression in neighborhoods. Additionally, several respondents included activities promoted through outreach programs that originated in major cultural institutions.[17] However, when asked if they would be willing to identify the "creative expressions" that they had listed as "art," several respondents were not. There was more resistance and debate around this issue than in the resident focus groups. Some respondents felt strongly that "art" had · to be produced by trained artists, and that the term should be reserved for the quest for aesthetic and technical excellence. Thus, while the "expressions of creativity" listed were of some value, most should not be considered "art," but "artistic activity." Still, others in the groups were more open to including a broader range of activities and levels of expertise and sophistication within their definition of "art," and by extension their definition of "artists." Despite the difference of opinions about what should be considered "art" and what should not, there was consensus that both "art" and "artistic activity" were desirable and beneficial to a community for many reasons. The meanings ascribed to such activity are discussed in the next section.

Inherent in opening up the definitional process is the possibility that the number of entities included in the definition will be vast. Thus the ability of neighborhood residents and stakeholders to clearly define the criteria by which entities should be judged is key. In future work, the definitional process is worthy of further investigation. If communities should have the ability to determine what they value as art based on criteria that they have identified, what mechanisms or venues of validation are necessary? What mechanisms or venues of validation are currently in place? Do these allow for democratic participation in the definitional process? What are the policy implications

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[17]During both types of focus group discussions, participants were also asked about the role of major mainstream cultural institutions in inner city neighborhoods. Participants in the resident focus groups, for the most part, said that these organizations were important. However, there was some sentiment that the institutions were inaccessible both geographically (in some cases) and psychologically. It was noted that they cater to the wealthy, primarily celebrate accomplishments of the past and typically do not highlight contributions of minority groups. Still, respondents thought it important that children be exposed to them. In the focus groups consisting of artists, arts/community building program administrators, reviews of the major mainstream institutions were more negative. A few respondents said that major institutions were making good efforts to reach inner city populations through various outreach programs. However, mostly, participants complained that there were not enough people of color in decision-making positions to impact programming and make it more relevant to diverse groups in the cities. Also, several participants (mostly artists) said that, generally, work originating in local communities is not appreciated by the major institutions. Moreover, several artists of color felt used by the major institutions because they were only called on to contribute or work during short seasons designated for specific ethnic groups (i.e., Black history month, etc.).

of a neighborhood-based definitional process of the arts within the neighborhood and at the larger local/city level? What creative manifestations do residents and other stakeholders value most? Why? What manifestations should be measured?

Component 2: Multiple meanings associated with art and culture, when these are understood as products, processes and elements of other community systems, must be captured.

ACIP efforts revealed that, in most arts related data collection efforts, art and culture have been viewed as products to be consumed, and cultural participation has been understood primarily as audience participation (usually passive). However, in order to capture art and culture at the neighborhood level more comprehensively, art and culture must be understood not just as products, but also as processes and parts of other community systems. In other words, while art can be appreciated and deeply valued as an aesthetic and technical feat independently, it can also be frequently and simultaneously embedded and inextricable from other processes in life.

For example, resident focus group participants in all of the participating NNIP cities said that they valued their neighbors' gardening and landscaping because it was beautiful, but also because it made the streets visually appealing and conveyed the message that residents care about where they live. In focus groups in Oakland and Washington, D.C., participants said that different styles and methods of gardening and landscaping reflected the heritage and ethnic identity of the neighborhood. In the cases where this was mentioned, the expression of diversity was valued by the residents speaking.

In Oakland, two young Mien immigrant women said that embroidery circles were important for several reasons among women in their ethnic community. They provided an opportunity for women to learn how to embroider and perfect specific techniques. Also, the circles were opportunities to learn about their culture, to transfer cultural practices from one generation to the next, and to collectively interpret their new environment. To the young women in the focus group, the circles themselves as well as the embroidered pieces produced were important for all of these reasons.

In an ACIP sponsored workshop including artists, community builders, arts program administrators and neighborhood residents from around the country, participants reflecting on arts

related community assets talked about individuals from their communities who were called upon frequently to write obituaries for funerals and/or poems for special events, others who were called on to preach or speak, and yet others who were called on frequently to prepare special dishes on special occasions. These individuals were called on because of the excellence of their work and because, through their work, they helped to create group memory by commemorating events that were important to the community or to individual families.

Participants in the artists and community builders/arts administrators focus groups, several of whom were educators, discussed the use of Hip Hop (in Denver) and Go-Go music (in Washington, D.C.) as pedagogical tools in instructing inner city elementary school children in reading and math. Yet another respondent, during an in-person interview in Atlanta, discussed the role of a neighborhood festival, which included indigenous and external music, dance, theater, and visual arts, in encouraging civic participation among residents and also in helping to re-claim safe space.

The documentation of community building practices among selected members of the National Community Building Network revealed that several organizations, (which are not identified primarily as cultural agencies), are involved in arts-based practices to carry out their missions. Clearly, in these cases, the art-related activities in which they are involved have multiple meanings and purposes. The Atlanta Project and the New Futures Initiative in Little Rock Arkansas both use theater to address community issues such as teen pregnancy and AIDS. The majority of the community building organizations documented are involved in sponsoring and/or organizing ethnic festivals (i.e. Juneteenth, Kwanzaa, etc.) as a means of celebrating ethnic identity. Community Builders of Kansas City is involved in a youth art-making project intended to help bridge the racial/ethnic divide between the east side and west side of Kansas City. Several organizations such as Community Building in Partnership in Baltimore, The Chicago Initiative, and Chicanos por la Causa in Phoenix have engaged in efforts to anchor economic development activity in the cultural assets of their target communities. Also, artists, residents and community building practitioners attempt to interpret their environments and transmit neighborhood and community heritage and history from one generation to the next through research, the creation of murals, storytelling, curatorial undertakings, and festivals focused on neighborhood history. Examples of this exist in the efforts of the Orange Mound Collaborative in Memphis, Community Building in Partnership in Baltimore, and the Neighborhood Strategies Project in New York City. A summary of NCBN arts-related practices appears in **Appendix F**.

In the Getty Research Institute's Participation Project, participants in the community workshop were especially vocal about their appreciation of art and culture as mechanisms through which heritage and history are transmitted from one generation to the next. Artists and activists in the "encuentros" (inter-generational discussions) also valued this role. However they, especially the artists, strongly believed that art and artists play an important role in communities, and in society in general, not only as mechanisms by which heritage is transmitted from generation to generation, but more importantly as mechanisms by which history, the current environment and the future are interpreted and re-interpreted in critical ways, thus causing those who interact with the art to examine their own beliefs, values and purposes in life.

The following table lists various community building related meanings/processes/purposes ascribed to the arts. These were revealed in ACIP focus groups, the pilots/case studies and the Participation Project's "encuentros" and community workshop.[18]

Emergent Themes: Digest of Community Building Related Processes Associated with Art/Culture

Bridging racial/ethnic/cultural divides

Preservation of cultural heritage

Promotion of pride in ethnic/cultural identity

Transmission of heritage from one generation to the next

Creation of group memory/group identity

Worship

Re-interpretation of history

Interpretation/re-interpretation of the present environment

Interpretation/re-interpretation of the future

Promotion of discussion of community concerns

Promotion of civic participation

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[18] The role of the arts in American life was the topic of discussion during the 92nd American Assembly in 1997. The Assembly concluded that the arts 1) "help to define what it is to be an American;" 2)"contribute to quality of life and economic growth;" 3) "help to form an educated and aware citizenry;" and 4) "enhance individual life." The assembly included the participation of artists, arts administrators, critics, representatives from the corporate sector, foundation officers, academics, politicians and policy makers from all over the United States. A digest of themes from the assembly appears in *The Arts and the Public Purpose: the Ninety Second American Assembly, May 29-June 1, 1997,* The American Assembly, Columbia University, 1997.

Improvement of the built environment

Promotion of a sense of ownership and stewardship of place

Promotion of public safety

Promotion of economic development

Development of life skills and problem solving

Education

While this list is useful in suggesting some of the community building related meanings infused in artistic and cultural activity, it is not enough to construct specific theories about the possible impacts of various forms of art and culture as well as forms of participation. For such theories to be constructed, a clearer understanding of the possible correlations between type of participant, art/cultural form, form of participation, and outcome within the broader community context is required. This articulation makes possible the identification of indicators that are useful within a community building framework. To arrive at theories of impact, the building of a solid body of empirical work through the careful documentation of arts-based community building practices is necessary. As mentioned earlier, literature on the ascription of multiple meanings to objects and activities may be useful in guiding the development of such theory. Moreover, to understand why one should invest in the arts as a viable alternative to sports, traditional law enforcement, or other areas of possible investment, one must understand the outcomes with which art and culture are most closely associated as compared to other interventions.

Component 3: Various categories of cultural participation/engagement in a community must be identified.

As mentioned above, in most data collection efforts, cultural participation has typically been understood as audience participation. However, in order to capture the multiple (and frequently simultaneous) ways in which people interact with art and culture the notion of participation must be expanded to include more than audience. People engage in the arts as creators/artists, presenters, service providers, teachers, students, volunteers, benefactors/donors, judges, and audience/consumers. The expanded concept of participation allows for a more complete understanding of the investments that people make in the arts.

In the arts and marketing fields, there is some research on how audiences behave in relation to mainstream non-profit and commercial arts. Such research has focused on how they can be

reached, how they can be cultivated, how they can be turned into donors, etc. There has also been some research on how donors behave. However, less in known about audiences, donors and other categories of participation with regard to community-based arts. In efforts to better grasp the various ways in which people engage with the arts and shape the cultural offerings available in a community, an examination of the categories of participation/engagement identified and the relationships among them will be useful. For example, with regard to community based arts, how do donors behave? How do artists behave? What is the relationship between artists and donors? What is the relationship between artists and (other) community residents who may engage as audience or students?

While ACIP did not set out to examine different categories of cultural participants, some insights were gleaned about how artists participate in art-based community building. Conversations during the Participation Project's "encuentros" suggested three approaches. First, there is the artist who sees herself not directly as an activist but as the creator of objects and events that can be infused with meaning for the purposes of activism and social change. The driving motivation for the creation of the art is self expression with the understanding that self is understood as existing in a broader context which is shared. The second approach is that of an artist who is motivated to express the sentiments of others, a group, through his individual vision and design. The intent of the art is then to provide a voice for others through the individual. Within a social change context, this approach may be understood as advocacy. The third approach is that of an artist who seeks to create collectively and is motivated by the actual engagement of others in the entire creative process. Here, the artist is concerned chiefly with creating the creative context and providing the artistic guidance for others to express themselves through a particular medium. In this role, within a social change context, the artist, in some ways, plays the role of a community organizer.

Important questions which surfaced during these "encuentros" were:

"To what extent does an artist have to compromise his or her own vision and voice in a community building process?"

"Ultimately what validation does the artist seek? "Does this change over time?"

It is important to note that the role of the artist in community is a complex issue and the three orientations briefly described here are just the first cut at an interpretation of possible approaches.

Again the various categories of cultural participation/engagement and the relationships among different categories of participants are worth further examination, particularly as they relate to specific art forms and specific points along a continuum of cultural opportunities which ranges from amateur and informal, to professional and formal. The notion of a continuum of cultural opportunities is introduced in the next section.

Component 4: The continuum of cultural opportunities in a community, ranging from amateur to professional, informal to formal, must be identified.

ACIP field work indicated that people engage in various ways with a broad array of cultural opportunities ranging from informal singing groups that perform periodically, as a form of entertainment, to highly trained ethnic dance groups that perform during religious ceremonies and other celebrations. The range of cultural opportunities available in a community is an important characteristic because it provides potential participants with choices and the possibilities of both intensification and diversification of participation. The lead staff member on the Getty Research Institute's participation project provided a useful analogy in attempting to explain the concept of a continuum of cultural opportunity. She noted that for baseball, there is a clear continuum of opportunities for interaction which ranges from the amateur and informal to the formal and professional (i.e., little league, Pop Warner, pony league, recreational leagues, minor leagues, major leagues). American society, generally, places a positive value on various types of engagement along any point on this continuum because, "It's all baseball!" and baseball is something that society values. In the arts, the clear articulation of a continuum of opportunities for participation in various art and cultural forms at the neighborhood level is not yet as accessible. Nor is the societal (or community) value placed on these forms of participation sufficiently clear.

Involvement in specific points along the continuum of cultural opportunities in a neighborhood may be connected to certain desirable societal outcomes. Still, the empirical evidence for the benefits of such involvement has yet to be obtained. In the future, once a continuum of cultural opportunities in a neighborhood is clearly articulated, the value placed on specific points along that continuum by residents and other stakeholders will be important to register. Do neighborhood residents value the opportunity to participate in informal, amateur arts related activities more than

formal, professional activities? If so, why? If residents and other stakeholders do value the participation in informal and amateur arts more than formal professional activities, what are the best ways of documenting and measuring the presence of informal, amateur opportunities?

Component 5: The variety of cultural venues in a neighborhood, which may range from formal to informal, traditional to non-traditional, and explicit to implicit, must be captured.

To identify where community art occurs, one must look beyond the traditional mainstream cultural venues associated with the presentation of art as product. In ACIP site visits and interviews, staff sought to register the perspectives of people who were involved with agencies that are explicitly cultural organizations as well as those community building organizations that did not characterize themselves primarily as cultural organizations but were deeply involved with art and culture related activity as a means by which their organizational missions were carried out. Field work indicated that in neighborhoods, art and culture related activities take place in formal theaters, museums, galleries and concert halls (if they exist). However, most frequently, art and culture occur in a number of other public and private places that may not immediately be understood as cultural venues. These include private homes, community centers, churches, parks, schools, streets, business establishments (restaurants, night clubs, stores), health centers, playgrounds, libraries, and societies/clubs/lodges (Kiwanis, Foreign Legion, Knights of Columbus, etc.).

Issues to consider further in better understanding the role of venue in the arts and cultural neighborhood scene are: What venues are understood as mechanisms of validation in an arts definitional process? What implications are there for artistic freedom given the venue options available in a neighborhood? Are some neighborhood venues more prone to censorship? What role does the venue play in construction of the meaning ascribed to the cultural event? What with regard to venues should be measured?

Component 6: The system(s), all of the elements and relationships among them, required to support cultural opportunities in neighborhoods should be understood.

In an effort to better understand what is required at the neighborhood level for community-based art and culture to thrive, focus group respondents in NNIP cities were asked to consider the arts related objects and activities that they had identified in their neighborhoods and then think about what factors and conditions were required to bring those objects and activities to fruition.

Respondents listed a number of factors that should be considered in understanding a community's capacity to produce and sustain art and culture.

Many of the elements identified include those that one would assume are required to put on any event: a purpose, a place, an organization or people that will organize the event, people who will deliver the services, people who will attend the event, funding, and publicity to get people to attend. Additionally, several of the challenges faced in sustaining community-based organizations that provide cultural opportunities are the same as those challenges faced by any community based organizations. For example, the organizations need sustained funding. Staff are usually over-stretched and the level of effort required to bring an event to fruition is often under-estimated and under-appreciated by their funders and sometimes the intended beneficiaries. However, in addition to identifying the elements that are shared with other community-based organizations, respondents in the focus groups (resident as well as artist and administrator groups), also identified some issues that are more specific to the livelihood of community-based arts.

Residents indicated that tradition and ritual, (frequently religious), is an important element in creating the motivation for engagement in community-based art and cultural events. This follows an earlier observation that community-based art is frequently embedded in religious practices and other community processes such as annual ethnic/cultural celebrations. Another element that is key to sustaining community based arts is exposure and validation by neighborhood and mainstream media. Exposure as a result of neighborhood media is crucial in that it is a mechanism that delivers participants to the cultural opportunity and serves to validate the activity in the neighborhood. Mainstream media also serves this purpose, but additionally, it serves to validate the community-based art within the context of the mainstream arts community and broader society.[19]

Perhaps some of the most useful insights gleaned from the focus groups regarding what it takes to sustain community-based arts pertain to the specific needs of artists. Focus group

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[19]Again, the usefulness of having both insider and informed outsider perspectives was underscored when residents were asked to identify the factors that made existing cultural This point was best illustrated during a resident focus group in an African American area of Denver. Some residents had difficulty identifying radio shows which advertise community events, places that sell local art, etc. However, there was one focus group participant who had recently moved to Denver from an eastern city. The participant was quick to identify things that others in the group agreed were cultural assets. However, it took her prompting to get the other residents to examine their environment more carefully. Once places and activities were identified by the newcomer, the long-time residents expanded on her information.

participants said that the ability to keep artists consistently employed as artists was key. Many artists who make art for a living frequently live in uncertain financial circumstances and are often employed in non-arts occupations to survive. Their community building related art-making takes place, "on the side," and often is not fairly compensated. Another factor that enables the participation of artists at the community level is the ability to diversify their art-making in ways that both allow for their creative fulfillment as well as fulfillment of their desire to facilitate social change. According to several artists, at times, these two objectives are in conflict. Frequently artists involved in community building related activity also have to serve as teachers, advocates, organizers and/or administrators. In the worst case scenario, their art suffers. In the best case scenario, the artists can either integrate their creative and social change objectives, or at least switch hats in increments of time that allow them to do well in multiple roles.

Yet another insight culled from ACIP field work was that training in fine arts at the university level does not provide the sufficient background to operate effectively as an artist in a community based setting. Among several artists interviewed and during focus group discussions, it was noted that while the emphasis on artistic excellence is important, artists graduate from most programs prepared to be stars, not community cultural workers.[20]

The few insights gleaned about what it takes to support artists working in neighborhoods is only a small part of the picture of what it takes to support community based art. In the future, the careful analysis of on-the-ground arts-based community building efforts will prove useful in better understanding the full range of factors required. Also, specific components of the system may be examined in more detail in the future. For example, similar to what was suggested in the participation/engagement discussion earlier, arts and community building funders as well as presenting cultural organizations and community service and development organizations involved in cultural programming may be examined. An understanding of the various elements of a community arts system is needed to begin to measure a community's capacity to produce art.

Identification of Arts and Culture Indicator Types

As stated throughout this report, the development of indicators relies on sound theories about the societal impacts of art and culture. The ACIP framework, which facilitates a more

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[20]Training of artists to work in community settings is addressed in Americans for the Arts, *Artists in the Community: Training Artists to Work in Alternative Settings*, Washington, D.C., 1996

comprehensive understanding of art and culture in neighborhoods, is a step forward in the development of such theory and the identification of possible data that can be collected. While the project has yet to identify actual arts and culture neighborhood indicators, an analysis of ACIP field work through the framework suggests that measures, which can serve as indicators in the future, can be grouped into four inter-related classifications.

1) Presence of Arts and Cultural Opportunities,

2) Cultural Participation/Engagement,

3) (possible) Arts and Culture Impacts, and

4) Community Capacity to Produce Art and Cultural Opportunities.

Presence of Arts and Cultural Opportunities

Measures of the presence of neighborhood arts and cultural opportunities, according to the ACIP framework, rely on the identification of arts related objects and activities by residents and other stakeholders in a given neighborhood. Also, the data collected should represent the array of cultural opportunities ranging from informal and amateur, to formal and professional. It is possible to construct new measures of the presence of arts and cultural opportunities in neighborhoods by applying expanded grounded definitions as recommended in this report. Such measures would likely capture gospel choirs, murals (including some graffiti), professional as well as amateur ethnic dance troupes, and possibly local cooking competitions, among other things. This creation of new data, in and of itself, would be a contribution to the arts and community building fields. However, if such measures are to be understood as indicators of other social dynamics, participation in the cultural opportunity measured must be linked to other outcomes that a community has identified as important. Moreover, the definitional process espoused by residents in a neighborhood must also be grasped. That is, the criteria by which something is judged as art and the process of validating it as such must be understood.

Cultural Participation/Engagement

As mentioned earlier in this report, existing data collection practices on cultural participation, for the most part, have been concerned with measuring audience participation. The ACIP framework

calls for an expanded definition of participation or engagement that includes audience, but is also much more than that. Thus measurements under this classification would include the rates of participation or engagement of people as artists, volunteers, audience/consumers, students, teachers, donors, judges, etc., in the possible cultural forms discussed above (formal and informal, amateur and professional). Again, new measures of cultural participation can be created by using this expanded definition and such new data would be valuable. However, for such measurements of participation or engagement to be understood as useful indicators within a community building context, meaning has to be attached to the cultural participation measured. Again, a community's definitional process in ascribing value or meaning to cultural participation is key in order to develop theories upon which indicator categories can be based.[21]

Arts and Culture Impacts

The measurement of possible arts and culture related impacts is reliant on the further development of theory. As mentioned earlier in this report, there is ample anecdotal information about the roles that art and culture play in communities from a number of sources that have described various types of arts-based community building related activity. In this report, we have added, in a small way, to that body of anecdotal information through the review of NCBN arts related practices and through stories shared by artists and arts administrators in interviews with ACIP staff. Additionally, the ACIP focus groups have provided leads with regard to possible impacts. These are listed in the discussion of the second component of the framework. However, the construction of theory upon which sound measurements can be based requires the careful documentation and analysis of on-the-ground community-based arts programs, as well as experimentation with existing data to identify patterns of behavior, if at all possible. An understanding of what types of cultural participation, by whom, in what art form, in what venue, for what purpose is needed to arrive at sound statements about possible societal impacts of the arts. Given the nature of the possible impacts of the arts, as identified so far, the empiricization of such impacts is full of methodological challenges and possibilities. Some of the possible impacts identified such as transmittal of heritage, bridging of racial/ethnic divides, promotion of civic participation, and promotion of sense of ownership and stewardship of place are difficult to quantify. As such, the need to experiment with

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[21]Through the Urban Institute's evaluation of the Community Partnerships for Cultural Participation initiative, supported by the Lila Wallace Readers' Digest Fund, the expanded concept of cultural participation is being applied in the development of a telephone survey. Survey data will be partially comparable with Surveys of Public Participation in the Arts (SPPA) data. Additionally, an expanded concept of cultural participation also anchors other aspects of the evaluation.

both quantitative and qualitative existing and new data collection tools is necessary. Additionally, the implications of including qualitative data in existing indicator systems must be considered.

Research on societal impacts of the arts in neighborhoods also involves all of the challenges associated with existing research on neighborhood effects. In the research area of "neighborhood effects," the study of how neighborhoods affect outcomes for individuals, the role of art and culture has been paid minimal attention. Most research has focused on five main areas: quality of social services, socialization by adults, peer influences, social networks, exposure to crime and violence, and physical distance and isolation. However, this research points to significant issues to be considered. First, despite an increasing body of evidence that neighborhood conditions are important factors in shaping individual outcomes, there is no consensus about what neighborhood characteristics affect which outcomes, or what types of families may be influenced. Second, researchers in this area face serious methodological challenges which include the selection of relevant neighborhood characteristics; capturing nonlinear effects; and accounting for individual and family characteristics.[22]

Comprehensive empirical work to determine relationships of causality between arts programs and specific social outcomes cannot be successfully completed in the short term. However, incremental progress can be made. In the next steps of this effort, through pilots and case studies (see chapter six) we will attempt to address selected issues that will shed light on how art and culture do operate with other variables to influence outcomes.

Community Capacity to Produce Art and Cultural Opportunities

If community-based art is an important factor in determining quality of life in neighborhoods as many people in communities believe--if it does bridge racial/ethnic divides, allow for the transmission of heritage from one generation to the next, promote the discussion of community concerns, promote civic participation, etc.--then the capacity of a community to produce art is paramount. By extension, the ability to measure and monitor this capacity over time is key.

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[22]Ellen, Ingrid Gould and Margery Austin Turner, "Does Neighborhood Matter? Assessing Recent Evidence," in Housing Policy Debate, Vol. 8, Issue 4, Fannie Mae Foundation, 1997.

As stated earlier in this report, the measures required to make an assessment about the presence and viability of the systems in place to produce community art requires that the systems in question (and all of the elements in them) first be identified. The discussion of component six of the framework begins to identify some of the elements that are likely to be part of various arts related systems that are likely to vary, in some ways, depending on the art form and form of participation examined or desired. To recap here, basic elements required to bring a cultural opportunity to fruition in neighborhoods include: clear purpose; venue; presenting organization/community building agency (service provider, etc.); artists/people who will deliver services; people who participate as audience, students, etc.; funding; and channels of communication to make known the cultural opportunity.

Again the examination of actual community based art programs will more clearly bring into relief the elements of a system that should be monitored. Once those elements are revealed, measures should be created to address important questions as they relate to identifying arts and culture related neighborhood assets and community capacity. Questions to be addressed include the following which are based on McKnight and Kretzmann's assets categories.[23]

What elements of the system are located inside the neighborhood and are largely under neighborhood control? What elements of the system are located within the community but are controlled by outsiders? What elements of the system originate outside the neighborhood and are controlled by outsiders?

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[23]McKnight, John L. And John P. Kretzmann, *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing Community Assets*, Center for Urban Affairs and Policy research, Northwestern University, Evanston, Illinois, 1993.

VI.   NEXT STEPS

To build on the work conducted through ACIP to date, the Urban Institute has proposed to undertake an 18-month effort which will have three inter-related components: pilots and case studies, the applied learning community and ACIP tool box, and strategic dissemination. The discussion of the proposed activity presented here is a summary of the UI proposal to the Rockefeller Foundation dated October, 1998.

In summary, the proposed activity is intended to provide policymakers, practitioners, and researchers in the arts, humanities and community building fields with tools and language to guide the development of policy as well as program implementation and evaluation intended to improve the quality of life in disadvantaged neighborhoods. Over time, the activity described in the following pages will facilitate the development of a sustainable infrastructure of organizations and a network of people who are committed to implementing and promoting the new data collection practices developed and the use of data in strategic ways which raise the visibility of arts programs as viable alternatives to other investments intended to build community.

Pilots and Case Studies

Through pilots and case studies, the project will accomplish two main objectives. First, to address the present dearth of theory about the societal impacts of the arts at the neighborhood level, the project will build an empirical base of information which will result in the development of theory that can guide the identification and/or collection of data that can serve as indicators. From the field research and reconnaissance efforts conducted to date, the ACIP already has identified several possible neighborhood impacts. These will be examined more carefully through the application of the ACIP framework in case studies of actual programs in neighborhoods around the country. Through such case studies, specific elements of the ACIP framework can be developed further. For example, case studies can focus on better understanding the possible impacts of different forms of cultural participation, the systems required to make possible a specific type of cultural opportunity, the importance of venue type in rendering a particular desired outcome, etc. Second, through various pilots, the project will identify arts and culture neighborhood indicators and experiment with primary data collection tools as well as the re-configuration, re-purposing and possible expansion of existing data at the local level. These pilots will begin to reveal 1) possible challenges faced in data collection instrument design, 2) possible resources required to bring such efforts to full scale

and 3) possible political implications of actually using the data in strategic ways.[24] Here, the involvement and expertise of the NNIP partners will be crucial. The experimental data collection instruments and data manipulation techniques, which will be tested through the pilots, will become resources that can be adopted and adapted by others in the future.

The case studies and pilots discussed above will include the continuation of ACIP work in Boston, Washington and Los Angeles. Additionally, ACIP proposes to launch five new case studies and pilots in collaboration with other NNIP partners, large mainstream cultural institutions, small community based cultural organizations (including organizations that identify primarily as cultural agencies as well as those that do not but are involved in cultural activity), and public and private funders. Strategic choices will be made in selecting partners for the case studies and pilots. An agency's capacity to influence the way in which its peers interpret the role of art and culture and collect data, among other things, will be considered in the selection process.

The Applied Learning Community and the ACIP Toolbox

The applied learning community organized through the ACIP will consist of individuals involved in the ACIP case studies and pilots, other related efforts, and individuals who can serve as resources to them (and each other). This is a vehicle by which the arts, humanities, community building and other related fields can harvest their wisdom and learn from each other about the most current arts related community building and indicator development practices. Over the course of the grant period, two workshops will be convened to assist those involved in the case studies/pilots in working out specific challenges faced in their efforts, further develop key concepts, and build skills that relate to community building as well as indicator development and implementation. These workshops will be documented and important findings will be made available to a wide audience. Additionally, the project will create a tool box which will consist of relevant materials and products such as existing ACIP resources (bibliography, focus group guides, papers, reports, etc.) As well as new ACIP and NNIP generated papers, articles, reference tools, data collection tools, etc. Also, relevant materials generated by other sources will be included. These products will be available through mailings to workshop participants and other interested parties, as well as through the NNIP

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[24]During this proposed project period, we will also explore the possibilities of broader operationalization of arts and culture data in conjunction with existing NNIP partner data systems as NNIP steps up its work on asset indicators.

web-site (planned), other NNIP vehicles (i.e. meetings, conferences, etc.), and possible conferences and meetings organized by others in collaboration with the ACIP.

Strategic Dissemination

To date, ACIP staff has made project generated concepts known through participation in numerous conferences, meetings, committees and projects sponsored by others from the public, private, and non-profit sectors. During the proposed project, staff will actively seek to continue and expand this type of involvement through the applied learning community described above. Additionally, project papers and reports will be geared for possible publication in a number of relevant journals and other media geared more specifically to practitioners.

To take this effort from pilots and case studies, to actual new ways of documenting art and culture in key institutions and organizations, it is critical that opportunities to promote the use of ACIP generated concepts and tools be captured. To this end, over the course of the project, with an eye towards the future, ACIP staff will seek to identify opportunities to introduce new concepts and methods. Such opportunities may be connected to the launching of new high profile arts and community building related initiatives and/or changes in leadership among key cultural and community building related institutions. Once newly developed tools are tested through the pilots, and costs and political implications of application are better known, ACIP will be in a position to assist in the adoption of new practices.

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Wyszomirski, Margaret Jane. 1996. *Revealing the Implicit: Searching for Measures of the Impact of the Arts.* Washington, D.C.: The Independent Sector Conference on Measuring the Impact of the Non-Profit Sector on Society.

APPENDIX B

Arts and Culture Data Profile
7/18/96

Name of Organization:

Description:

Contact Person:

_____

I. Purpose

What is the originating purpose/intent for collecting these data?

Is the collection of these data part of a larger set of information?

What is the organization's relationship to the community?

I. Data Description

What data are collected? (name the data elements)

At what level are data collected (i.e. individual, event etc)?

What is the size of the reporting unit? What is the sample size? population size?

What methods are used for collecting the data?

How often are data collected?

III. Quality

What are the incentives for compliance? incentives for quality?

How do you know about the quality of the data?

IV. Analysis

How are the data summarized (i.e. are variables constructed, aggregated)?

What comparisons are made? at what level of analysis?

Are data available to other organizations? to the public? in what form?

What level of technology is associated with data collection and analysis (templates, online reporting)?

V. Support

Who collects the data (i.e. within the organization or outside)?

How are data collection efforts supported technically?

How are data collection efforts supported financially?

VI. Use

How are the data used (i.e. - accountability, research, fund seeking, non-exploitation)?

Are data used by other entities such as partner entities?

Are data being used as expected?

Are the data related or linked to other databases?

Are data used from other databases?

VII. Reporting

Who are the audiences for the data?

How are data reported?

Frequency of data reporting?

What has been the public reaction to the data? any political ramifications?

VIII. Misc.

What was the basis for the development of your database?

What problems are associated with the data?

What are future plans for data collection and/or use of data?

What data would you like to have but do   ave at this time? Why? What is needed to plan for and obtain these data? (What will be you: approach for seeking the data?)

How is it decided what data to collect? what questions to answer?

Who are the decision makers? How were the decision makers determined?

Do you know of other possible data sources for us to follow?

Arts and Culture Indicators in Comprehensive Community Building

Local Organizational Telephone Interview Guide

(For Community/Regional Foundations)

I. General Introduction

Screen 1: My name is_____, I am a researcher at the Urban Institute, a research organization in Washington DC. Does your foundation fund any programs or events related to arts and culture?

(If yes....)

Screen 2:
 I am interested in speaking with someone who could tell me about what information your organization may collect on its arts and culture related programs or events, perhaps a program officer or someone in research.

(If s/he says yes) Would you tell me the person's name, direct extension and fax number?

(Record information.)

City:
Name of Organization:
Description:
Contact Person/Title/Phone/Fax:

(Repeat this screen up to 3 times until the proper person within the agency is identified.)

(For Cultural Affairs Departments/Musuems)

I. General Introduction

Screen 1: My name is_____, I am a researcher at the Urban Institute. a research organization in Washington DC. I am interested in speaking with someone who could tell me about the information your organizations collects on events or programs it sponsors, perhaps someone in Marketing, Research or Programming.

(If s/he says yes) Would you tell me the person's name, direct extension and fax number?

(Record information.)

City:
Name of Organization:
Description:
Contact Person/Title/Phone/Fax:

(Repeat this screen up to 3 times until the proper person within the agency is identified.)

(For use with staff person who will answer interview questions)

II. Secondary Introduction

My name is_____, I am a researcher at the Urban Institute, a non-profit public policy research organization in Washington DC.

As part of a project on arts and culture in urban settings, we are conducting telephone interviews to get a better sense of the kinds of information that are collected relevant to art and culture programs.

Would you be willing to give me a about 15 minutes of your time to answer some questions?

(If not, ask if there is someone else with whom you could talk, or if you should call back at a more convenient time. When you set up the appointment for the call-back, ask if they would like the project fact sheet prior to the conversation.)

(For Interview, see Section III)

III. Interview Questions

**(Probes are in italics)

Organization Background
Please tell me about what your organization does.
(Purpose, mission, number of events, typical audience, funding public/private)

Do you collect any information about arts and cultural events sponsored by your agency or other organizations in the city? *(I.e.,audience participation, qualitative event evaluations, funding information, etc.)*

Data Description
Describe the kinds of information/data that your agency collects? *(At what scale is the information collected, i.e., city, neighborhood, other groups?)*

Who actually collects the information/data? *(Internal? External firm?)*

How are data collection efforts funded?

How is this information/data used? *(I.e., for marketing, funders, members, evaluation/research purposes, other dissemination?)*

How do you collect information/data? *(I.e., at the events, over phone, mail-in surveys, etc.)*

How often is this information/data collected? *(I.e., for particular events, at certain times of the year?)*

How do you determine what kinds of information to collect? Who determines this?

Access
Is the information you collect available to the public? Other organizations? *(Describe)*

In what forms are data available? *(I.e, reports, database, on-line, by request)*

Other Data Needs
What information/data would you like to collect that you currently do not collect?

How would you use this information?

What are impediments to collecting this information?

Next Steps
What are your future plans for data collection and/or use of data?

Is there any other organization or person that I should talk to regarding data collection on Arts and Culture in your City?

IV. Closing

Thanks so much for your time. Do you have any questions for me? (after response) If you have any (other) questions, or would like more information about the project, do not hesitate to call me at 202/857-8xxx.

Thanks again.

APPENDIX C

Arts and Culture Indicators in Community Building Project
Working Bibliography
Spring/Summer 1998

The following is a bibliography of selected readings relevant to the Arts and Culture Indicators in Community Building Project (ACIP) led by the Urban Institute with the support of the Rockefeller Foundation. ACIP is an exploratory and experimental effort intended to develop arts and culture related indicators to better understand, monitor and improve issues relevant to quality of life in America's neighborhoods, especially economically disadvantaged neighborhoods. To this end, since 1996, the project has sought to provide a better understanding of 1) the presence and roles that art and culture play in inner city neighborhoods as understood by community building practitioners, artists, and residents; and 2) the utility of existing data collection practices among community based as well as large mainstream arts/culture institutions for the purposes of developing neighborhood indicators.

To date, ACIP literature reviews and other reconnaissance efforts specific to better understanding existing arts and culture data collection practices, generally revealed that data were not collected consistently or congruently across levels of reporting. Moreover, there was little evidence that data collected were informed by any well-developed theories about the societal value of art and culture related activity. This was noted among and within various types of agencies such as arts and culture related foundations, associations, public agencies, professional and trade associations as well as selected local presenting organizations in various U.S. cities. The body of theory about societal impacts of art and culture which was identified, typically depended on narrow definitions of art and culture and was insufficient as a basis upon which sound arts and culture related neighborhood indicators could be built, especially if these indicators are to be relevant to inner city communities.

The selected readings listed here are intended to anchor and stimulate the development of concepts that will be used to create new indicator categories and corresponding methods. These readings were identified through various computerized searches for relevant books, articles and dissertations. Additionally, several entries were identified through ACIP staff's interaction with arts administrators, community builders, artists and funders involved in related activity.

This is a working bibliography of selected pieces which will be modfied and expanded as this project progresses. Currently, the bibliography is organized into eight main sections. These are:

- Role of Art, Culture and Artists in Community Building
- Expanding Definitions of Art and Culture: Who Validates?
- Towards Defining Community Cultural Venues
- Indicators: Arts and Culture Specific
- Indicators: General
- Methods
- Social Capital
- Neighborhood Effects

Role of Arts, Culture and Artists in Community Building

The following citations were deemed relevant to a better understanding of the role of arts, culture and artists in community building. While very few of the citations speak specifically to "community building," they do discuss the role of art, culture and artists in different aspects of efforts to improve quality of life.

American Assembly, *The Arts and the Public Purpose: 92nd American Assembly Final Report,* The American Assembly, Columbia University, New York, 1997.
The report summarizes key themes which emerged from deliberations during a three-day gathering of artists, arts administrators, policy-makers, foundation representatives, and researchers from the public, non-profit and commercial sectors. The assembly, which defined the arts inclusively, identified four public mandates addressed by the arts: 1) the arts help to define what it is to be American; 2) the arts contribute to quality of life and economic growth; 3) the arts help to form an educated and aware citizenry; and 4) the arts enhance individual life. The report concludes with a series of recommendations intended to achieve the mandates previously stated.

American Council for the Arts and the National Assembly of Local Arts Agencies, *Americans and the Arts,* Scholastic, Inc., June 1996
This report presents the highlights from a nationwide survey of Americans' attitudes toward the arts. It is filled with statistics relating to participation and attendance at arts events and makes the argument that despite claims that public support for federal assistance of the arts and governmental underwriting of the arts in general have dwindled, public support for this, in fact, has remained solid and strong. Highlights of the study include the following:

- 79% of Americans believe it is important that federal, state, and local governments should provide financial assistance to arts organizations.
- 56% of Americans said they would be willing to be taxed $10 more to have the federal government support the arts (61% willing to be taxed $5 more).
- Attendance at the arts has remained the same or dropped slightly over the past few years.
- 86% of the population participates in one or more arts disciplines.
- Women, young people, more highly educated people, and those in higher income brackets participate more; but the difference between groups is small.
- The movies are the most highly attended art event.
- Often arts education is cut in school budgets, but the statistics show that people do not want this to occur.

Americans for the Arts. *Artists in the Community: Training Artists to Work in Alternative Settings.* Washington, D.C.: Americans for the Arts and Institute for Community Development and the Arts, 1996.
This book is a how-to handbook that discusses how to develop an artist residency. It also suggests appropriate settings for the residencies including: schools, parks and recreation centers, religious organizations, public housing, juvenile probation programs, alternative schools, and correctional facilities, as well as hospitals and hospices. There is also discussion of processes to select and prepare artists for their residencies. The piece includes six case studies from various sites around the country.

Americans for the Arts, *The Arts Build Communities: A Training Handbook on Arts Programming and Public Housing*, Institute for Community Development and the Arts, Washington, D.C., 1996.

This handbook features profiles of various arts in public housing programs. The following are some characteristics of successful arts in public housing programs and provides planning and implementation instructions for developing an arts program.

Americans for the Arts, *Building America's Communities: A Compendium of Arts and Community Development Programs*, Institute for Community Development and the Arts, Washington, D.C., 1996.

This is an interim report for NALAA's Institute for Community Development and the Arts. The report discusses the impact of arts programs in the following domains: Youth-At-Risk; Quality of Education; Crime Prevention; Housing and Neighborhoods; Strengthening Families; Cultural Tourism ; Jobs and Economic Development; and Innovative Funding.

Americans for the Arts, *Building America's Communities II: A Compendium of Arts and Community Development Programs*. Washington, D.C.: Americans for the Arts and Institute for Community Development and the Arts, 1997

See previous entry.

Amrofell, Laura, *The Village of Arts and Humanities: A Case Study About How Community Arts Organizations Impact Communities*, Urban Studies Program, University of Pennsylvania, Fall 1995.

This paper summarizes the results of a case study of a community arts organization, The Village of Arts and Humanities. The research took place over the course of one academic semester in a predominantly African American community in Philadelphia. Amrofell concludes that community arts organizations can be a vehicle for building and accumulating social capital.

Booth, Kathy. *Culture Builds Communities: A Guide to Partnership Building Culture to Work on Social Issues*. Washington, D.C.: Partners for Livable Communities, 1995.

Bowles, Elinor. *Community Development and the Arts*. A report to The Ford Foundation. Community Development Corporation/Arts Resource Initiative, 1995.

This report provides a background information on CDCs and community arts programs. Bowles describes two approaches that CDC's utilize in their arts-related activities: 1) direct programming through internal arts programs and 2) facilitation of arts-related activities for external arts entities (p.17). There are several relevant collaborative activities in which CDC's participate: cultural planning; arts education; leadership and business in the arts; musical and theatrical co-production; co-presenting visual arts programs; presenting networks; professional associations; arts business support; and cultural exchange (pp. 19-20). Bowles also states that the arts can be instrumental in four types of community development: economic, human, physical, and social. Bowles also discusses five major challenges facing arts related CDCs: funding, space, staff, technical assistance, and cultural differences between the development field and the arts (p. 27). Profiles of CDCs are also included. (See Reardon piece below).

Boyer, Ernest L. "Lifelong Learning in the Arts: We Use the Arts to Create Community and to Build Connections Across Generations." (The Carnegie Foundation for the Advancement of Teaching President Ernest L. Boyer speech) (Transcript). Vital Speeches V61, N1, Oct. 15, 1994: 15 (4 pages)

Cisneros, Henry G. *Preserving Everybody's History.* Washington, D.C.: U.S. Department of Housing and Urban Development, December 1996.
This essay deals primarily with historic preservation of urban areas and asset-based comprehensive community building. Cisneros lists three main themes of this approach: driven from the bottom up, comprehensive, and driven by assets, instead of needs or problems.

Conyers, John G., "Building Bridges Between Generations," Educational Leadership, vol. 53, no. 7, April 1996.
This article is about a school district in Illinois that invited senior citizens to participate in educational reform. The seniors participated in various ways including sharing their knowledge of the arts with the students. This could serve as an example of intergenerational exchange as a form of community building and maintenance of culture through arts.

. Cornwell, Terry Lynn. *Democracy and the Arts: The Role of Participation.* New York: Praeger, 1990.

Florida State University, Center for Music Research, *The Role of the Fine and Performing Arts in High School Dropout Prevention,* a report to the Florida State Department of Education, 1990
This document describes an arts project in Florida that analyzes the effects of arts education on high school dropout prevention. In summary, the project shows that participation in the arts had a positive effect on students' decisions to stay in school. The study recommends that high school administrators seek ways to incorporate the arts into dropout prevention programs. They also suggest that there needs to be additional research on why the arts provide motivation and incentive for at-risk students.

Hayden, Dolores et al , "Urban Preservation through Historic District Planning," Los Angeles: Graduate School of Architecture and Urban Planning, University of California, Los Angeles, 1982, 37 pps.
This publication discusses the process of conservation and restoration in historic sites. The sites are located in urban cities and towns in the United States. The process involves planning for a historic district which is an inclusive process of citizens and municipalities. Its relevance to the indicators project is through the deliberate involvement of arts and culture in the planning process that naturally builds community.

Hayden, Dolores, *The Power of Place: Urban Landscapes as Public Policy,* MIT Press, Cambridge, Massachusetts, 1995, 263 pps.
This book is a discussion of the role that historic preservation and public art play in re-enforcing and/or changing issues of social equity in urban communities. Several case studies of community involvement in public art projects in various US communities anchor the discussion. The book offers some insight into the possible roles of public art in defining community identity. It also provides an understanding of the process (and types of participation) required to bring such efforts to fruition.

Hodder, Robert Samuel, Jr., "Savannah's past: A generation of historic preservation planning in a southern city, 1955-1985," Cornell University, 1993, 398 pps.
This paper focuses on how the practice of historic preservation has helped to develop community in Savannah. The author examines how different groups, institutions, etc. worked together to

address their specific and collective needs. Their efforts, according to the author have become a model for community development. The author looks at how whites and blacks used preservation practices to meet their specific needs of their communities

Illinois Arts Alliance Foundation, *Working Together: Building Community through the Arts,* Chicago, no date.

Isserman, Andrew; Terrance Rephann, "The Economic Effects of the Appalachian Regional Commission [ARC]: An Empirical Assessment of 26 Years of Regional Development Planning." Journal of the American Planning Association, vol.61.3, Summer 1995: 345 (20 pages).

ARC is an organization in existence for over 30 years. Its mission is "to develop comprehensive and coordinated plans and establish planning priorities for the region." This program was threatened ·to be eliminated under the Reagan administration. It was criticized for lacking a careful empirical analysis of the extent to which ARC had succeeded in stimulating the economy. This paper provides empirical evidence that ARC originally lacked. Findings include growth in income, earnings, population and per capita income. The area of study includes Appalshop, a theater arts organization with innovative community programs.

Jackson, Maria-Rosario, "Public Policy and the Trajectory of Future Research on Public Opinion About Involvement in the Arts and Culture," Prepared for the 92nd American Assembly: Arts and the Public Purpose, Columbia University, New York, May 29–June 1, 1997.

The paper uses the work of Judith Huggins Balfe and Monnie Peters ("Public Involvement in the Arts") and John P. Robinson and Nicholas Zill ("American Public Opinion about the Arts and Culture") as a spring board for a discussion of concepts emerging from the "Arts and Culture Indicators in Community Building Project.

Jackson, Maria-Rosario, *Community Building Organizations and Metro Areas Working Profile Book,* **a product of the National Community Building Network Research and Policy Program Development Project, the Urban Institute, Washington DC, Spring 1998**

This is a compilation of profiles of selected organizations involved with the National Community Building Network. The organizational profiles contain each organization's historical information, stated mission, administrative status, major issues addressed, information on geographic foci and target populations, governance, organizational structure and staffing, budget, community building approach, and information on the organizations "community building functions." Under the community building functions section, the authors have attempted to describe what the community building initiatives actually do. Information relevant to the ACIP appears under several of the thirteen community building functions identified. Most typically, relevant information appears under the "Cultural/Racial Equity Affirmation" sub-category. Although, some relevant information appears in several of the other sub-categories (advocacy, community capacity building, community organizing, constituency building, direct service provision, economic development, physical development, planning, provision of financial resources, public education and outreach, research, strategic collaboration, and strategy development towards systems reform).

Ramsay, Meredith, "Community, Culture, and Economic Development: the Social Roots of Local Action, Albany, New York: State University of New York Press, 1996, 163 pps.
This publication is part of the SUNY series on democracy in American politics. The subjects discussed include community development and economic development in the Somerset County area of Maryland. There is also a lengthy discussion of social action relative to Somerset County. The publication includes an extensive ten page bibliography.

Reardon, Christopher. "Striking a Richer Cord." *Ford Foundation Report*, pp. 9-13, Spring 1996
This article talks about the role arts play in revitalizing communities. One community development corporation that is analyzed is Inquilinos Boricuas en Accion (IBA) in Boston's South End. Nelson Merced, chief executive officer of IBA, said, "Art and culture are the glue that holds a community together. You can build housing without them, but not community" (p. 10). The article notes that all community development corporations approach the arts differently. Some produce their own programs, and others collaborate with local arts organizations. The article also lists some of the CDC's in the Foundation's CDC/Arts Resource Initiative in addition to IBA. These include the Bedford Stuyvesant Restoration Corporation (Brooklyn, N.Y.); Black Economic Union of Greater Kansas City (Missouri); the Chicago Neighborhood Institute; Chicanos Por La Causa (Phoenix, Az.); Focus: HOPE (Detroit, Mi.); the New Community Corporation (Newark, N.J.); and the United Cambodian Community (Long Beach, Ca.).

RMC Research Corporation, *"The Role of Arts and Culture in Building Communities,"* proceedings from a meeting sponsored by the Rockefeller Foundation, 1995

San Francisco Redevelopment Agency, "Art in San Francisco Redevelopment Areas," San Francisco: San Francisco Redevelopment Agency, 1979, 36 pps.
This report explores the role of art in redevelopment projects in the city of San Francisco. Specific emphasis is placed on art funded by San Francisco municipalities with a brief discussion of examples from other cities in the State of California. Public works of art are illustrated in the publication. In the text, the San Francisco area is presented as an example of a successful mixture of culture and arts in the community development process.

Schuster, J. Mark Davidson, Robin Berry, eds., "The Arts and Urban Development: Four Case Studies," Cambridge, MA: MIT Center for Real Estate Development, 1988, 95 pps.
This publication discusses topics such as public art, art and society, municipal art, and civic improvement project in the United States. Four case studies are provided as examples for these topics. They include the Massachusetts State Transportation Building, the Yale Center for British Art, the Boston Midtown Cultural District, and the Lowell Cultural Plan.

Schensul, Jean J. "Organizing Cultural Diversity Through the Arts," *Education and Urban Society*, vol. 22, no. 4, pp. 377-392, August 1990.
This article argues that "the arts provide a critical vehicle for promoting cultural pluralism and cultural equity," and that "cultural expression through the arts is central in promoting the presence, identity and sociopolitical involvement of ethnic minority communities..." (p. 377) When the question, "Why cultural expression through the arts?" is asked, Schensul argues that the arts are highly visible and the activities can be enjoyed by a large audience. The author also says that without cultural expression through the arts, people suffer psychologically, socially, culturally, and politically. With cultural expression, individual and social identity among members of ethnic groups is created.

Sirianni, Carmen, Friedland Lewis, "Civic Innovation and American Democracy,"
Change, vol. 29, no. 1, Jan/Feb., 1997: 14 (10 pps.).
This article examines how innovative grassroots problem solving approaches since the 1960s are good models for teaching citizens how to deal with complex social issues. It cites several cases and has other related articles included in the piece that discuss comprehensive community revitalization programs, some of which involve the arts.

Smith, Robert J., Kathleen Gavin, "The Troubadours: Singing their Stories of Love and Health. (educational theater group)," American Journal of Public Health , vol. 84, no. 12, Dec. 1994:2023 (2 pages).
The article discusses a youth theater group that addresses teenage issues in their performance. These performances are followed by a discussion period with the audience.

Swenson, Greta, *Festivals of Sharing: Family Reunions in America*, New York: AMS Press, 1989, 272 pps.
This book discusses the social life and customs of immigrant communities and ethnic minorities in the United States as they relate to family reunions. These festivals of sharing involve arts and culture. Arts are represented in clothing, culinary creations, and family heirlooms such as quilts, chairs etc. Culture is represented in ceremonies, customs, and rituals performed by families. This may serve as a lens through which the value and role of festivals in neighborhoods may be understood.

Urlin, Ethel Lucy Hargreave, *Festivals, Holy Days, and Saints' Days: A study in Origins and Survivals in Church Ceremonies and Secular Customs*, Detroit: Gale Research, 1979, 272 pps.
The author discusses the role of feasts, fasts, and festivals in church ceremonies and secular customs. The link between the sacred and the secular is discussed. This publication could be helpful in identifying indicators of culture and art in religious and secular communities.

Expanding Definitions of Art and Culture: Who Validates?

Bourdieu, Pierre. *The Field of Cultural Production*. Cambridge, UK: Polity Press, 1993.

Bowman, James, "American Notes: Diversity, Multiculturalism and Quality in the Arts)," Times Literary Supplement, no. 4792, February 3, 1995): 14.
The author discusses how attempts to make art conform to beliefs of Multiculturalism degrade the quality of the art and artistic creation. According to the author, high quality art will build audiences not art designed for social uses which he believes are lacking in quality.

Burnham, Linda and Susan Perlstein, "We are all connected: elders share the arts - building bridges," High Performance, vol. 18.2, Spring 1995, 5 pps.

.Filicko, T., "What do we need to know about Culture?," Paper prepared for the 23rd Annual Conference on Social Theory, Politics, and the Arts, 1997.

Gablik, Suzy, "Socially Conscious Creativity Helps Heal Society's Ills, But is It "Value Based" Art or Therapy?" (excerpt from The Re-enchantment of Art), Utne Reader, no. 50, March-April, 1992: 63, (2 pages).
A quote that best captures the essence of the article is as follows: "Art should be used as a vehicle to promote changes in society. Artists must look beyond their need for self -expression and channel their creative abilities to focus public attention towards the community's problems." This author is interested in promoting 'value-based' art as a more positive alternative to other types of art.

Geertz, Clifford. *Local Knowledge*. New York: Basic Books, Inc., 1983.

Kaplan, Max. *The Arts: A Social Perspective*. Cranbury, NJ: Associated University Presses, 1990.

McNulty, Robert, "The Role of Nonprofit Organizations in Renewing Community," National Civic Review, vol. 85, no. 4, Winter, 1996. 4 pps.
By viewing culture as "a form of social glue to mend the shredding fabric of our communities," the author looks at the role of culture in community development. When examining the ways in which communities are utilizing culture as a development resource, five major themes emerge: (1) Cultural processes work as a ground-breaker and foundation-layer for addressing basic needs and skills- especially youth; (2) Arts and cultural activities are excellent education tools; (3) Cultural resources are an effective means of strengthening community; (4) Cultural resources help transmit information about culture and ethnicity and can be used to overcome prejudice; and (5) Cultural resources can be marshaled to complement and underscore economic initiatives. Cultural activities should be viewed both as a tool to aid in community renewal and as a major factor in social problem solving.

Pocius, Gerald L., " 'Art' Common Ground: Keywords for the Study of Expressive Culture," Journal of American Folklore, vol. 108, no. 430, Fall, 1995:413 (19 pages).
"The concept of 'art,' like 'artist,' 'creativity' and 'aesthetics,'is central to the study of folklore, but there is a dearth of literature that defines and discusses its coverage. The term is used to mean the ethnocentric, Eurocentric concept of art with its exclusivism and elitist criteria. There is then, a need to shift perspectives, from thinking of art as a product to art as performance and how it relates to the aesthetics of pleasure: its emotional impact on the viewer. The criteria then, is skill, which in turn is culturally determined."

Shrum, Wesley. "Critics and Publics: Cultural Mediation in Highbrow and Popular Performing Arts." *American Journal of Sociology*, vol. 97, no. 2, September 1991: 347, (29 pages). The author finds that the impact of a critic's evaluation affects "high brow" performance attendance positively, but has little affect on popular performance. Even if the review is not good, the increased visibility of the performance is a plus for the high brow performance. The author thinks that this supports the idea that the aesthetics of the two genres are distinct and critics are important only to highbrow performances. This article is relevant in that it distinguishes between "high brow" and "low brow" performances and begs the question of who is the real critic an appointed person or the community at-large.

Sorokin, Pitirim. *Contemporary Sociological Theories*. New York: Harpers, 1928.

Stern, Ellen Carol, "Bridging the Gap: Integrating the University Art Museum into the Community (Art Museums)," Columbia University, 1995, 139 pps. The goal of the study is to help institutions such as the campus museum, define their audiences (e.g. campus and local community, international and national arts community) and determine which of these roles they wish to focus on as educating institutions. The paper aims to frame questions to examine current relationships and define its own appropriate future path.

Strom, M., "L'Art Public: Integration des arts plastiques a l'espace public," Bordas; Dunod, 1980, 220pps. The author looks into contribution of art to urban community through architecture and public and social environments of the city. The author looks specifically into the Swedish experience since Sweden is the first European community to have cultural policy for public art.

"The Theater - Shifting Public," Critics & the Arts Panel Discussion, *Nieman Reports*, vol. 46, no. 3, Fall 1992: 39 (10 pages). The discussion, which includes a question and answer session, acknowledges that the demographics of theater audiences and performances are changing and this needs to be recognized. Much like the Bowman article, there is concern that too much focus on Multiculturalism or being multicultural could compromise the integrity of performances.

Watkins, Nayo Barbara Malcom, "The partnering of artists and communities," *High Performance*, vol. 16.4, Winter, 1993, 2 pps. This article discusses the types of relationships that organizers of community-based art projects seek to foster between communities and artists. The author describes this relationship as an interaction and a partnership as opposed to a performer-spectator relationship, and discusses the problems involved in building such a relationship. She also describes the Community Artists Partnership Project (CAPP), based in Durham, North Carolina, which aims to find new ways to strengthen and clarify community/artist partnerships.

Weitz, J. H. *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk*. Washington, D.C.: President's Committee on the Arts and the Humanities and National Association of Local Arts Agencies, 1996. This report discusses arts and humanities programs for children and youth at risk. It summarizes the results of a national study on the role of the arts. The author states that students who participate in the arts (band, orchestra, chorus, plays, etc.) are significantly less likely to be arrested, use drugs, or engage in binge drinking (p.15). The report also states that involvement in arts and humanities programs does the following: draws upon a range of learning styles; provides different ways to

process cognitive information; possibly enhances academic performance; develops creativity; teaches the value of discipline and teamwork; and provides youth with a better perspective of their own lives. The report book contains profiles of over 200 arts and humanities programs.

Wolmar, Christian, "A finger to the City," Modern Painter (UK), vol. 7.4, Winter, 1994, 1 pp. Discusses economic relationship of the Tate Gallery to the local community. The author looks at job creation through ancillary businesses to describe how it impacts the community.

Towards Defining Community Cultural Venues

Jones, Chris. "Edinburgh, USA: The Fringe is a Theatrical Phenomenon Whose Time Has Come." American Theater, vol. 13.5, May-June 1996: 22, (2 pages).
The publication outlines the surging interest by the U.S. which has caught on to the Edinburgh, Scotland fringe festivals. These festivals offer cheap tickets and a good venue for unknown artists to debut. The article discusses the impact of these festivals both within the arts community and the greater public.

Pierce, Neal R., "The Magic of Community Assets," (expanded uses for public institutions). National Journal, vol. 28, no. 39, Sept. 28, 1996: 2077.
The article discusses how communities are using public buildings other than the way their designers intended--as meeting houses, havens for children, educational tools. The article also examines public markets and libraries.

"Recycling Historic Railroad Stations: A Citizens Manual," prepared for the U.S. Department of Transportation, Office of the Secretary, Office of Environment and Safety, Anderson Notter Finegold Inc., Washington DC: 1978, 83 pps.
This manual provides citizens with procedures on the adaptive re-use of old railroad stations for other uses in communities. The focus is on remodeling the stations for new uses and not a historic preservation focus. The document is twenty years old and needs to be updated with recent innovations in this field relative to arts, architecture, and planning issues. However, it provides a historical marker for the community building process that involves citizens at the ground floor.

"Metropolitan Development Guide: Parks and Open Space: Policies, System Plan, Program," St. Paul, Minnesota: Metropolitan Council of Twin Cities Area, 1970, 28 pps.
This publication outlines policies, procedures and planning documents relative to parks and open space in St. Plan and the Minneapolis Metropolitan area. A discussion of city planning is included. The relevance of this publication to the indicators project is the way in which individuals in communities are involved in the creation and maintenance of open spaces and parks over time as demographics of cities change. With the demographic shift comes a change in culture and arts aesthetic appreciation. Do parks and open spaces allow for new culture and arts influences? The discussion may be instructive in further developing new concepts relevant to understanding cultural venues in communities.

Indicators: Arts/Culture Specific

All of the citations listed below are not explicitly about arts and culture "indicators" per se. However, even those that do not address the concept of "indicators" explicitly are useful in that they deal with arts and culture related data..

ArtsMarket Consulting, Inc.,"Prospectus: The Arts Value Study; Methodology, Process, Product," Marion, MA, May 1994, 24 pps.

This prospectus is on the methodology and process towards new assessments of the value and significance of the arts. The methodology is currently under development in two states: New York and Nebraska. The authors suggest that it may be applied locally, regionally, or statewide. The method is a study of the significance, impact and value of the nonprofit and for profit arts industries, including their importance to community and regional economic development, tourism, employment, education, regional, state and community infrastructure. The prospectus self-identifies ArtsMarket as an assessment leader with responsibility to develop data collection tools, train partners, and conduct analysis. The analysis produced and the process of comprehensive research is touted as a national prototype. They outline eight results including an analysis of the arts based on four perspectives: asset building, product creating, market building, and service provision. A final outcome will allow the researcher to look at the strength and health of its arts industry and the impact the arts have within the community, as a key component of overall societal well-being.

Cok, M. V. S., *All in Order: Information Systems for the Arts*, National Assembly of State Art Agencies, Washington, DC, 1981.

DiMaggio, Paul and Deborah Kaple, "Information on Arts Organizations," Princeton University Center for Arts and Cultural Policy Studies, Page Proof, Grantseekers in the Arts newsletter, Autumn 1996, 6 pps.

This publication describes an on-going two-year old effort of assessing resources available to people interested in asking and answering questions about the state of the arts in contemporary United States with hard data. Revealed in their research is a chronic insufficiency of information on the arts. The authors recommend a census of the arts in order to create a unified data base. The working definition of "arts organization" is called to question. The current definition includes the following language: a professionally staffed non-profit corporation devoted to display or performance of artistic work consensually judged to be serious in intent. The authors assert that this definition does not work so well anymore and that methodological approaches give rise to philosophical dilemmas. They suggest that researchers involved with community have the contextual or tacit knowledge that will be necessary to develop new definitions of arts organizations appropriate to the cultural landscape children will inherit. Their informants "emphasized the importance of local, qualitative knowledge that goes beyond apprehending facts to integrating them into meaningful narratives." The closing section offers recommendations including the need for local, community-based research designed and conducted by teams combining deep local knowledge with research expertise.

DiMaggio, Paul, Deborah Kaple, Lori Morris, Ziggy Rivkin-Fish, "Data on Arts Organizations: A Review and Needs Assessment, with Design Implications," Executive Summary, Center for Arts and Cultural Policy Studies, Princeton University, August 10, 1996, 30 pps.

This report was completed in fulfillment of a National Endowment for the Arts, Research Division contract. The authors recommend a three-part system of data collection: (1) Unified Data Base of arts organizations; (2) Continuation of data collection efforts by arts service organizations, and (3)

Community-based research efforts. The report reviews existing sources of data on arts organizations and suggest that none of the data sources presented meet standards of policy-relevant information (technical quality and reliability, comprehensiveness of coverage, comparability across disciplines and over time, and easy accessibility to researchers). While the authors find problems with the purposes for which the data collection efforts were designed, they uphold the quality of the data collection efforts. Existing data sets used in their review include the following: IRS 990- 501(c)3 tax documents with revenues more than $25,000 per year, also referred to as the Business Master File (BMF); and National Standard for Arts Information created by National Assemble of State Arts Agencies. They interviewed 62 data users (staff of arts organizations, funders, researchers) and analyzed data usage. Their critique of current data consists of overemphasis on the financial condition of arts institutions to the exclusion of other detail data, and data does not reach users in a timely fashion. Recommendation: three-part system inclusive of (1) unified data base, (2) studies of organizations in particular disciplines, and (3) local population studies.

DiMaggio, Paul and Michael Useem, "Cultural Democracy in a Period of Cultural Expansion: The Social Composition of Arts Audiences in the United States," United States Arts Audiences, Year Unknown, 18 pps.
These researchers examine results from arts audience surveys conducted by 268 different arts organizations and later, a standardized survey of public participation in the arts distributed nationwide by the National Endowment for the Arts (NEA). Their analysis reveals a positive correlation between the level of education, income and occupational status to audience representation or attendance. Their analysis suggests that people who do not have elite status or socialization may be barricaded form attaining a higher status via the arts because the elites resist inclusion of other social classes or non-elites are faced with entry problems into arts and cultural events. Some of the entry problems include lack of information about arts events and a lack of familiarity with understanding "the social conventions of the contexts in which the arts are presented."

Hocky, Joan, "Summary of Findings from Research Project on State Arts Councils and Regional Arts Organizations." A report to the Rockefeller Foundation, July 30, 1997.
This report summarizes a research project that examined state arts councils' and regional arts organizations' involvement in cultural inventory and database projects. The research project found that there are more database projects in areas with low population density, and little contact with other organizations (western US, Alaska). Also, most of the cultural inventory work is concentrated in preserving traditional arts among folk & Native American artists. Many new initiatives involve getting arts groups access to the world wide web. Economic impact studies are considered meaningless because there are no national standards. Social indicator measurements are either not considered important, or are very low in priority because of lack of resources. Most indicator studies are in arts education, and criminal/juvenile justice. The author also documents collaborations of arts councils, cultural tourism, and public-private partnerships.

Jackson, Maria-Rosario, "Towards the Development of Arts and Culture Indicators in Inner City Community Building: Emergent Themes," Independent Sector 1997 Spring Research Forum, Alexandria, Virginia, March 21, 1997.
The paper provides an overview of the types of arts and culture data currently available and its utility to the development of arts and culture neighborhood indicators relevant to US neighborhoods. It concludes that in order to capture the role of arts and culture in neighborhoods, especially inner city neighborhoods, mainstream definitions must be expanded to include the preferences and values of groups that have typically been left out of the arts defining process. Moreover, new methods to

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empiricise the role of art and culture in communities must be created. The paper goes on to describe field work towards the development of new indicator categories and corresponding methods.

Kaple, Deborah; Rivkin-Fish, Ziggy; Louch, Hugh; Morris, Lori; & DiMaggio, Paul. (1996). Comparing Sample Frames for Research on Arts Organizations: Results of a Study in Three Metropolitan Areas. Center for Arts and Cultural Policy Studies, Princeton University.

There is very little data in arts and culture field on dimensions of nonprofit cultural sector, change in nonprofit cultural sector over time, and programmatic contributions of arts organizations to American quality of life. This paper addresses the problem of defining a sample frame, based upon which one can collect data generalizable to the population of cultural organizations as a whole. Case studies in Philadelphia, Minneapolis/St. Paul, & Dallas/FT. Worth, compiled a list of arts organizations in each area. "Then we examined the extent to which researchers who used different approaches to developing a sample frame would have captured the organizations we identified, and what types of bias each would entail." Criteria for being identified as arts organizations were : (1) nonprofit, open to the public; (2) at least one paid professional employee; (3) must produce or exhibit art (except arts centers); (4) must perform or exhibit on a regular basis.

Keegan, Carol. (1995). Final report: Planning Study I: 1997 Survey of Public Participation in the Arts. Research Division, National Endowment for the Arts. Contract #C94-185.

This was a planning study for the 1997 NEA Survey of Public Participation in the Arts (SPPA), in an effort to revise the 1992 SPPA. The study involved surveying researchers and non-researchers (arts agencies, organizations) who use the database on which questions were most useful (non-researchers) and effective (researchers).

McArthur, David and Sally Ann Law, "The Arts and Public Safety Impact Study: A Review of Current Programs and Literature," prepared for the Los Angeles Cultural Affairs Department, RAND, August 1996, 5 pps.

The executive summary of the report identifies the goal of the project as providing evidence of the arts can contribute to social well-being, enhance community and individual development, and in so doing help reduce the escalating crime and violence that plague our cities. The research process provided an examination of literature and studies claiming a relationship between arts interventions and positive social outcomes for at-risk youth. The conceptual framework looked at five broad classes of variables that contribute to outcomes of arts interventions including: individual characteristics, family characteristics, peer/community characteristics, program characteristics, and implementation characteristics. Over 200 arts and humanities programs for at-risk youth recently described in the National Association of Local Arts Agencies (NALAA) for the President's Committee on the Arts and Humanities were examined. Additional data, including on-line and WWW data was collected. Findings suggest that successful programs would be ones (i.) that allowed participants extensive time to practice authentic arts-related activities (rather than just "appreciation" courses that simply expose participants to the arts), and (ii) that "networked" or integrated the intervention into other programs and activities that were part of the fabric of participants' lives.

McArthur, D. & Law, S.A. The Arts and Public Safety Impact Study: A Review of Current Programs and Literature. A RAND unrestricted draft. Do not quote. Los Angeles: RAND. 1996.

This report is phase one of three part study. The report is a literature review that seeks to address three main questions: 1. Do any studies confirm the broad hypothesis that arts interventions can lead to desirable cognitive, behavioral, or social outcomes? 2. Do any studies confirm a narrower

hypothesis: that *fine arts interventions targeting at-risk youth, aged 6-13, in community (rather than school) settings can lead to improvements in pro-social behavior?* 3. Why do effective programs succeed? The report concludes that very few (of 200+) studies reported collecting evaluation data. The hypotheses could not be confirmed. The report illustrates a strong need for evaluation in arts programs. Suggestions for evaluations are provided.

Philip, Richard. "Audiences." Dance Magazine , Editorial, vol. 70, no. 4, April 1996.
This author argues that as attendance declines in performing arts, the civic stewardship of the arts is jeopardized. He believes that maintaining arts education in public schools will help to produce the patrons and performers of tomorrow. The focus is on sustainability of the arts as opposed to the measurement of impact of the arts.

RMC Research Corporation, Reconnaissance Report of Existing and Potential Uses of Arts and Culture Data, prepared for the Urban Institute as part of the Arts and Culture Indicators in Community Building Project, Washington, DC, Spring 1997.
The report summarizes what more than 50 grantmakers, arts managers, and researchers said about the data they collect, methods used to gather the data, and how the data are used. Findings are summarized by organizational type (i.e., public agencies, arts service organizations, arts organizations, foundations and private agencies). The researchers conclude that while there is extensive data collection among agencies, and similarity among the elements collected, there is a relatively limited history of analysis and utilization of data for decision-making purposes. Moreover, they concluded that existing data sources offer limited possibilities, in their current state, for the development of neighborhood indicators because they are rooted in institutional perspectives, available mostly for only the most visible mainstream institutions, and are wed to narrow definitions of art and culture. Moreover, information is typically project based and not inclusive of an organization's total portfolio of activities.

Robinson, J.P., Arts Participation in America: 1982-1992, prepared by Jack Faucett Associates, Research Division Report No. 27, National Endowment for the Arts, Washington DC, 1993

Salisbury, Wilma and Donald Rosenberg, "Cleveland's Cultural Crisis," The Plain Dealer, Cleveland, October 27, 1996, 5 pps.
This is a story of a report urging that broad-based local support be built to eliminate financial threat hovering over area's performing arts institutions. According to a 1992 Census Bureau survey conducted for the National Endowment for the Arts, 41% of the adults surveyed in their sample rank arts participation above sports events and active sports. This story illustrates the impact of arts and culture on daily life in Cleveland. However, this cultural/arts life is in danger if arts organizations aren't stabilized. This point is countered by discussions that organizations will never be stable: to be stable is to die. The report urges community-wide cultural planning and the establishment of local arts councils to make the public aware of the importance of the arts in Cleveland.

Schuster, J.M. "The Performance of Performance Indicators in the Arts, Nonprofit Management and Leadership, vol. 7, no. 3, pp. 253-269, Spring 1997

Staniszewski, Mary Anne. "Arts Audiences: Shifting Patterns." Arts in America, vol. 84, no. 9, Sept. 1996: 31.
The article discusses the National Endowment for the Humanities and National Endowment for the Arts studies that show decline in audience size.

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Stern, Mark, "Representing the City: Arts, Culture, and Diversity in Philadelphia," Working Paper No. 3, Social Impact of the Arts Project, University of Pennsylvania School of Social Work, Progress Report, 1997.
Stern brings together statistics from the 1990 census block group data, a regional inventory of various types of community and social institutions, and an arts and culture data base compiled by the Social Impact of the Arts Project. His analysis demonstrates that the concentration of arts and culture organizations in various neighborhoods do not parallel divisions drawn by racial or economic homogeneity. Instead, arts and cultural organizations concentrate in neighborhoods that are racially and/or economically diverse.

Stevens, L. & Wyszomirski, M.J. "Profiling the Impact of the Arts and Culture: A Preliminary Report on Constructing Indexes." Paper prepared for presentation at the Spring Research Forum of the Independent Sector, Alexandria, VA. March 1997.
This paper details the need for more complete databases on the arts, to facilitate the development indexes of arts indicators. The authors use data from the Product Potential Indexes (PPIs), based on the Survey of American Consumers, to show the usefulness of a Arts and Cultural Vitality Profile. The indexes would allow one to register impacts on society, including how rich/poor an area is in "cultural resources," arts in education, household spending on the arts, and population demographics of arts rich/poor areas.

Taylor, D. Garth. *Research as a Bridge Between Cultural Institutions and their Community.* Chicago: Metro Chicago Information Center, January 1993. (MRJ)
This report presents the results of an arts survey in Chicago. The goal of the study was to find out what motivates people to participate in arts and culture activities. The report gives 5 purposes for arts surveys: (1) audience identification, (2) trend analysis, (3) audience development, (4) site evaluation, and (5) programming strategy (p.2). The report includes statistics related to this study as well as several comments from people who were surveyed. According to this report, in Chicago, museums head the list of cultural activities that people attend, and they also top the list of activities they would like to attend more often. At the end of the report, steps are given for a marketing plan to make cultural organizations more successful.

Wyszomirski, Margaret J., "Revealing the Implicit: Searching for Measures of the Impact of the Arts," Case Western Reserve University, 1996, 20 pps.
This paper reviews efforts to measure impacts of the arts in two dimensions: (a)those concerned with the development of field status information and (b) those concerned with documenting specific aspects of societal impacts. Four impact factors are reviewed in the body of the paper, these include (1) Surveys of the public concerning audience attendance, arts participation, and public opinion regarding the arts and culture; (2) economic impact studies; (3) education effect studies; (4) social utility studies. The paper includes an extensive bibliography with 31 citations; important names include Wyszomirski, DiMaggio, Kaple, and Weitz.

Wyszomirski, Margaret Jane, "Researching the Arts," Nonprofit Management and Leadership, vol.3, no. 4, Summer 1993, 11 pps.
This article provides a broad summary of resources available to scholars and practitioners to inform their research on artists, arts organizations, audiences, and arts support systems. This publication is significant because as the social, economic, educational, political, and international significance of the creative arts is increasingly recognized by American Society, the need for insightful research to the arts, their organization, production, and impact becomes more evident. However, the diversity of arts disciplines can make it difficult for the researcher to identify and locate useful reliable information on the arts.

Indicators: General

AtKisson, Alan, "The Compass of Sustainability: Framework for a Comprehensive Information System," AtKisson and Associates, Inc., Seattle, Washington, 1998, 6 pps.
The Compass of Sustainability is a proposed framework for a comprehensive information system to assess sustainable development. The purpose of the Compass is to present indicators of progress towards sustainability, at any geographic scale, in a format that is easy for decision-makers and the public to understand.

Casey, Maria Campbell, "Using Data as an Advocacy Tool: What It Takes," Georgia Academy Journal, Summer, 1995, 8 pps.

Corson, Walter H., "Changing Course: an Outline of Strategies for a Sustainable Future," Special Issues: Visions of Sustainability, Futures, vol. 26.2, March 1994.
This author developed indicators for assessing progress towards ecological and social and cultural sustainability.

Coulton, Claudia J. and Julian Chow, "Strategic Utilization of Community Database for Planning and Practice," Center for Urban Poverty and Social Change, Case Western Reserve University, Working Paper, 1995.

Flax, Michael J., Survey of Urban Indicator Data, The Urban Institute, Washington, DC, 1978.

Henderson, Hazel, "Mutual Development: Towards New Criteria and Indicators,"(Special Issue: the Global Economy), Futures , vol. 21, no. 6, December 1989: 571, (14 pages).
The article states that process of globalizations is driving a restructuring of planning or paths to development. Instead of focusing on macroeconomic development, the author examines a range of social indicators, quality-of-life indicators, and new forms of regional and national accounting that encompass the planning and implementation of "Mutual Development." This is all based on "precepts of grassroots action, cultural diversity, and global sustainability."

Henton, Doug, John Melville, and Kim Walesh, "Benchmarking Practices, Progress, Performance," Commentary, Winter 1995, 8 pps.
This article uses case studies in Silicon Valley, Arizona, Seattle and Jacksonville to discuss the increasing practice of "benchmarking" by the field of economic development. The article states that the benchmarking used in the 1980s by businesses is working its way into the language and practice of economic development in the 1990s. In business, benchmarking implies learning from the best practices of leading performers. The article states that civic leaders are using benchmarking practices in three significant ways: 1) to learn best practices (Community Best Practice Strategy), 2) Benchmarking to track community progress (Outcome Indicators), and 3) benchmarking to measure progress towards organizational objectives (Performance Measures). There are few references to arts indicators, except that one was added in 1996 due to community feedback.

Kretzman, John and John McKnight. "Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets." Center for Urban Affairs and Policy Research, Northwestern University. Reprinted for The Pew Charitable Trusts' Neighborhood Preservation Initiative 1994 Conference. Philadelphia, PA, December 14-16, 1994. 9 pps.

This paper, intended to be a guide about rebuilding troubled communities, is primarily devoted to spreading community-building success stories. The authors highlight two distinct ways of looking at a neighborhood: (1) the traditional needs-driven path, and (2) capacity-focused development. They expound upon their theory that community assets include individuals, associations, and institutions.

Land, Kenneth C. and Seymour Spillerman, eds., *Social Indicator Models*, Russel Sage Foundation, New York, 1975.

Miringoff, Marc, " 1993 Index of Social Health: Monitoring the Social Well-Being of the Nation," Fordham Institute for Innovation in Social Policy, Fall 1993, 17 pps.
The index includes the Nation's performance in 16 areas. These areas are mostly deficit indicators including infant mortality, child abuse, poverty, homicide, high school drop outs, etc. Reports on trends are reflected in four year's worth of index reports. There is no direct impact assessment or index of arts or culture in this publication.

Miringoff, Marc and Sandra Opdycke, "The Index of Social Health: Monitoring the Social Well-Being of the Nation," Fordham Institute for the Innovation in Social Policy, Working Paper for the UNICEF, July 1993, 22 pps.
This report is based on four indicators related to four problem areas: (1) health-infant mortality, (2) education-public expenditures for education, (3) emotional stress-teen suicide, economic welfare-income distribution. The changes in ten countries are tracked from 1970-1989 through surveys and data analysis. (It would be interesting to see how arts/culture indicators would be integrated into an international data set given the differences in arts policy among the countries included.)

Miringoff, Marque-Luisa, Marc Miringoff, and Sandra Opdycke, "The Growing Gap Between Standard Economic Indicators and the Nation's Social Health," Challenge, July-August 1996, pps 17-22.

National Civic League, *Healthy Communities Handbook*, National Civic League, Denver, 1993.

The Urban Institute, "Democratizing Data: First Year Report of the National Neighborhood Indicators Project," Washington, DC, 1996, 177 pps.
This report presents findings, conclusions, and recommendations of the first year of a multi-year initiative designed to develop indicators of the changing social, physical, and economic conditions of neighborhoods in America's cities and to apply them in support of comprehensive community building. It is (1) helping local institutions build sound information systems to enhance community building and city-wide strategic planning; (2) establishing a network among local systems managers so they can work together to strengthen their own capacities; and (3) creating a national neighborhood data system to enhance understanding of the dynamics of neighborhood change, and their implications for policy, at the national level. The project is being implemented by the Urban Institute, working in partnership with the managers of seven of the nation's most advanced existing local neighborhood indicator systems; in Atlanta, Boston, Chicago, Cleveland, Denver, Oakland, and Providence.

Zachary, Jill, "Sustainable Community Indicators: Guideposts for Local Planning," prepared by the Community Environmental Council, Inc. Gildea Resource Center, 1995, 55 pps.
This report is the product of two workshops held at Gildea Resource Center in 1994. These workshops examined how sustainability indicators can assist California communities in the identification and monitoring of their economic, environmental, and social goals. All of which will effect policy and planning decisions in their communities. The report profiles Indicator initiatives in Seattle (Washington), Santa Monica (California), and Cambridge (Massachusetts). The Sustainable Seattle project includes participation in the arts. Santa Monica's project is predominantly environmental with the inclusion public open space. However, it does not directly mention arts. Cambridge does not arts either. Rather, it addresses the presence of cultural awareness programs as quality of life and empowerment indicators.

Urban Quality Indicators. Issue 6 Summer 1997.
This is a newsletter with a few articles on measures of urban quality. They discuss the use of "post-materialistic" indicators, supplanting "materialistic" ones, ie: hate crimes and child abuse rather than property and violent crime rates, religious diversity rather than number of churches. Various organizations have rated cities on these criteria, and are listed.

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Methods

Abt Associates and AMS Planning and Research Corp., "12 Local Surveys of Public Participation in the Arts," National Endowment for the Arts Research Division Report, No. 26, Washington DC, 1993.

Anselin, Luc, "Spatial Data Analysis with GIS: An Introduction to Application in the Social Sciences," National Center for Geographic Information and Analysis, University of California, Technical Report 92-10, Santa Barbara, 1992.

Antenucci, John C., Kay Brown, Peter L. Croswell, and Michael J. Kevany, "Geographic Information Systems: A Guide to the Technology," Van Nostrant Reinhold, New York, 1991.

Berry, David, "Open Space Values: A Household Survey of Two Philadelphia Parks," Philadelphia: Regional Science Research Institute, 1974.
This survey attempts to uncover the value residents in the Philadelphia Metropolitan area place on two local parks. There is a discussion on the relevance of open space and recreation areas to the lives of residents. The survey could serve as a way of identifying culture and arts indicators for the Indicators project.

Chaskin, Robert J., "Defining Neighborhood: History, Theory, Practice," Chapin Hall Center for Children, University of Chicago, Chicago, 1995.

Connell, James P., Anne C. Kubisch; Lisbeth Schorr; and Carol Weiss, *New Approaches to Evaluating Community Initiatives: Concepts, Methods, and Contexts*, The Aspen Institute, Washington, D.C., 1995. 225 pps.
This publication is a compilation of papers which seek to lay out some of the main challenges associated with the evaluation of comprehensive community initiatives. While the essays do not deal specifically with art and culture in the community building process, they do offer some insights about challenges faced in attempting to empiricise dynamic programs and frequently intangible accomplishments.

Dewar, Thomas, *A Guide to Evaluating Asset-Based Community Development: Lessons, Challenges, and Opportunities*, The Asset-Based Community Development Institute, Northwestern University, Evanston, IL, 1997.

Ellis, Anne Michelle, "Theatre and Community Formation: Two Models of Self representation (Irish Literary Theatre, Irish National Theatre, Abbey Theatre, Roadside Theatre, Appalshop)," Cornell University, 1995, 298 pps.
This study uses two separate models to examine the function of theatre in the invention of collective identity within two emergent communities. The author examines how audience identity is created and then ratified or rejected according to shared histories, values, and expectations of the community.

Goodwin, Emily Dodge, "Expanding the Healing Circle: Private Stories Made Public (Story telling, Psychotherapy)," University of Massachusetts, 1995, 241 pps.
This study explores the relationships between narrative arts and healing, as experienced by various narrative practitioners--those who tell/write/act out/teach/witness/appreciate stories and storytelling in their roles as psychotherapists, teachers, writers, actors, storytellers and oral historians. Storytelling is analyzed as a means of psychotherapy, "world making," and social action.

Green, Sherwin, "Cityshape: Communicating and Evaluating Community Design." Journal of the American Planning Association, vol. 58, no.2 Spring 1992, p.177 (13pages).
This paper presents a framework or taxonomy for community planners and designers to use to help citizens understand and evaluate community design relative to the practice of urban design, planning, as well as, the building arts and the visual arts. The paper provides an evaluation guide to analyze community design. It is intended to be a diagnostic tool "to elicit creative community response" and to facilitate informal discussion.

Guterbock, Thomas M. and John C. Fries, "Maintaining America's Social Fabric: The AARP Survey of Civic Involvement," Report prepared for American Association of Retired Persons, Washington, DC, 1997.

Hallet, Stanley J., On the Conduct of Forums: Community Intervention, The Asset-Based Community Development Institute, Northwestern University, Evanston, IL.

Kibel, B.M. "Evaluation Using Results Mapping." New Designs for Youth Development. Winter 1996. pp, 9-14.
The article explains "Results Mapping" as a way of evaluating without relying exclusively on actual predicated outcomes occurring. The tool is geared mostly for use in social service programs. "Results" are understood as contributions to a change processes, rather than "outcomes," which are actual changes. For example with regard to a program that seeks to find clients employment, the method allows one to register important milestones in the process such as getting a resume completed (low score), and teaching a person to use the Internet (high score). Whether or not the client ends up getting a job, the program has succeeded in helping the person get the tools to get a job.

Kretzmann, John P. and John L. McKnight, A Guide to Capacity Inventories: Mobilizing the Community Skills of Local Residents, The Asset-Based Community Development Institute, Northwestern University, Evanston, IL, 1997.

Kretzmann, John P. and John L. McKnight, Voluntary Associations in Low-Income Neighborhoods: An Unexplored Community Resource: A Case Study of Chicago's Grand Boulevard Neighborhood, The Asset-Based Community Development Institute, Northwestern University, Evanston, IL, 1996.

Lansberry, Janet; Litwin, Janice; Slotnik, William; Vaughn, John. "Effective Community Development," Journal of Housing and Community Development, vol. 52.1, Jan-Feb, 1995.
The authors argue that measures of community development effectiveness vary from observer to observer. They further state that using numbers and quantitative criteria are not the most accurate measure of achievements. They suggest that the best way is to determine if the projects have made a considerable difference to people living, working and visiting the community. They argue that

better community development projects consider the broader context of comprehensive neighborhood development strategies. These projects identify neighborhood needs, have community residents involved, are mission driven in their selection as projects and have ongoing project evaluations. The article raises general evaluation and research methods questions that are central to the development of neighborhood indicators.

Meyer, John C. and Beverly Davenport Sypher, "Personal constructs as indicators of cultural values," Southern Communication Journal, vol. 58, no. 3, Spring, 1993, 12pps.

Mulligan Sharon, and Claudia Coulton, et al. "Implementing a Theories of Change Evaluation in the Cleveland Community-Building Initiative." Draft. Commissioned by the Aspen Roundtable on Comprehensive Community Initiatives, June 26, 1996. 37 pps, and appendices.
This paper articulates the origins of the Cleveland Community Building Initiative's change-based theory of evaluation. This project was charged with developing action plans which address poverty in local neighborhoods and link the necessary financial, technical, and intellectual expertise to implement a community-based agenda. In a theory of change approach, evaluators, program designers, and other stakeholders work together to make explicit the important pathways of change that they expect to follow.

Myers, Dowel. "Building Knowledge About Quality of Life for Urban Planning." Journal of the American Planning Association, vol. 54.3, Summer 1988: 347 (12 pps).
The author claims there is a need to define and measure systematically the comprehensive community quality of life in relation to planning for negotiating consensus and public relations. The article describes a research method suitable for planning. A community trends methodology stresses the role of quality of life within a system of ongoing development process.

National Assembly of State Arts Agencies, A State Arts Agency Performance Measurement Toolkit, Washington, DC, 1996.

National Endowment for the Arts, A Practical Guide to Arts Participation Research, Washington DC, 1995.

Seidel, Kent, "Developing A Successful Arts Program Evaluation," NASSP Bulletin, vol. 78, no. 561, April, 1994:7, (13 pages).
The nature of arts makes their classification and assessment difficult and dependent upon various limitations." The author also argues that new leadership methods need to be developed to promote the high quality of all of those participating/benefitting from programs.

Slovenz-Low, Madeline Anita, "Lions in the Streets: A performance ethnography of Cantonese Lion Dancing in New York City's Chinatown," New York University, 1994, 444 pps.
This study links community involvement and performance. It also discusses how performance encourages sharing of Chinese culture in a multi-cultural context.

Tiefenbacher, Lyn, "Parallel Universes: Anarchy and ethnicity: A study of politics, real estate and ritual in the east village, NYC (New York City)," Temple University, 1995, 387 pps.

The author examines the political and cultural economy of a neighborhood in New York City known as "The East Village." By examining social space as a human construct, the product of politically active and creatively engaged individuals and community organizations, an understanding of the ways in which command over "space" is a fundamental and pervasive source of social power is developed using as ethnographic approach based on long term participant observation, the data collected and presented here covers a ten year period from the early 1980's to the early 1990's. Throughout, attention is paid to the ways in which larger concerns and resources external to the community shape people's live. The ways in which the mass media (film and television), tourists and academics have experienced and portrayed the neighborhood is analyzed. This form of "representation" is contrasted to the community's presentation of self, which includes a strong sense of control over the physical environment, manifested in elaborate displays of vernacular art, architecture and public performance.

Wolf, Stacy Ellen, "Theatre as Social Practice: Local ethnographies of Audience Reception," University of Wisconsin-Madison, 1994.

The author reexamines how theaters structure audiences and how audiences use these structures. Issues brought up include how structures imposed by theaters' locations shape the "local cultural imagination" and how people talk about theatre. The author looks at theaters' data collection efforts. One theatre, the Madison Theater Guild, interviews subscribers, spectators, etc. to demonstrate how spectators' understandings of the theatre invoke notions of community and the theatre in question (author refers to Bellah, a theorist on civil religion). Another theatre that is a larger, more prominent theatre institution tends to cater to and develop an audience that would go well with cultural capitalists' (like Bourdieu) theory of arts and audiences.

"Youth Mapping," an excerpt form Center Connections, the newsletter of the Center for Youth Development and Policy Research, Washington, DC, Vol. 3, No.1, Fall 1995, 4 pps.

This article describes the process by which youth map their community by neighborhoods as well as block- by-block. The process reveals what is available for them in their community. This is a community and youth development strategy that is spreading throughout the country. Youth reveal different community assets than adults. This allows researchers to compare data for social and cultural significance to both adults and youth. An example cited tells of youth identifying the funeral parlor as a significant resource because they have grown accustomed to attending the funeral of their friends. Adults choose clinics and youth centers. The Center believes that YouthMapping is a key strategy in supporting community and national mobilization efforts to ensure that all young people have places to go, things to do, and relationships with supportive adults. The process involves the use of the arts to identify cultural and potentially arts involved venues of importance to youth.

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Arts and Culture Indicators in Comprehensive Community Building Project

General (Informal) Interview Protocol
for Initial Site Visits to NNIP Cities

I.   Introductions. Thank respondents for agreeing to meet.

II.   Re-iterate purpose of the project and purpose of the visit. (See project description for project purpose.) The purpose of the site visit is to get a better understanding of the following:

> 1) the variety of arts and culture related programs that exist in inner city communities and the roles that they play in neighborhoods;

> 2) the kinds of information currently collected by arts administrators, community building practitioners and artists: and

> 3) the kind of information that would be useful to continue or expand the types of programs and activities currently underway. .

Answer any questions about the project that the respondent(s) may have.

III.   *Arts and Culture Related Programs/Activities and their Roles in Neighborhoods*

1)   Please describe the neighborhood (s) in which you work and the arts/culture related programs or activities with which you are involved. *(This frequently involves touring the site or observing an activity.)*

2)   What are the main purposes of these programs/activities?

3)   Do you think these programs/activities are important? Why? Do residents think these programs/activities are important? Why? How do you know?

IV.   *Current Data Collection*

1)   What kinds of information do you currently collect for the programs/activities you just described? How do you collect it? (Probe for partnerships with other agencies.)

2)   How do you use this information?

3)   Do you collect it consistently?

4)   How do you determine the kinds of information that you will collect? What kinds of information do your funders or others require from you? (Probe for what they wish

funders would ask for.)

5) To date, what have been some of the challenges that you have faced in collecting information?

V. *Data/Information Needs*

1) What kinds of information would facilitate your work? If you could get any kind of information that you wanted to advance your work, what would you ask for?

2) What are current barriers to getting this information?

3) Do you know of anyone who is currently collecting the kind of information that you are interested in?

4) In the future, would you be interested in collaborating with other agencies that may assist in collecting information about art and culture related activities and the roles that they play in neighborhoods?

VI. Closing

Thank you for your time and for sharing your project with us. Do you have any more questions for us? Are you interested in receiving any information about our project or the Urban Institute? Would you like to receive information about the project as it progresses?

(Collect any printed information if available.)

APPENDIX D

Roster of Respondents

NNIP Site Visits

Atlanta

David Boat
Bureau of Cultural Affairs
City of Atlanta
Atlanta, GA

Georgia Burrell
Resident
Reynlodstown Neighborhood
Atlanta, GA

Kathy DeNobriga
Alternate Roots
Atlanta, GA

Joan Garner
Executive Director
Fund for Southern Communities
Atlanta, GA

Del Hamilton
Executive Director
Seven Stages
Atlanta, GA

Young Hughley
Executive Director
Reynoldstown Revitalization Corporation
Atlanta, GA

Laura Lieberman
Arts Clearinghouse
Bureau of Cultural Affairs
City of Atlanta
Atlanta, GA

Sophia Lymon
Bureau of Cultural Affairs
City of Atlanta
Atlanta, GA

Lisa Mount
Seven Stages
Atlanta, GA

Cheryl Adams Odeleye
Bureau of Cultural Affairs
City of Atlanta
Atlanta, GA

Harriett Sanford
Director
Fulton County Arts Council
Atlanta, GA

Lisa Walker
Special Projects for Youth
Bureau of Cultural Affairs
City of Atlanta
Atlanta, GA

Alberta Ward
Director, Arts Centers
Bureau of Cultural Affairs
City of Atlanta
Atlanta, GA

Mary Webb
Reynoldstown Resident
Atlanta, GA

Boston

Vicki Barrett
Community Arts Partnership
Wang Center
Boston, MA

Joyce Bishop
Dance Instructor
Strand Theatre
Dorchester, MA

Kristin Dimato
Community Arts Partnership
Wang Center
Boston, MA

Doug DeNatale
New England Foundation for the Arts
Boston, MA

Elaine Fong
Community Fellow
The Boston Foundation
Boston, MA

Bob Grove
Co-Director
ZuMix
Boston, MA

Geraldine Guardino
Executive Director
McCormack Center for the Arts
Dorchester, MA

Angela Johnson
Inquilinos Boricuas en Accion
Boston, MA

Lisa Jones
Urban Arts
Boston, MA

Charlotte Kahn
Director
Persistent Poverty Program
The Boston Foundation
Boston, MA

Melvin King
Professor of Urban Studies
Massachesetts Institute of Technology
Cambridge, MA

Ted Landsmark
Healthy Boston
Boston, MA

Nelson Merced
Chief Executive Officer
Inquilinos Boricuas en Accion
Boston, MA

Sam Miller
Executive Director
New England Foundation for the Arts
Boston, MA

Susan Rodgerson
Executive Director
Artists for Humanity
Boston, MA

Madeline Steczynski
Co-Director
ZuMix
Boston, MA

Tosha __ (need name verification)
Strand Theatre, Youth Participant
Dorchester, MA

Willie__ (need name verification)
Strand Theatre, Youth Participant
Dorchester, MA

Cleveland

Kathleen Cerveny
Program Officer
The Cleveland Foundation
Cleveland, OH

Claudia Coulton
Urban Poverty and Social Change Program
Mandel School of Applied Social Sciences
Case Western Reserve University
Cleveland, OH
(NNIP Partner)

Ginna Fleshood
West Village Coordinator
Cleveland Community Building Initiative
Cleveland, OH

Mark George
Manager, Cultural Arts Education
The Cleveland Cultural Coalition
Cleveland, OH

Jeff Gruszewski
Director of Programming
Karamu House, Inc.
Cleveland, OH

Ron Register
Executive Director
Cleveland Community Building Initiative
Cleveland OH

Sheryl Sereda
Executive Director
The Cleveland Cultural Coalition
Cleveland, OH

Margaret Ford Taylor
Executive Director
Karamu House, Inc.
Cleveland, OH

Margaret Wyzormirski
Director, Arts Management Program
Mandel Center for Non-Profit Organizations
Case Western Reserve University
Cleveland, OH

Denver

Jose Aguayo
Director
Museo de las Americas

Beverly Buck
Center for Human Investment Policy
Denver, CO

Ana Chavez
Founder and Director
Grupo Tlaloc
Denver, CO

Ramon Del Castillo
NEWSED
Denver, CO

Connie Delzell
St. Andrews After Scholl Adrts and Culture
Program
Denver, CO

Bathsheba Everett
Moyo Nyuvo Cultural Arts Center
Denver, CO

Shelly Garcia
Highland Grounds Coffee House
Denver, CO

Tony Garcia
El Centro Su Teatro
Denver, CO

Susan Barnes Gelt
City Councilwoman-at-Large
Denver, CO

Jane Hall
The Denver Foundation
Denver, CO

Jane Hansberry
Director
Science and Cultural Facilities District
Denver, CO

Kadisha Haynes
Embracing Horses (African American West
Preservation)
Denver, CO

Fran Holden
Director
Colorado Council for the Arts
Denver, CO

Jo Bunten Keel
Founder and Director
Eulipeons
Denver, CO

Martha Keeting
Artist (Highland Resident)
Denver, CO

Bob Luna
Artist (Highlands Resident)
Denver, CO

Henry Lowenstein
Chair, Mayor's Office of Art Culture and Film
Denver, CO

Joyce Martinez
Denver Educational Network (Auraria)
Denver, CO

Lee Gash Maxey
African American Task Force for DCPA
Denver, CO

Wallace McNair
Black American West Museum
Denver, CO

Joyce Oberfield
Director
Mayor's Office on Arts, Culture and Film
Denver, CO

Patty Ortiz
Highlands Resident
Denver, CO

Ken Peterson
Highlands Resident
Denver, CO

Tina Poe
Executive Director
Business Committee for the Arts
Denver, CO

Marty Roberts
Highlands Resident
Denver, CO

Rosemary Rodriguez
Mayor's Office of Art, Culture and Film
Denver, CO

Chandler Romeo
Artist (Highlands resident)
Denver, CO

Danny Salazar
Associate Director
Colorado Council on the Arts
Denver, CO

Dave Stalls
Executive Director
The Spot
Denver, CO

Paul Stewart
Curator
Black History Museum
Denver, CO

Diane Vollmer
Highland Resident
Denver, CO

John Williams
Gilliam Youth Services Center
Denver, CO

Oakland

Juana Alicia
The Institute for Urban Arts
Oakland, CA

Pamela Shields Carroll
Acting Program Executive, Arts and Humanities
The San Francisco Foundation
San Francisco, CA

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Willie Collins
Cultural Specialist/Folklorist
Oakland, CA

Juan Carlos Cuellar
Mission Cultural Center for Latino Arts
Director, LatinArte
San Francisco, CA

John Kreidler
Senior Program Executive
The San Francisco Foundation
San Francisco, CA

David Glover
Executive Director
OCCUR
Oakland, CA

Constance Gray
Cultural Funding Program Coordinator
Cultural Affairs Division--City of Oakland
Oakland, CA

Frances Phillips
Program Officer
Walter and Elise Haas Fund
San Francisco, CA

Richard Sinkoff
Oakland Cultural Affairs Commission Funding
Advisory Committee
Oakland, CA

Matt Schwarzman
The Institute for Urban Arts
Oakland,CA

Providence, RI

Umberto Crenca
Artistic Director
AS220
Providence, RI

Edmund J. Ferszt
Director Continuing Education and Special
Programs
Rhode Island School of Design
Providence, RI

Alan Fox
The Music School
Providence, RI

David J. Henry
Museum Education
Museum of Art
Rhode Island School of Design
Providence, RI

Sister Anne Keif
President of the Board of Directors
CitiArts
Providence, RI

Donald King
Director
Providence Black Repertory Theatre
Providence, RI

Patrick McGuigan
Executive Director
The Providence Plan
Providence, RI

Katherine Morris
The Music School
Providence, RI

Jane Sherman
The Providence Plan
Providence, RI

Washington, DC

Kim Chan
Director of Dance and New Performance
Washington Performing Arts Society
Washington, DC

Erica Doyle
Educator
Children's Studio School
Washington, DC

James Early
Center for Folklife Programs and Cultural Studies
Smithsonian Institution
Washington, DC

Tony Gittens
Executive Director
DC Commission on the Arts and Humanities
Washington, DC

Carmen James Lane
Assistant Director
DC Humanities Council
Washington, DC

Diana Baird N'Dye
Cultural Specialist (African
American/African/Carribbean)
Center for Folklife Programs and Cultural Studies
Smithsonian Institution
Washington, DC

Jennifer Cover Payne
Executive Director
Cultural Alliance
Washington, DC

Abel Lopez
Gala Hispanic Theater
Washington, DC

Marcia MacDonald
Cleveland School
Washington, DC

Nora Robinson
Manager, Community Partnership
Kennedy Center
Washington, DC

APPENDIX E

NCBN Organizational Master Data Collection Instrument

(Answers to all questions should be attempted initially through review of organizational documents and other reports. Secondary methods are suggested following each question.)[1]

Basic Organizational Contact Information

1. Name of Organization

2. Name of Individual Contact(s)

3. Address

4. Telephone Number

5. Fax Number

6. Mail Address

7. What kinds of computer communications networks does the initiative utilize? Describe (i.e. Handsnet, WorldWide Web,etc.)
   --survey

8. Is the initiative currently a free standing organization (independent 501c3) or a sub-unit of a larger entity? Describe.

9. Where is the initiative office located within the city? (i.e. office building in downtown business district, church in an impoverished neighborhood. free standing building in an impoverished neighborhood. etc.)
   -- interviews

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[1] *Questions relevant to the "Arts and Culture Indicators in Comprehensive Community Building Project" are listed in italics.*

Historical Organizational Information

10. When was the initiative/organization started?

11. Describe the initiative's organizational origins. (i.e., grass roots, national foundation initiative, church based, spinoff from other community organization, etc.)
    --interviews

12. What issues/circumstances prompted the establishment of this effort? (i.e, grass roots mobilization around specif issue, etc.)
    -- interviews

13. Was the initiative founded as a free standing organization (independent 501c3) or as a sub-unit of a larger entity?
    -- interviews

14. Who are the organizational founders?(List affiliations and names if possible)
    --survey

15. What was the original stated mission of the organization/initiative?
    -- interviews

16. Was the mission comprehensive from its inception?
    --interviews

17. Did the mission become more comprehensive over time?
    -- interviews

18. In the beginning, who were the organization/initiative's main sponsors (funders as well as donors of resources in kind)?
    --survey

19. What was the organization/initiatives' initial funding level?
    --survey

20. How was the organization/initiative staffed in the beginning? (list positions. significant players. consultants. interns. volunteers and specific professional/non professional backgrounds if possible.)

--survey

Current Organizational Charge

21. What is the present organizational/initiative mission?

22. Does the effort purport to address an explicitly stated problem? If so, what is it?
    -- interviews

23. Does the organization have explicit goals? Describe.
    -- interviews

24. Are these goals explicitly quantifiable? Describe quantification methods.
    -- interviews

25. Describe the efforts target population/intended beneficiaries?
    --interviews

26. What is the effort's geographic focus?
    --interviews

Organizational Core Functions and Institutional Relationships

27. Does the initiative engage in community planning efforts? (Probe for involvement of intended beneficiaries/residents) Describe.
    --interviews

28. Does the initiative have viable relationships with other agencies that engage in community planning efforts? Describe. (Does the initiative share staff. funding. resources in kind, etc.?)
    --interviews

29. *Have any of the organization's planning efforts involved any arts and/or culture related activity? Describe.*
    -- interviews. researcher's call

30. Does the initiative engage in advocacy efforts? Describe.
-- interviews

31. Does the initiative have viable relationships with advocacy organizations at the local level? State? National? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)
--interviews

32. *Have any of the organization's advocacy efforts involved any arts and/or culture related activity? Describe.*
-- interviews, researcher's call

33. Is the initiative itself involved in community organizing? Describe (I.e., mass mobilization, solicitation of citizen input, etc.)
--interviews

34. Does the initiative have viable relationships with agencies that are involved in community organizing? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)
--interviews

35. *Have any of the organization's organizing efforts involved any arts or culture related activities? Describe.*
-- interviews, researcher's call

36. Is the initiative involved in public education and outreach? Describe.
--interviews

37. Does the initiative have viable relationships with other agencies that engage in public education and outreach? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)
--interviews

38. *Have any of the organization's public education and outreach efforts involved any arts and/or culture related activity? Describe.*
-- interviews, researcher's call

39. Is the initiative involved in community based physical development (including housing)? Describe.

-- interviews

39. Does the initiative have viable relationships with agencies that are involved in community based physical development (including housing)? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)

41. *Have any of the organization's physical development efforts (including housing) involved any arts and/or culture related activity? Describe.*
    -- interviews, researcher's call

42. Is the initiative involved in community based economic development? Describe
    --interviews

43. Does the initiative have viable relationships with agencies that are involved in community based economic development? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)

44. *Have any of the organization's economic development efforts involved any arts and/or culture related activity? Describe.*
    -- interviews, researcher's call

45. Is the initiative involved in direct service provision? Describe.
    -- interviews

46. Does the initiative have viable relationships with agencies that are direct service providers? Describe. (Does the initiative share staff. funding, resources in kind. etc.?)

47. Have any of the organization's direct service provision efforts dealt with inter-racial and inter-ethnic issues? Describe. (I.e.. dispute resolution. cultural mediation, etc.)
    --interviews

48. *Have any of the organization's direct service provision efforts involved any arts and/or culture related activity? Describe.*
    -- interviews, researcher's call

49. Does the initiative conduct research and/or provide data for the purposes of planning. advocacy. organizing. community education/outreach. service provision.

etc.? Describe.
-- interviews

50. Does the initiative have viable relationships with agencies that conduct research and/or provide data for the purposes of planning, advocacy, organizing, community education/outreach, service provision etc.? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)

51. What Publications, videos or other products has the initiative produced?
--survey

52. Have any of the organization's research/data efforts dealt with inter-racial and inter-ethnic issues? Describe.
--interviews

53. *Have any of the organization's research/data efforts involved any arts and/or culture related activity? Describe.*
-- *interviews. researcher's call*

54. Does the initiative serve as a convener for coalitions or committees around specific social improvement strategies? (Probe for whether the initiative staffs coalitions created for social change strategies?) Describe.
--interviews

55. Does the initiative have viable relationships with agencies that serve as conveners for coalitions or committees around specific social improvement strategies? Describe. (Does the initiative share staff, funding, resources in kind, etc.?)

56. *Have any of the organization's convening efforts involved any arts and/or culture related activity? Describe.*
-- *interviews, researcher's call*

57. Is the initiative involved in identification of windows of opportunity for institutional and policy reform? (i.e. local politics. crisis within public agencies. etc.) Describe.

58. Does the initiative have viable relationships with agencies that are involved with the identification of windows of opportunity for institutional and policy reform? Describe. (Does the initiative share staff. funding. resources in kind. etc.?)

59. *Have any of the organization's efforts in this regard involved any arts and/or culture related activity? Describe.*
-- interviews, researcher's call

60. Is the initiative involved in any resident or non-resident leadership development? Describe.
-- interviews

61. Does the initiative have viable relationships with agencies that are involved in resident or non-resident leadership development? Describe.
-- interviews

62. In general, what issues has the initiative taken on? (i.e., education, affordable housing, crime, health, etc.)
-- synthesis from previous questions, interviews

63. *Is the initiative involved explicitly in any arts and/or culture related activities? (i.e., festivals, performance art, public visual arts, dance, culinary arts, etc.?) Describe.*
-- interviews, synthesis from previous questions

64. *Is the initiative involved implicitly in any arts and/or culture related activities? Describe.*
-- synthesis from previous questions

65. Does the initiative support other agencies with funding or resources in kind? Describe.
--interviews

66. With what national and/or state organizations is the initiative affiliated? Describe.
-- interviews

67. With what major federal and/or state initiatives is the initiative involved? (i.e.. Empowerment Zones. etc.) Describe.
-- interviews

68. Is the organization involved in other activities not covered in the previous questions? Describe.

-- interviews

Organizational Structure and Staffing

69. Describe the initiative's governing structure. (Board of Directors, Advisory Boards, etc.)
     --survey

70. What are the roles of the initiative's governing bodies?
     --survey

71. How Frequently do these governing bodies meet?
     --survey

72. Are the main governing bodies elected or appointed?
     --survey

73. Describe the composition of the initiative's main governing bodies? (list number of members, affiliations, age, gender, resident/non resident, race/ethnicity, professional/non-professional background, tenure on governing body.)
     -- survey

74. How many people staff the initiative?
     --survey

75. What staff positions exist? Describe.
     --survey

76. Describe the current composition of the staff (including consultants, interns, volunteers). (List staff positions and corresponding information on gender, age. race/ethnicity, professional/non-professional background, resident/non-resident. tenure with the organization. educational background/level. %of time employed)
     --survey

77. What languages do staff members speak?
     --survey

78. Does the initiative have spin-offs or subsidiaries? Describe

--survey, interviews

79. What is the role of intended beneficiaries (residents) in the community building process? Describe.
--interviews

80. Does the initiative provide staff development opportunities? (Are initiative staff engaged in an iterative learning process? Individual or collective technical skills development?) Describe.
--interviews

Institutional Support/Budget

81. What has been the annual budget for the initiative for the past three years?
-- survey

82. List the organization's sources of financial support for the last three years?

83. Does the organization receive support in kind? Describe.
--survey

84. Does the organization have in-house accounting capabilities, or are accounting services provided by another entity? describe.
-- survey

85. Does the Organization have in house grant writing capabilities, or are grant writing services provided by another entity? Describe.
--survey

86. Does the organization engage in any other fund-raising activities? Describe.

Organizational Accomplishments

87. If the organization has stated goals, have these been met? Describe.
-- interviews

88. Describe any organizational accomplishments that may not be related to stated

goals?
-- interviews

89. Have organizational accomplishments received public attention? Describe.
--interviews

Evaluation

90. What types of evaluation does the organization currently employ? Describe. (i.e., formal-external, formal-internal, informal, etc.)
--interviews

91. How are these evaluations supported (financially)?
--interviews

92. How are these evaluations utilized? Describe.
--interviews

Brief Reflections on Practice

93. List the five major obstacles in pursuing this work.
--interviews

94. List the organization's five major strengths.
--interviews

ATLANTA, GA

   The Atlanta Project (TAP)

BALTIMORE, MD

   Community Building in Partnership (CBP)

.BOSTON, MA

   Boston Persistent Poverty Project (BPPP)

CHICAGO, IL

   Akhenaton Community Development Corporation

   The Chicago Initiative (TCI)

CLEVELAND, OH

   Cleveland Community Building Initiative (CCBI)

DENVER, CO

   The Piton Foundation

DETROIT, MI

   Community Foundation for Southeastern Michigan (NFI)

HARTFORD, CT

   Upper Albany Neighborhood Collaborative (NFI)

KANSAS CITY, MO

   Community Builders of Kansas City (CBKC)

LITTLE ROCK, AR

New Futures for Youth

MEMPHIS, TN

Orange Mound Collaborative

MILWAUKEE, WI

The Milwaukee Foundation Neighborhood and Family Initiative (NFI)

NEW YORK, NY

Community Voices Heard (CVH)

Comprehensive Community Revitalization Project (CCRP)

Neighborhood Strategies Project (NSP)

OAKLAND, CA

The Urban Strategies Council

PHILADELPHIA, PA

Germantown Settlement

PHOENIX, AZ

Chicanos Por La Causa (CPLC)

SAVANNAH, GA

Chatham-Savannah Youth Futures Authority

WASHINGTON, DC

Community Partnership for the Prevention of Homelessness

DC Agenda

APPENDIX F

SELECTED EXAMPLES OF ARTS AND CULTURE ACTIVITIES
NCBN INITIATIVES

The following examples were selected from community building initiatives examined and profiled as part of the National Community Building Network Research and Policy Program Development Project.

ATLANTA: The Atlanta Project

The Problem Solving Theater is a youth performance troupe that teaches kids about healthy choices and decision-making. The troupe deals with issues ranging from teen pregnancy to AIDS, and is sponsored in part by the Atlanta Project[1].

The Atlanta Project sponsored *"Wonderful Wednesday's"* performances at Douglass High School for the Performing Arts. One such performance was called "Domestic Violence: You're Supposed to Love Me." Using a series of every day situations, improvised dialogue, songs and dances, students demonstrated how casual conversation can escalate into violence. Parents and community members were invited to the free performance which was followed by a community dinner and discussion.

The same format was replicated at an another time when Turner Broadcasting System, The Alliance Theater, and TAP sponsored the *Douglass High School Tribute to Motown*. Theater Troupe members worked with students to put on the performance which included singing, dancing, skits, video clips as well as displayed visual art . The free performances involved community residents and parents, and provided dinner and a forum to discuss other community issues.

In several TAP area clusters, youth summer camps were organized to teach participants arts, drama, dance, and sports. Some of the classes are taught by resident volunteers. The importance of art in the cluster projects is supported by the fact that in some area clusters there was a position of Arts Coordinator. Arts Coordinators were charged with bringing art to traditionally under-served neighborhoods. For example, a series of workshops in the Tri-City cluster area was presented by the High Museum of Art and the center for Puppetry.

Also, TAP's Data and Policy and Analysis Group (DAP), a partner in the NNIP and ACIP, assisted in identifying respondents for ACIP focus groups.

BALTIMORE: Community Building in Partnership

CBP has sponsored a Community Arts Festival to celebrate the arts heritage of the Sandtown neighborhood.

CBP also has sponsored annual Black History Month and Kwanza Celebrations.

Through its economic development activity, CBP has made afro-centric products

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[1]The following examples for the Atlanta Project are based on documentation from the early stages. It is important to note that the project re-organized in 1997. The examples do not reflect current activities.

available to the community through the Avenue Market, one of its local economic development ventures.

Also, the organization's newspaper, *Sandtown Winchester Viewpoint*, from time to time, features articles and poetry on the African American cultural experience.

BOSTON: Boston Community Building Network (formerly the Boston Persistent Poverty Project)

The project is a co-sponsor of Boston Indicators of Change, Progress and Sustainability: a partnership with the City of Boston's Sustainable Boston initiative, the directors of a number of CDC's and comprehensive community building initiatives representing a diverse geography of the city, city agencies including the City's Office of Budget and Management, the Boston School Department, the Boston Police Department, the Boston Public Facilities Department and the Boston Housing Authority, the regional offices of HUD and the EPA, and community-based organizations focusing on neighborhood environmental issues, health care, economic development and youth programs, and the Greater Boston Chamber of Commerce and the Boston Municipal Research Bureau. The goal is to develop shared measures of Boston's quality of life and civic health at the neighborhood and citywide levels. This information is intended to both monitor and drive community change in the areas of jobs and the economy, housing, health, the environment, public safety, transportation, *arts and culture*, technology and information, education, and child/youth/human development.

The Boston Community Building Network, an NNIP partner, has lead a pilot effort of the ACIP. Through the Boston Indicators of Change, Progress and Sustainability effort, in conjunction with NNIP and the ACIP, efforts to develop arts and culture related neighborhood indicators have been accelerated. Through a series of community workshops, broad arts and culture indicator categories have been developed. Also, in conjunction with the New England Foundation for the Arts, existing arts and culture data is being assessed and staff is experimenting with mapping techniques to capture the spatial manifestation of existing arts and culture funding.

Additionally, Boston Community Building Network staff was key in facilitating exploratory ACIP efforts in Boston (initial site visits and focus groups).

CHICAGO: The Chicago Initiative

The Community Development Committee of the South Shore Planning Coalition, one of TCI's grantees has chosen the arts as its priority focus. In partnership with the South Shore Arts and Culture Collaborative, they are developing a vehicle for marketing the cultural assets of the community, including the development of a cultural directory for the neighborhood.

In addition, during its initial grant-making period (prior to its affiliation with Chicago Alliance of Neighborhood Development Organizations), TCI awarded grants to 12 community organizations which provided employment opportunities for young people and were specifically focused on arts and cultural affirmation.[1]

CLEVELAND: Cleveland Community Building Initiative

The West Village Council's is one of four planning and action bodies, each charged with community building in four geographic areas. It is exploring the creation of a multi-cultural center to serve its diverse population.

CCBI staff collaborated with ACIP during exploratory site visits and focus groups with neighborhood residents, arts administrators, and artists in Cleveland as part of this project. Focus groups were conducted in two of CCBI villages, the west and east village. CCBI staff assisted in the coordination and conduct of those focus groups.

DENVER: The Piton Foundation

Staff from the Piton Foundation's data division has been very involved in facilitating the ACIP's interviews and focus groups during the initial exploratory phase of the project. During the ACIP staff's initial site visit to Denver, Piton staff assembled approximately 32 people representing different facets of the arts and community building fields for several group discussions focusing on arts and community building practices in Denver. Subsequently, Piton staff was key in organizing and helping to conduct ACIP led focus group discussions with artists, arts administrators, community building practitioners and residents from low income neighborhoods.

KANSAS CITY: Community Builders of Kansas City (CBKC)

The Southeast Coalition for Arts and Youth (SECAY), a partner with CBKC seeks to promote of projects to bring children together from the east and west side. Through this effort, CBKC and west side groups such as University of Missouri and the Kauffman Foundation are attempting to blur racial dividing lines in Kansas City.

LITTLE ROCK: New Futures for Little Rock

The Umoja Theater, funded by New Futures, is an after school program that provides students with outlets to enrich their lives and participate in their community. The program provides tutoring and life-skills program, visual arts classes and drama classes. Through the visual arts component, the students are participating in the *Adopt a Street Program*, a beatification effort. Students are also creating a billboard about peace. The participants also travel, have family events, and connected to other community resources.

MEMPHIS: Orange Mound Collaborative

Through the Collaborative's Education Committee, teachers, parents and school principals from Orange Mound schools worked together to compile a book on Orange Mound History and planned to develop a curriculum guide for teaching Orange Mound history in local schools. enrolled in a seminar at the University of Memphis which was offered by the Department of Anthropology in Spring 1996. The Education committee was interested in using this course to encourage teachers and parents to utilize the history and heritage of Orange Mound as teaching tools in orange mound schools. During the course, parents and teachers worked together doing research and interviews to compile a book on Orange Mound History. In addition, parents and teachers committed to work on a curriculum guide for teaching Orange Mound History that will be used starting fall 1996 in neighborhood schools.

MILWAUKEE: **The Milwaukee Foundation NFI**

The Milwaukee NFI has sponsored cultural activities such as the "Juneteenth Day" neighborhood festival.

NEW YORK: Comprehensive Community Revitalization Program

CCRP has used the issue of art and public space as an organizing tool to address public safety issues. Specifically, CCRP worked with other groups to repair, clean and beautify a subway tunnel so that residents would not be afraid to use that part of the subway station. The project also included the installation of a mural which reflects the many ethnicities of the area.

In an effort to provide children with a safe area to play, CCRP also has transformed an abandoned lot in which children played and which was rat-infested, rocky and overrun with weeds into a safe play area. CCRP, with support of other groups and the city, cleaned and landscaped the lot to create a playground and rock garden for the community.

NEW YORK: Neighborhood Strategies Project

A "quick start" project by Northern Manhattan (an NSP affiliate) provided a full week of events celebrating Washington Heights/Inwood as part of an overall strategy to showcase the community and its rich cultural history and architecture and to promote tourism.

Northern Manhattan NSP is also working on a proposal for a cultural center to be funded through the Empowerment Zone. The Center will house a community museum which will showcase the rich history of Southern Washington Heights and Harlem communities.

OAKLAND: The Urban Strategies Council

The Council's work with the Black Community Crusade for Children includes the development of Freedom Schools geared to provide children from low-income communities with cultural and educational opportunities to make learning fun. Specifically the Freedom Schools provide nutritional, educational and cultural activities for children 5 to 18 through the use of an inter-disciplinary curriculum that focuses on reading, conflict resolution, and social action activities. This curriculum includes guides, lesson plans, activity manuals and a collection of books written predominantly by African American writers. Dance and performances, as well as story telling and a daily *Harambee Circle* are an integral part of the program.

Other examples of Arts and Culture related activities include the use of Afro-centric practices, such as naming ceremonies, to encourage participation in infant health campaigns. Also, the Oakland Community Partnership used Afro-centric story telling and drumming to help organize community building teams.

Also, the Urban Strategies Council is a partner in NNIP and ACIP. USC staff was critical to the exploratory efforts of the ACIP in Oakland. This included identifying participants and assisting with convening focus groups.

4

PHILADELPHIA:Germantown Settlement

The Children and Youth Services Department offers a *Summer Afro-centric Day Camp*, which provides educational and cultural enrichment activities for children.

PHOENIX: Chicanos Por La Causa

As part of its mission, CPLC seeks to encourage community pride in Hispanic culture and heritage. CPLC operates the Museo Chicano, and in partnership with the City of Phoenix Parks, Recreation, and Library Department (PRLD) has received a one year OYE! (Opportunities for Youth Empowerment) multi-cultural program grant to address cultural diversity, awareness and sensitivity as well as promote youth volunteerism.

Established by CPLC, Museo Chicano is a museum and cultural center that focuses on the diverse Latino heritages with a specific emphasis on Chicanos' (Mexican Americans) past present and future. The museum promotes cultural pride and community identity by acquiring, studying, preserving and exhibiting collections, programs and events related to Latino ancestry. CPLC notes that the museum also seeks to strengthen intercultural relations, foster a variety of youth development and educational goals as well as mitigate image problems which may inhibit investment in the community.[2]

In addition, the Museo Chicano was one of eight arts organization selected to participate in the Community Development Corporations/Arts Resources Initiative sponsored by the Ford Foundation in 1994. The goal of the project is to work in the arts as part of a comprehensive approach to community revitalization.[3]

The OYE! Multi-Cultural Program addresses issues of cultural diversity, awareness and sensitivity through free cultural education classes held at CPLC and PRLD sites. This program provides youth with the opportunity to learn and participate in traditional activities of many cultures. OYE has been established and supported by Gloria estefan, singer, songwriter , as well as sears Roebuck.

SAVANNAH: Youth Futures Authority

Project Uhuru (Children at Risk), a program of Youth Futures Authority is a demonstration model that serving youth aged 11-13 and their families. The program focuses on preventing substance abuse, criminal behavior and misconduct. The program uses culturally relevant activities in after school and Saturday activities.

The **Heritage Immersion** program is an early prevention strategy designed to provide a comprehensive and structured learning environment. This school-based initiative is incorporated into the third grade curriculum and provides African-American male teachers who emphasize African principles and the contributions of Africans and African Americans in world and local culture.

The male involvement project, is and expansion of project Alpha, a church-based program started by Alpha Phi Alpha, an African-American fraternity. The project focuses on job training, parenting skills, manhood training, and mentoring for first-time teen fathers.

WASHINGTON DC: Community Partnership

No specific arts and culture activities evident from document review or phone interviews.

WASHINGTON DC: DC Agenda

Dc Agenda, an NNIP and ACIP partner has been key in facilitating the interviews and focus groups for the ACIP.

DC Agenda also has lead a pilot effort of the ACIP to develop arts and culture related neighborhood indicators. The organization, through the National Neighborhood Indicators Project and the Arts and Culture Indicators in Community Building Project at the Urban Institute entered into a partnership with the Humanities Council of Washington. Through this partnership, DC Agenda has worked with Council staff to develop ways in which the Council's City Lights program, a literacy program which uses a range of arts and humanities formats to engage children and families. Specific program components include reading circles, enrichment, children's library and book giveaways, writing workshops for parents and school children.

NOTES

1.   TCI, May 1996, 5

2.   Chicanos Por La Causa, Inc., n.d.

3.   Ibid.

APPENDIX G

Arts, Culture and Community:
Resident Focus Group

Discussion Guide

Introduction

(NNIP partner or a representative from another host organization will welcome participants to the facility.)

Thank you for agreeing to participate in this discussion. My name is _____. I am from (the Urban Institute, a research firm in Washington DC)/(the Urban Strategies Council, a community organization in Oakland, California). I am working with (introduce any others involved in facilitating the focus group).

This discussion is part of a national project led by the Urban Institute (a research firm in Washington DC). The project is intended to help community builders, policy makers, funders (foundations and corporations), neighborhood residents and others involved in improving the quality of life in urban communities to shift from an understanding of urban neighborhoods that is based primarily on deficits to an understanding that focuses more on neighborhood assets. This is not to say that neighborhood problems should be ignored. However, the intent here is to also consider community strengths in order to get a more balanced understanding of how neighborhoods actually work. Specifically, we are seeking to develop new methods and tools for identifying, understanding and documenting the presence and roles of art and culture (broadly defined) in inner city areas.

The purpose of this session is to further our thinking about how people in inner city neighborhoods define and experience (art and culture)/(creative expression), and to better understand the roles that (art and culture)/ (creative expression) play in neighborhood life. In this session, if/when we say "art" and "culture," please feel free to think broadly about the terms.

This session will last about 1 hour and a half. There are no right or wrong answers to any of the questions asked. Feel free to speak openly and honestly. You do not have to agree with each other.

This session will be taped to ensure accuracy in our note taking. I am your guide, but this is a group discussion so feel free to speak up. From time to time I may ask you to repeat what you said or speak louder so that everyone can hear you comments. Also, I may move ahead or change topics in order to keep us on schedule. We have a lot to cover in a short amount of time.

If I cut your comments short, please don't take it personally, we're just trying to stay on track.

Does anyone have any questions before we begin?

Lets start with brief introductions. Tell us your name, the neighborhood where you live and how long you have lived in that community.

I.   Neighborhood

Briefly, tell me about the neighborhood(s) where you live.
(Geographic location? Physical characteristics? People who live there?)

What are some of the things that you value about your neighborhood? *(When you leave your neighborhood, what are the things that you miss most about it?)*

II.   Towards Expanding Definitions of Art and Culture

From your experience, what expressions of creativity are present in your neighborhoods? Describe. *(If you go there, what do you see? What do you hear? What do you smell? What do you feel? What things do you find moving? Inspiring? Provocative? Beautiful? Are some of these things better than others? Why?)*

Describe some of the things in your neighborhood that you think are creative and that you might think of as art? What about "culture"? *(Would you consider some of the things that you just identified "art"? Why?)*

Are these things an important part of the neighborhood? Why? Why not? *(What would your neighborhood be like without these things?)*

Do you think that art and culture are part of everyday lived experience in your neighborhoods? Why? Why not? *(Provide examples.)*

III.   Community Organizations, Artists and Others

Do you know of any arts or culture related organizations or programs in your neighborhood? Describe.

How, if at all, are these agencies connected to the residents in the neighborhoods?
(Do you interact with these organizations/programs? How? Why not?)

Are these agencies or programs important? Why? Why not?

Describe any informal arts and culture related activities or happenings in your neighborhood.

Who do you think are the main individuals that are responsible for creating an arts and culture presence in the neighborhoods? What do they do? Are they important? Why? *(What impact do you think they have on your neighborhood?)*

IV. Perceptions of Self and Others As Artists

Do you think of yourself as an artist? Why? Why not?

Do you think that there are many artists or people who are very talented in your neighborhood? Describe.

Do you think that other people value the examples you just gave? *(Inside your community? Outside?)*

V. Systems

What do you think is needed to sustain and enhance the presence of creative expression/arts and culture in neighborhoods?

What do you think are some of the challenges faced in sustaining an arts and culture presence?

VI. Major Mainstream Arts and Culture Institutions

Tell us about the major arts and culture institutions in this city? *(Name? Location? Nature or institution?)*

How do neighborhood residents interact with these institutions? *(Do you go to them or use them? Why? Why not?)*

Are they important to you? Do you think they are important to others in your neighborhood? Do you think they have any impact on neighborhoods? Describe.

**Arts, Culture and Community:
Community Artists and Organizational Staff Focus Group**

Discussion Guide

Introduction

(NNIP partner or a representative from another host organization will welcome participants to the facility.)

Thank you for agreeing to participate in this discussion. My name is _____. I am from (the Urban Institute, a research firm in Washington DC)/(the Urban Strategies Council, a community organization in Oakland, California). I am working with (introduce any others involved in facilitating the focus group).

This discussion is part of a national project led by the Urban Institute (a research firm in Washington DC). The project is intended to help community builders, policy makers, funders (foundations and corporations), neighborhood residents and others involved in improving the quality of life in urban communities to shift from an understanding of urban neighborhoods that is based primarily on deficits to an understanding that focuses more on neighborhood assets. This is not to say that neighborhood problems should be ignored. However, the intent here is to also consider community strengths in order to get a more balanced understanding of how neighborhoods actually work. Specifically, we are seeking to develop new methods and tools for identifying, understanding and documenting the presence and roles of art and culture (broadly defined) in inner city areas.

The purpose of this session is to further our thinking about how people in inner city neighborhoods define and experience (art and culture)/(creative expression), and to better understand the roles that (art and culture)/(creative expression) play in neighborhood life. In this session, if/when we say "art" and "culture," please feel free to think broadly about the terms.

This session will last about 1 hour and a half. There are no right or wrong answers to any of the questions asked. Feel free to speak openly and honestly. You do not have to agree with each other.

This session will be taped to ensure accuracy in our note taking. I am your guide, but this is a group discussion so feel free to speak up. From time to time I may ask you to repeat what you said or speak louder so that everyone can hear you comments. Also, I may move ahead or change topics in order to keep us on schedule. We have a lot to cover in a short amount of time. If I cut your comments short, please don't take it personally, we're just trying to stay on track.

1

Does anyone have any questions before we begin?

Lets start with brief introductions. Tell us your name, if you are with an organization, the organization that you work with and very briefly what you do there, the neighborhood(s) where you work, and how long you have been involved in that community.

I.   Neighborhood

Briefly, tell me about the neighborhood(s) where you work.
(Name? Geographic location Physical characteristics? People who live there?)

II.   Defining Art and Culture

From your experience, what expressions of creativity are present in inner city neighborhoods? Describe. *(If you go there, what do you see? What do you hear? What do you feel? Give specific examples. What things do you find moving? Inspiring? Provocative? Beautiful? Are some of these things better than others? Why?)*

Would you consider the things just listed to be "art"?

Do you think these things are an important part of the neighborhood? Why? Why not?

Do you think that art and culture are part of everyday lived experience in these neighborhoods? Why? Why not? Give examples.

Do you think that mainstream definitions of art and culture capture what you think is experienced and valued as creative expression in neighborhoods? Why? Why not?

III.   Community Organizations, Artists and Others

Briefly, describe some of the main arts and culture related organizations/institutions/programs in the neighborhoods where you work. Please include your own. What roles do these play in the neighborhoods? What kinds of impacts do you think they have on communities?

What informal arts and culture related activities or happenings take place in neighborhoods? What roles do they play in neighborhoods? What impacts to you think they have on communities?

What roles do you think that artists play in neighborhoods? What impacts do you think they have

2

on communities?

IV.   Towards Measurement

Describe your own work in communities and tell me about what methods you have used to determine the impact that you think you have on the neighborhood. Use specific examples.

How do you think that residents involved with your program determine success?

V.   Systems

What is needed to sustain and enhance the presence of arts and culture in neighborhoods? Give specific examples.

What are some of the challenges faced in sustaining an arts and culture presence?

VI.   Major Mainstream Arts and Culture Institutions

Tell us about the major arts and culture institutions in this city?

What is their relationship to inner city neighborhoods? How do residents interact with these institutions?

Are they important to neighborhood residents? Do you think they have any impact on neighborhoods? Explain.

APPENDIX H

ACIP FOCUS GROUP INFORMATION

	NUMBER OF PARTICIPANTS	RACIAL/ETHNIC COMPOSITION	NEIGHBORHOOD(S) REPRESENTED
BOSTON	12	multi-ethnic (specifics not available)	Dorchester Roxbury Mattapan
BOSTON	12	multi-ethnic (specifics not available)	Codman Square Dorchester South End Blue Hill Ashmont Hill
CLEVELAND	12	African Amer.: 12	Fairfax
CLEVELAND	7	African Amer.: 2 Latino: 2 White: 3	Lakeview Terrace Edgewater Ohio City Detroit Shoreway
DENVER	10	Latino: 10	Highlands
DENVER	6	African Amer.: 6	North East Denver Cole/Whittier.
OAKLAND	10	African Amer.: 3 Latino: 2 Asian: 3 Mixed Race: 2	San Antonio Fruitvale East Oakland
OAKLAND	12	African Amer.: 4 White: 1 Asian: 7	Fruitvale San Antonio
PROVIDENCE	11	African Amer.: 5 White: 5 Asian: 1	West End South Providence South Hill Armory District
WASHINGTON DC	9	African Amer.: 6 White: 1 Mixed Race: 2	Ward 7 Ward 8
WASHINGTON DC	12	African Amer.: 3 Latino: 3 Asian: 4 White: 2	Mt. Pleasant Columbia Heights

APPENDIX I

THE URBAN INSTITUTE

2100 M Street N.W. / Washington, D.C. 20037 / (202) 857-8689 / FAX (202) 857-8689

Maria-Rosario Jackson, Ph.D.
Principal Investigator

28 February 1997

Ginna Fleshood
Cleveland Community Building Initiative
West Village Coordinator
West Side Community House
3000 Bridge Avenue
Cleveland, Ohio 44113

Dear Ginna:

You are invited to participate in our *Arts, Culture and Community Workshop*. The overall purpose of the workshop is to help us identify appropriate approaches for talking to inner city neighborhood residents and community artists about their interpretations of art and culture and the roles that art and culture play in neighborhood life. In the next several weeks, we will be conducting focus group discussions with inner city neighborhood residents and community artists in several US cities as part of the *Arts and Culture Indicators in Community Building Project* (fact sheet attached). The focus groups are intended to help us expand mainstream definitions of art and culture, and to help us better understand how and why art and culture are valued in neighborhoods. Your participation in the workshop is intended to help us prepare for this effort.
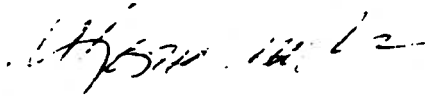
During the workshop, you will be joining a small group of people from different cities who have had experience with neighborhood based arts/culture initiatives. Throughout the day, you will have the opportunity to share your stories and insights about your interpretations of art, culture and their value in neighborhood life. Also, you will be asked to advise us on the construction of appropriate questions and other issues that should be considered in conducting focus group discussions. A list of workshop participants is attached.

The workshop will be held on Friday, March 7, 10:00 a.m. to 5 p.m. at the Urban Institute (2100 M St., N.W.,). Lunch will be provided. Conference participants that require overnight accommodations will stay at the Sheraton City Centre (1143 New Hampshire Ave. N.W., around the corner from the Institute). The estimated cab fare from National Airport to the Institute/Hotel is $15, from Dulles Airport the fare is about $40. You will be faxed your itinerary later today or on Monday. Tim Ware of the Urban Institute will be calling to help you with your travel arrangements. He can be reached at (202) 857-8606. The Urban Institute will pay for your travel and lodging costs. Also, you will be provided with a $200 honorarium for your participation.

When you arrive at the Institute, please proceed to the fifth floor. The receptionist will direct you from there.

I hope you are able to participate in this effort. I look forward to hearing from you soon. Please contact me at (202) 857-8689.

Thank you.

Mafia-Rosario Jackson. Ph.D.

THE URBAN INSTITUTE

Arts, Culture and Community Workshop
Friday, March 7, 1997
10:00 a.m. to 5 p.m.

AGENDA

I.   Welcome and Overview

II.   Introductions and Group Activity

III.   Arts. Culture and Community: Individual Perspectives

Lunch (45 min.)

IV.   How Do People Exchange Information about Art and Culture in Community?

Break (15 min.)

V.   Constructing Questions for Focus Group Discussions: Language and Approach
        (Small Group Exercise)

VI.   Logistics: Place. Convener. Compensation

Wrap-Up

Arts, Culture and Community Workshop Participants
Friday, March 7, 1997
10:00 a.m.-5:00 p.m.

Charles Amador
The Spot
Denver, Colorado

Caron Atlas
The Rockefeller Foundation
New York, New York

Enrique "QuiQue" Aviles
Washington DC (metropolitan area)

Georgia Burrell
Reynoldstown Revitalization Corporation
Atlanta, Georgia

Erica Doyle
Children's Studio School
Washington DC

Ginna Fleshood
Cleveland Community Building Initiative
West Village
Cleveland, Ohio

Joaquin Herranz
Urban Strategies Council
Oakland, California

Young Hughley
Reynoldstown Revitalization Corporation
Atlanta, Georgia

Abel Lopez
Gala Hispanic Theatre
Washington DC (not confirmed)

Andrea Sanseverino Galan
Center for Arts and Culture
Washington DC

The Urban Institute

Maria-Rosario Jackson
Project Director
Arts and Culture Indicators in Community Building Project

Thomas Kingsley
Director
Center for Public Finance and Housing

Milda Saunders
Research Assistant

APPENDIX J

Arts and Culture in Community Building:
Methods Workshop

September 11-12, 1997

The Urban Institute
2100 M St. N.W.
Washington DC

AGENDA

THURSDAY, SEPTEMBER 11, 1997

12:30   I.   Overview and Introductions
              (working lunch)

         II.   Towards New Methods for Empiricizing Art and Culture in Inner City
               Neighborhoods: Our Charge in this Workshop

                    Maria-Rosario Jackson, *Urban Institute*

         III. Cultural Heritage Tourism Project

                    Carmen James Lane. *Humanities Council of Washington*

                    Katheryn Smith, *DC Heritage Tourism Coalition*

         IV.   Lincoln Middle School Heritage Garden Project

                    Jorge Somarriba, *Artist*

                    Julia Moe, *Corcoran School of Art*

                    Board Bus for Site Visit to Lincoln Middle School Heritage Garden

                    History of Mt. Pleasant: Katheryn Smith. *DC Heritage Tourism Coalition*

                    Tour of the Site

                    Board Bus to Return to UI

5:00   Adjourn

Friday, September 12, 1997

8:30-9:00   I.   Overview of the Day
                    (Continental Breakfast)

             II.   City Lights Literacy Program

                    Carmen Lane, *Humanities Council of Washington*

                    Kenneth Carroll, *Humanities Council of Washington*

           III. The Point Neighborhood Development Organization

                    Steve Sapp, *The Point Community Development Organization*

11:30-11:45   Break

             IV. Mapping the Group Discussion

                    Group Exercise: Review Suggested Discussion Themes/Questions

            V.   Group Discussion

1:00-2:00   Lunch

                  Group Discussion

           VI. Summary and Closing

5:00   Adjourn

Arts and Culture Methods in Community Building:
Methods Workshop

Afternoon Discussion

12:30-1:30

How can we more clearly articulate our understanding of art and culture as systems within community? How does art and culture contribute to a community building process? (I.e. ripple effects, impact trees, etc.)

1:30-2:30

How should we interpret assets? How are assets "discovered"? How are they defined? How are they developed? How are they utilized? Who should be involved in this process?

2:30-2:45 break

2:45-3:45

What tools (methods) would enable one to empiricise the roles and impacts of art and culture in the examples discussed earlier in the work shop? Please focus on specific, concrete examples.

3:45-4:00 Wrap-Up

Arts and Culture in Community Building:
Methods Workshop

September 11-12, 1997
Participant List

Terri Bailey, *Director of Research*
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Visual Arts Community Outreach Program
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fax 202-639-1802

Kenneth Carroll, *WritersCorps Director and Poet*
Humanities Council for Washington
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fax 202-347-3350

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Boston Persistent Poverty Project
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Veronica Reed. *Senior Program Officer*
DC Agenda Project
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fax 202-223-2604

Douglas Denatale
Boston Persistent Poverty Project
(New England Foundation for the Arts)
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Boston, MA 02210
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fax 617-951-0016

Steve Sapp, *Artistic Director*
The Point Community Development Organization
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Bronx. NY 10474
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fax 718-542-4988

Carmen James Lane. *Assistant Director*
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Bernita Smith. *Research Associate*
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Office of Data and Policy Analysis
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fax 404-881-3477

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DC Heritage Tourism Council
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. Washington. D.C. 20008
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fax 202-686-6745

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G. Thomas Kingsley, *Director of Public Finance and Housing Center*
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2100 M Street. NW
Suite 500
Washington. DC 20037
202-857-8585
fax 202-223-3043

TERRI J. BAILEY
Director of Research
The Piton Foundation

Terri Bailey is the Director of Research for The Piton Foundation, a private operating foundation located in Denver which develops and operates programs in a number of related areas all of which strive to improve the lives of low-income people and to strengthen the communities in which they live. She is responsible for research and public policy analysis of issues of poverty. Her work currently focuses on research, evaluation and systems reform efforts in the protection of children from abuse or neglect. Ms. Bailey also manages the Foundation's data initiative which serves as the clearinghouse both in Denver neighborhoods and throughout the state for data that chronicles the health and well-being of Denver and Colorado residents.

Since joining the Foundation in 1991, Ms. Bailey has researched and written, *Colorado Children and Medicaid: Fulfilling the Promise, 'Can Do! Improving the Quality of Lives of Denver's Children and Families' Medicaid and Part H: Building a Connection for Denver Children, Poverty in Denver: Facing the Facts,* a detailed analysis of poverty in Denver and the surrounding metro area, *At What Risk: Community Assessments of Safety and Risk for Child Abuse and Neglect in Colorado* and a series of fact sheets and newsletters that use local data to portray the nature and consequence of poverty. Prior to joining the Foundation, Ms. Bailey held consultant positions with many public and private sector agencies including the City and County of Denver, the Office of the Governor of Colorado, the Hunt Alternatives Fund, the Colorado Trust, and the American Association of Retired Persons. She worked for ten years as the senior policy analyst for the Denver Metropolitan Legal Aid Society which provides free legal services to the poor.

KENNETH CARROLL
WritersCorps Director and Poet
Humanities Council for Washington

Kenneth Carroll has served as Director of the DC WritersCorps since its inception in 1995. He has a long history of organizing community-based arts and cultural programs, including literary workshops, programs, and performances for St. Elizabeth's hospital; the DC Department of Recreation; the Women, Infants, and Children's program; FastStart Literacy programs, DC transitional housing programs; and Marie Reed Elementary School. He is Project Director for the Jenny McKean Moore Fund writing workshops at Ballou High School and past president of the African American Writers Guild. He is a performance poet who also published fiction and poetry in publications such as the anthology *In Search of Color Everywhere,* and his writing for television includes contributions to the PBS programs "Black and Blue and Still Rising" and "Voices Against Violence." Mr. Carroll received the 1991 Mayor's Award for Service to Disabled Constituents, and a 1986 Friends of the DC Library Award for Service to the Literary Community. He is a native Washingtonian, father of two, and resides in the District with his wife and family.

CARMEN JAMES LANE
Assistant Director
Humanities Council of Washington

Carmen James Lane is a seven year veteran of the Humanities Council with an outstanding record of developing community-based humanities education programs that build and strengthen community. Ms. Lane has directed the Humanities Council's award-winning City Lights program since 1991, working in over ten District public housing communities. She has developed and implemented programs for seniors, adults, teens, and children. Most notable is the "In Search of Common Ground" oral history project with seniors from Potomac Gardens. This project lead to an award-winning video documentary and an exhibit featured at the Smithsonian's Anacostia Museum. In 1995, Ms. Lane developed a community literacy project called, "Books for Kids" for children and parents living in public housing. This project has lead to the expansion of City Lights program and recognition by the President's Arts and Humanities Committee as a model arts and humanities program serving youth. As Assistant Director, Ms. Lane is responsible for institutional development, external relations, and overall management of Council programs. She is a graduate of American University, and resides in Maryland with her husband and two children.

APRIL PATTAVINA
Center for Criminal Justice Policy Research
Northeastern University

April Pattavina is completing a Ph.D. in the Law, Policy and Society Program at Northeastern University. For the past several years, she has been assisting in the development of the Boston Foundation's Children and Families Database project. Her responsibilities include providing technical assistance in designing the database as well as identifying additional asset based information to be incorporated into future releases of the database.

VERONICA M. REED
Senior Program Officer
DC Agenda Support Corporation

Currently, Ms. Reed is a Senior Program Officer with the DC Agenda Support Corporation. She is responsible for the planning and implementation of a citywide neighborhood-level indicator project, the Washington Neighborhood Indicators Project. The goal of the project is to develop and maintain a database of information and resources available for use by community organizations to support needs assessments, program planning, and program evaluation. The Neighborhood Indicators Project will also conduct independent research.

Formerly, Ms. Reed was a Senior Member of the Advisory Staff in the System Sciences Division of Computer Sciences Corporation. In that capacity, she provided project management, policy analysis, and research services to Community Planning and Development, U. S. Department of Housing and Urban Development. Her primary project entailed identifying best practices currently being employed by the community development industry to improve the quality of life in America's communities.

Before joining Computer Sciences Corporation. Ms. Reed was Principal Consultant for Community Development Specialists. Projects included an assessment of the affordable housing needs of low-income women and children: the development of an "incubator without walls" program to build the organizational and project capacity of emerging neighborhood development organizations; the provision of business management and marketing services to a woman-owned, small business: and writing services for a HUD contractor.

STEVE SAPP
Artistic Director

Steve Sapp is the artistic Director and co-founding member of the Point Community Development Organization. As a playwright, poet, and actor, he is the creator of Live from the Edge theatre project, in which he has written and directed six theatrical productions including the critically acclaimed "Purgatory" and "Another Dies Slowly". He has been a member of the Bronx WritersCorps and has his poetry as well as student featured in their anthology "Not Black and White". He is currently a Van Lier Fellowship recipient at the New Dramatists. Mr. Sapp has recently returned from Poland where his theatre "Live From the Edge" and The Point are part of a theatre exchange with Teatr Polski. The combined companies in a production of Ubu Enchained throughout Poland.

BERNITA SMITH
Research Associate
The Atlanta Project, Office of Data and Policy Analysis

Bernita Smith has background experience in community development and urban policy research (demographic and community profiles, needs assessment, evaluation), project/program management, staff supervision, quality control, public relations, case studies and extensive computer utilization. Currently, Ms. Smith is a Research Associate and Office Manger at the Atlanta Project, Office of Data and Policy Analysis. Ms. Smith managed the DAPA office with the most advanced neighborhood GIS technology in metro Atlanta. She has also won the Georgia Planning Association's 1995 Award for Innovation and Effective Planning Process. A few recent reports that Ms. Smith has produce includes *The Atlanta Project's Health Care Initiative Series: Report 1: An Examination of Births within the Vine City neighborhood (1989-1994); Report 2: An examination of Births within the Whitefoord community (1989-1994); Demographic , Economic, and Land Use Profile of the Simpson Road Corridor; and The history of Property Code violations within the City of Atlanta's 24 neighborhood planning units (1984-1996).*

Previously, Ms. Smith served as an Urban Researcher at the Kraus Enterprises, Inc., where she was responsible for conducting and managing market study and GIS profile of a $5 million dollar inner city neighborhood redevelopment project. She also compiled 20+ different property variables and structural condition for 100 lots, including building and fire code violations, deed restrictions, zoning regulations and title searches.

KATHRYN SMITH.
Historian
DC Heritage Tourism Coalition

A social and urban historian with a special interest in the history of Washington. D.C.--an independent scholar with experience as a writer. researcher. editor. teacher. tour guide. and lecturer. Self-employed since 1980. Past President of the Historical Society of Washington. 1989-1993.

JORGE L. SOMARRIBA
Artist

Mr. Somarriba is renown in the Washington. D.C. metropolitan area for his numerous multicultural murals. Following the millenary tradition of his ancestors. Somarriba has created murals since 1983. Most of his indoor murals have been solo paintings. e.g.. *"The Latin American Cosmic Experience"* commissioned by the D.C. Mayor's Office on Latino Affairs. and *"V Centuries of Hispanic American Heritage."* by the Nation Museum of American Art in observance of the Quincentennial.

Over a decade and in contrast to his solo murals. Somarriba has designed and directed outdoor mural painting projects with teenagers during summer programs sponsored by various arts. community. and educational institutions such as the Latin American Youth Center in Washington. D.C. the Office of Cultural Affairs in Arlington. VA.. and Pyramid Arts Center in Rochester. N.Y. Through this intellectual aesthetic and technical collective creative process. Somarriba shares with the community. a path of unity through understanding. given the multi-ethnic and multi-cultural diversity of our cosmopolitan society.

While he is mostly known for his murals on city walls. schools. business and government buildings. Somarriba explores conceptual and non-representational subject matter in various styles and disciplines: painting. graphic design. ceramics. printmaking. bookmaking. mixed media. and construction boxes.

MARGARET WYSZOMIRSKI
Department of Political Science Case
Western Reserve University

Ms. Wyszomirski is professor of political science and director of the Arts Management Program at Case Western Reserve University in Cleveland. Ohio. She has also been director of the Graduate Public Policy Program at Georgetown University and a senior faculty member of the Federal Executive Institute of the United States Office of Personnel Management. In 1990. she served as staff director for the bipartisan Independent Commission on the National Endowment for the Arts. Ms. Wyszomirski is one of the leading scholars of arts policy in the U.S. Her publications include *America's Commitment to Culture. Art. Ideology and Politics. Congress and the Arts: A Precarious Alliance?* and *The Cost of Culture.*

MARIA-ROSARIO JACKSON
Principal Investigator, Arts & Culture Indicators in Community Building Project
The Urban Institute

Dr. Jackson, an Urban Institute Research Associate, is the Principal Investigator for the Arts and Culture Indicators in Community Building Project, the National Community Building Network Research and Policy Program Development Project, an Examination of the Black Community Crusade for Children and a research effort analyzing the inter-ethnic minority politics of poverty intervention efforts in Los Angeles. While at the Institute, she also has participated in other research projects in the areas of youth crime prevention, education, housing discrimination, and urban parks. Prior to her arrival at the Urban Institute, Dr. Jackson managed the "Los Angeles Civil Unrest Response Evaluation," at the Center for the Study of Urban Poverty at the University of California, Los Angeles. She has been involved in the study of public housing tenant organizing and multi-cultural bridging, as well as community-based poverty intervention strategies around the country. Dr. Jackson has provided technical assistance in organizational strategic planning and development to numerous inner city agencies. She earned a Master's degree in Public Administration from the University of Southern California and a doctorate in Urban Planning from the University of California, Los Angeles.

JOAQUIN HERRANZ
Research Associate, Arts & Culture Indicators in Community Building Project
Urban Strategies Council

Joaquin Herranz has worked as a community organizer, program administrator, and policy analyst in Los Angeles and the San Francisco Bay Area. Since 1997, he worked at the Urban Strategies Council in Oakland, a non-profit research and policy development group focusing on strategies to reduce persistent poverty. He specialized in information technology applications such as computer-assisted data and mapping analysis to support urban policy and program development. In addition to serving as an advisor to The Urban Institute's National Neighborhood Indicators Project, Mr. Herranz advises the National Community Building Network and the National Community Building Support Center. He has served on the expert technical advisory panel of a national study of state-of-the-art integrated information systems to support comprehensive human services. Mr. Herranz holds a master's degree in city and regional planning from U.C. Berkeley and is pursuing a doctorate in Urban Planning at Massachusetts Institute of Technology.

G. THOMAS KINGSLEY
Director, Public Finance and Housing
The Urban Institute

Tom Kingsley is Director of the Center for Public Finance and Housing at the Urban Institute, where he manages a staff of researchers working on projects addressing policy issues in housing, local community and economic development, transportation, infrastructure, and local public finance. Mr. Kingsley has personally directed several major policy research programs, including: testing the market effects of housing allowance programs (1974-80, the HUD sponsored Housing Assistance Supply Experiment); analyzing the structure and potentials of metropolitan Cleveland's economy (1980-82, for the Cleveland Foundation); preparing a national urban development strategy for Indonesia (1982-85, for the United Nations); helping the Czech and Slovak Republics

design and implement policy reforms in housing and municipal infrastructure (1991-95, for USAID); and assessing American Indian housing needs and programs (1993-95, for HUD). He was also co-director for the Ford Foundation sponsored Urban Opportunity Program, which produced four books on the status of urban policy issues in America in the early 1990s.

Since 1995, Mr. Kingsley has been manager of the National Neighborhood Indicators Project, a foundation sponsored initiative to expand the development of advanced data systems for local policy analysis and community building. In recent shorter term assignments, he has advised HUD on strategy guidelines for the Empowerment Zone and Consolidated Planning Programs, and assisted HUD Secretary Cisneros in developing a series of essays on the future of American cities.

He previously served as Director of the Rand Corporation's Housing and Urban Policy Program, and as Assistant Administrator for the New York City Housing and Development Administration, where he was responsible for the agency's budgeting and policy analysis functions. He has also taught on the faculties of the graduate urban planning programs at the University of California, Berkeley, and the University of Southern California.

The Promise of Heritage Tourism

An increasing number of domestic and international tourists are looking for an authentic experience of American culture and history. These heritage tourists are better educated than the average visitor, spend more time and money in a city, and are particularly interested in travel that educates their children.

Washington lags behind other cities in attracting tourist to the rich diversity of its local institutions. Our house museums, cultural landmarks, historic neighborhoods, ethnic restaurants, local shops, gardens and parks are undiscovered by visitors who leave with dollars in their pockets that could be boosting our economy.

Promoting our heritage sites will counter the image of Washington that prevails not only nationally and worldwide, but in our own area.

The Coalition is developing products to inform visitors about the fascinating sites in the city beyond the monuments. We will work with out partners to bring residents of the metropolitan region. American travelers, and international tourists into our neighborhoods, including downtown, in ways that are safe, fun, educational, and rewarding to visitors and the communities who welcome them.

Heritage tourism is an idea whose time has come. It has already proven to be a powerful lever for revitalizing the economy of cities across the country. If we work together, we can make it happen here.

ELEMENTS FOR A SUCCESSFUL HERITAGE TOURISM INITIATIVE

1. RESEARCH - INFORMATION GATHERING
    - Gather statistics on the impact of heritage tourism to make our case
    - Find out what the tourist wants (Market research)
    - Evaluate current infrastructure issues: transportation, directional signs, parking, crime
    - Determine what our heritage institutions need. Determine what the tourism industry needs. Learn goals and language of each
    - Assess our heritage and cultural assets, current and potential (asset mapping)
    - What is the image of our city now? What revised story do we want to tell?
    - Assess current marketing efforts
    - Assess current visitor services

2. BUILD PARTNERSHIPS
   - Strengthen the Coalition. create a process that works. and define its tasks
   - Develop working relationships
     - DC government: economic development and planning
     - Tourism industry
     - Arts organizations
     - Business: Chamber of Commerce. Board of Trade. Federal City Council

3. DEVELOP AND PACKAGE AND MARKET HERITAGE PRODUCTS
   - Use market research and asset mapping to determine the best products to tell the story (stories).
   - Package heritage attractions that are ready to go. bundle with other attractions
   - Encourage development and linkage of potential heritage products
   - Work with tourism industry to develop marketing plans as products are developed
   - Develop evaluation tools

4. STRENGTHEN VISITOR SERVICES
   - Develop better visitor information centers
   - Produce literature
   - Develop better access to visitor attractions
   - Market program for historic sites and attractions
   - Work with partners on infrastructure issues of transportation. safety. comfort

5. USE NEW TECHNOLOGY
   - Incorporate it into tourism products
   - Use in visitor services and information centers
   - Develop a Web site

6. DEVELOP FUNDING SOURCES
   - Public support
   - Corporate and business support
   - Local and national philanthropy
   - Revenues form Heritage Tourism activities that are self sustaining

LINCOLN SCHOOL HERITAGE GARDEN

The Cultural Heritage Garden Project is a three-year collaborative effort launched in 1996-97 by the Corcoran Gallery of Art's Visual Arts Community Outreach Program in partnership with the Lincoln Multicultural Middle School. Approximately 75 students of African-American, Vietnamese, and Latino descent are working with a landscape architect and a mural/mosaic artist to transform Lincoln's barren courtyard into a learning resource that reflects the school's various cultures and leads to the discovery of common experiences. The active involvement of the school's principal, classroom teachers, parents, and community partners such the U.S. Botanic Garden has been critical to the success of this innovative project. Teachers have incorporated the ethnic plants and tile mosaics as a means of enhancing the curriculum in science, social studies, geometry, history and art.

City Lights
A Program of the Humanities Council of Washington, DC

Since 1989, City Lights has served over 3,000 seniors, adults, and children living in over 17 public housing communities with humanities-based programming. The program began as a film-viewing program, featuring films on DC history that elicited stories form residents. This format inspired the development of oral history project with seniors at three sites. The publication "You'll Never See those Days Anymore..." culminated the oral histories collected. In 1993 a new format of storytelling and story-sharing sessions inspired the creation of "In Search of Common Ground," a ground-breaking oral history project designed to strengthen a community of seniors at Potomac Gardens. It united a community of seniors who were virtually strangers, and it resulted in an award-winning video and an exhibit at the Smithsonian's Anacostia Museum. In each instance, City Lights motivated public housing residents to create projects of their own and empowered them to obtain support for their efforts through the Humanities Council's grant program.

City Lights began to develop programs targeted to reach children and intergenerational audiences in 1991. Programs have featured a range of humanities formats including heritage programs, storytelling, music and artistic heritage demonstrations, film-viewing and discussion, interactive workshops, and reading circles. In 1995, City Lights launched "Books for Kids," a pilot literacy-building project for children and parents at Barry Farms. "Books for Kids" established the fires community library for children at Barry Farms, and hosted weekly read aloud circles and book giveaways. The program has realized tremendous success, with 90% of participants reading at grade level within one year. It is now being expanded to four new public housing communities in Wards 7 and 8.

The addition of the DC WritersCorps program as a component of City Lights in 1996 has broadened the reach of the program beyond public housing. WritersCorps, an AmeriCorps-supported program that trains a team of writers to conduct literary workshops, serves adults, teens, seniors, and children in public housing, schools, prisons, homeless shelters, and community centers. Plans are underway to combine WritersCorps and Books for Kids in 1998 to create a Total Literacy program that focuses on developing reading, writing, verbal communication, critical thinking, and listening skills--cornerstones of humanities education and artistic expression.

City Lights is a national model for urban humanities programming. It has won the Schwartz award, the highest humanities honors, and it was recently cited in *Coming Up Taller*, a publication of the Presidents Committee on the Arts and Humanities, as a model arts and humanities program serving youth. In 1997, City Lights was selected as a national demonstration site for arts and humanities programs that build resiliency in youth through the Department of Education's Safe Schools, Safe Streets program.

APPENDIX K

Arts and Culture Indicators in Community Building Project Resource Group

The individuals listed here have been identified as resources to the "Arts and Culture Indicators in Community Building Project." This group is comprised of artists; community builders; arts/humanities administrators from the public, non-profit, and for profit sectors; funders, scholars, researchers, data specialists and inner city neighborhood residents. Project staff has established personal contact regarding the ACIP with each person listed here. Many were identified through the project's site visits and focus groups and other project research efforts as well as project staff's involvement in meetings and conferences sponsored by others. Several already have been called on to participate in ACIP sponsored workshops, advise project staff on its future steps, and to critique concepts emerging from the project. Moreover, several of those listed also have invited project staff to advise or participate in their own related efforts.

This list will be expanded as others who may advance the project are identified.

Jose Aguayo
Director
Museo de las Americas
Denver, CO

Juana Alicia
Muralist/Teacher
The Institute for Urban Arts
Oakland, CA

Alberta Arthurs
The American Assembly
New York, NY

Alan AtKisson
President
AtKisson and Associates, Inc.
Seattle, Washington

Caron Atlas
American Festival Project/Appalshop
Whitesburg, KY

Enrique "Quique" Aviles
Spoken Word Artist
Washington, DC

Judy Baca
Muralist/Director
SPARC
Los Angeles, CA

Terri Bailey
Director, Research
The Piton Foundation
Denver, CO
(NNIP Partner)

Neal Bania
Research Associate
Center for Urban Poverty and Social Change
Case Western Reserve University
Cleveland, OH
(NNIP Partner)

Gigi Bradford
Executive Director
Center for Arts and Culture
Washington, DC

Roberto Bedoya
Executive Director
National Association of Artists'
Organizations
Washington, DC

Tomas Benitez
Executive Director
Self Help Graphics
Los Angeles, CA

Sheri Dunn Berry
Executive Director
National Community Building Network
Oakland, CA

Kate Bessleme
Redefining Progress
San Francisco, CA

Angela Blackwell
Senior Vice President
The Rockefeller Foundation
New York, NY

Chaz Bojorquez
Muralist
Los.Angeles, CA

Nick Bollman
Program Officer (California Indicators
Projects)
James Irvine Foundation
San Francisco, CA

Georgia Burrell
Resident (Participant in Arts Programs)
Reynoldstown Revitalization Corpoartion
Atlanta, GA

Olivia Cadoval
Folklorist (Latin American Immigrants)
Center for Folklife Programs and Cultural
Studies
Smithsonian Institution
Washington, DC

Kenneth Carroll
Writer/Poet
City Lights Program/Writers Corps
Washington, DC

Pamela Shields Carroll
Acting Program Executive, Arts and
Humanities
The San Francisco Foundation
San Francisco, CA

Kim Chan
Director of Dance and New Performance
Washington Performing Arts Society
Washington, DC

Ana Chavez
Founder and Director
Grupo Tlaloc (Dance)
Denver, CO

Willie Collins
Cultural Specialist/Folklorist
Oakland, CA

Penelope Coombes
Researcher
People for Places and Spaces
Sydney, Australia

Claudia Coulton
Professor
Center for Urban Poverty and Social Change
Mandel School of Applied Sciences
Case Western Reserve University
Cleveland, OH
(NNIP Partner)

Jessica Davis
Researcher
Project Co-Arts--Project Zero
Harvard University
Cambridge, MA

Melvin Deale
Founder and Director
Heritage Drummers and Dancers
Washington DC

Connie Delzell
St. Andrews After Scholl Arts and Culture
Program
Denver, CO

Doug DeNatale
Research
New England Foundation for the Arts
Boston, MA

Kathie deNobriga
Alternate Roots (Theatre)
Atlanta, GA

Paul DiMaggio
Professor (Arts Participation Measurement)
Princeton University
Princeton, NJ

Erica Doyle
Writer/ Poet/Educator
Children's Studio School
Washington. DC

James Early
Director, Cultural Studies and
Communication
Center for Folklife Programs and Studies
Smithsonian Institution
Washington, DC

Lewis Feldstein
President
New Hampshire Community Foundation
Concord, NH

Elaine Fong
Community Fellow
The Boston Foundation
Boston, MA

Margaret Ford-Taylor
(Former) Director
Karamu House, Inc.
Cleveland, OH

Joan P. Garner
Executive Director
Fund for Southern Communities
Atlanta, GA

Tony Garcia
El Centro Su Teatro
Denver, CO

Lee Kathryn Gash-Maxey
African American Task Force for DCPA
(Playwright)
Aurora, CO

Susan Barnes Gelt
City Councilwoman-at-Large
Denver. CO

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James O. Gibson
DC Agenda
Washington, DC

Tony Gittens
Executive Director
DC Commission on the Arts and Humanities
Washington, DC

David Glover
Executive Director
OCCUR
Oakland, CA

Miriam Godfrey
Senior Program Officer
Pew Charitable Trusts
Philadelphia, PA

Carol Goldstein
Cultural Planning Lecturer
Urban Planning Program
University of California, Los Angeles
Los Angeles, CA

Nestor Gonzalez
Teacher
Oakland Public Schools
Oakland, CA

Constance Grey
Cultural Funding Program Coordinator
Cultural Affairs Division, City of Oakland
Oakland, CA

Geraldine Guardino
Executive Director
McCormack Center for the Arts (The Strand Theatre)
Dorchester, MA

Juana Guzman
Department of Cultural Affairs
(Neighborhood Heritage Tourism)
Chicago, IL

Donna Graves
Arts and Cultural Planning (Historic
Preservation/Public Art)
Berkeley, CA

Bob Groves
Zumix
East Boston, MA

Delores Hayden
Professor of American Studies and
Architecture (Historic Preservation/Public
Art)
Yale University
New Haven, CT

Kadija Haynes
Embracing Horses (Black American West
Preservation)
Denver, CO

Greg Hodge
Robert Wood Johnson
Healthy Communities Initiative
Oakland, CA

Benard Stanley Hoyes
Visual Artist
Caribbean Arts, Inc.
Los Angeles, CA

Young Hughley
Executive Director
Reynoldstown Revitalization Corporation
Atlanta. GA

Angela Johnson
Inquilinos Boriquas en Accion
Boston, MA

Charlotte Kahn
The Boston Community Building Network
The Boston Foundation
Boston, MA
(NNIP Partner)

Johnathan Katz
Executive Director
National Association of State Arts Agencies
Washington, DC

Moira Kenney
Project Associate (Cultural Mapping)
The Getty Research Institute for the History
of Art and the Humanities
Los Angeles, CA

Donald King
Director
Providence Black Repertory Theatre
Providence, RI

Melvin King
Professor of Urban Studies
Massachesetts Institute of Technology
Cambridge, MA

John Kreidler
Senior Program Officer
The San Francisco Foundation
San Francisco, CA

John Kretzmann
Center for Urban Affairs and Policy
Research
Northwestern University
Evanston, IL

Nia Kuumba
Former Worker
Urban Renewal Arts Programs
Mt. Pleasant
Washington, DC

Ted Landsmark
Healthy Boston
Community Health/African-American Arts
and Crafts
Boston, MA

Carmen James Lane
Assistant Director
DC Humanities Council
Washington, DC

Jerri Lawson
Storyteller/Cuentista
Highland Neighborhood
Denver, CO

Jacqueline Leavitt
Professor of Urban Planning (Architecture,
Urban Design and Community Organizing)
University of California, Los Angeles
Los Angeles, CA

Liz Lerman
Director
Dance Exchange
Washington, DC

Abel Lopez
Gala Hispanic Theater
Washington, DC

Rick Lowe
Project Row House
Houston. Texas

Louis Massiah
Project Director/Producer
The W.E.B. DuBois Film Project
Philadelphia, PA

Ellen McCulloch-Lovell
Chief of Staff (Former Chair of the
President's Committee on the Arts)
Office of the First Lady
Washington, DC

Patrick McGuigan
Executive Director
Providence Plan
Providence, RI
(NNIP Partner)

Robert McNulty
Executive Director
Partners for Livable Communities
Washington, DC

Cora Mirikatani
Program Officer
James Irvine Foundation
San Francisco, CA

Marc Miringhoff
Fordham Institute
New York, NY

Julia Moe
Director of VACOP
Corcoran School of the Arts
Washington, DC

Olivia Montes
Executive Director
Proyecto Pastoral
Los Angeles. CA

Michael Moore
Program Officer
Lila Wallace-Reader's Digest Fund
New York, NY

Greg Morozumi
La Pena Cultural Center
Berkeley, CA

Diana Baird N'Dye
Cultural Specialist (African
American/African/Carribbean)
Center for Folklife Programs and Cultural
Studies
Smithsonian Institution
Washington, DC

April Patovina
Researcher
Boston Community Building
Network/Northeastern University
Boston, MA

Jennifer Cover Payne
Executive Director
Cultural Alliance
Washington, DC

Frances Phillips
Program Officer
Walter and Elise Haas Fund
San Francisco, CA

Josephine Ramirez
Project Associate
The Getty Research Institute for the History
of Art and the Humanities
Los Angeles. CA

Tory Reed
Photographer
Denver. CO

Bobbi Reichtell
Project Manager
Broadway Area Housing Coalition
Cleveland, OH

Susan Rodgerson
Executive Director
Artists for Humanity
Boston, MA

Pedro Rodriguez
Executive Director
Guadalupe Cultural Arts Center
San Antonio, Texas

Walter Allen Rogers
President
African and Native American Museum of
Contemporary Art
Cleveland, OH

Ruth Roman
Program Officer
Ford Foundation
New York, NY

Danny Salazar
Associate Director
Colorado Council on the Arts
Denver, CO

Steven Sapp
Artictic Director
The Point Neighborhood Development
Organization
Bronx, NY

Harriett Sanford
Director
Fulton County Arts Council
Atlanta. GA

David Sawicki
Professor
Georgia Institute of Technology
Atlanta, GA
(NNIP Partner)

David Schein
Free Street Theatre
Chicago, IL

Anthony Scott
Executive Director
Dunbar Economic Development Corporation
Los Angeles, CA

Matt Schwarzman
The Institute for Urban Arts
Oakland,CA

Rita Simon
Founder and Director
The People's Music School
Chicago, IL

Richard Sinkoff
Oakland Cultural Affairs Commission
Funding Advisory Committee
Oakland, CA

Bernita Dona Smith
Research Associate
Georgia Institute of Technology
Atlanta, GA
(NNIP Partner)

James Smith
Executive Director
The Howard Gilman Foundation
New York. NY

Kathryn Smith
Historian
DC Heritage Tourism Council
Washington, DC

Jorge Somarriba
Muralist/Moasaic Artist
Washington, DC

LeMinh Son (Sonny)
Development Director
Oakland Asian Cultural Center
Oakland, CA

Dave Stalls
Executive Director
The Spot
Denver, CO

Paul Stewart
Curator
Black History Museum
Denver, CO

William Strickland
President
Bidwell Training Center, Inc.
Pittsburgh, PA

Marge Taniswaki
Making Waves: Asians in Action
Denver, CO

Cheryl Taylor
Research Director
Urban Strategies Council
Oakland, CA

Dave Warren
President's Committee on Arts and the
Humanities
Washington, DC

Douglas Wheeler
President
Washington Performing Arts Society
Washington, DC

Clyde Woods
Professor of Afro-American Studies
Pennsylvania State University
State College, PA

Margaret Wyszomirski
Chair
Arts Policy and Administration Program
The Ohio State University
Columbus, OH

Gerald Yoshitomi
Japanese American Cultural Center
Los Angeles, CA

APPENDIX L

ACIP Staff Participation in
Conferences, Meetings, Panels, Advisory Boards

ACIP Presentations at Conferences and Meetings

Barnett Symposium on Arts Policy, Ohio State University, May 1998 (M. Jackson)

National Association of Artists' Organizations Annual Conference, Chicago, Illinois, May 1998 (M. Jackson)

Meeting of the National Neighborhood Indicators Project, Boston, Massachusetts, May, 1998 (M. Jackson)

National Community Building Network Spring Meeting, Oakland, California, May 1998 (M. Jackson)

Meeting on arts research planning, Social Science Research Council, May 1998 (M. Jackson)

Meeting of a graduate seminar on cultural planning, Graduate School of Public Policy, Urban Planning Program, University of California, Los Angeles, April 1998 (M. Jackson)

Rockefeller Foundation Internal Meeting on Indicators, New York, New York, February 1998 (M. Jackson)

Meeting of the Saguaro Seminar, Getty Research Institute, Los Angeles, California, February 1998

Association of Grantmakers for Southern Florida, Palm Beach, Florida, January 1998 (M. Jackson)

National Community Building Network Fall Meeting, Cleveland, Ohio, November, 1997

Meeting of the National Neighborhood Indicators Project, Cleveland, Ohio, November, 1997 (M. Jackson)

National Assembly of State Arts Agencies Annual Conference, Cleveland, Ohio, November 1, 1997. (M. Jackson)

Meeting of the National Neighborhood Indicators Project, Washington, DC, September, 1997 (M. Jackson)

92nd American Assembly: Arts and the Public Purpose, paper and presentation, "Public Policy and the Trajectory of Future Research on Public Opinion about Involvement in the Arts and Culture," Columbia University, Arden House, May 29-June 1. (M. Jackson)

National Community Building Network Spring Meeting, Kansas City, Missouri, May 1997 (M. Jackson)

Meeting of the National Neighborhood Indicators Project, Washington, DC, May, 1997 (M. Jackson)

Independent Sector's 1997 Annual Spring Research Conference, paper and presentation, "Towards the Development of Arts and Culture Indicators in Inner City Community Building: Emergent Themes," Washington, D.C. (M. Jackson)

Meeting of the National Neighborhood Indicators Project, Baltimore, MD, February, 1997 (M. Jackson)

National Community Building Network Fall Meeting, Atlanta, Georgia, December 1996 (M. Jackson)

Meeting of the National Neighborhood Indicators Project, Washington, DC, December, 1996 (M. Jackson)

Meeting of the National Neighborhood Indicators Project, Washington, DC, September, 1996 (M. Jackson)

National Community Building Network Spring Meeting, Denver, Colorado, May 1996 (M. Jackson and J. Herranz)

Meetings

Participation in "Building and Sustaining an Arts Policy Community," a meeting sponsored by the Pew Charitable Trusts and the Howard Gilman Foundation, August 1-3, 1997. (Maria Jackson)

Meeting with Ellen Mc Cullogh Lovell, Executive Director, President's Committee on the Arts, to discuss draft of her report to the White House (1996)

Panels and Advisory Boards
Social Science Research Council, advisory committee on..... ongoing (M. Jackson)

Meyer Foundation's Advisory Board for the Initiative to Strengthen Inter-Group Neighborhood Assets (M. Jackson)--on-going

M. Jackson and J. Herranz reviewed applications for the Rockefeller Foundation's PACT program in 1997

APPENDIX M

Arts and Culture Indicators in Community Building Project
Informal Advisors

Roberto Bedoya
Executive Director
National Association of Artists' Organizations
Washington, DC

James Early
Director, Cultural Studies and Communication
Center for Folklife Programs and Studies
Smithsonian Institution
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James O. Gibson
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Professor of American Studies and Architecture (Historic Preservation/Public Art)
Yale University
New Haven, CT

Young Hughley
Executive Director/Artist
Reynoldstown Revitalization Corporation
Atlanta, GA

Jorge Somarriba
Muralist/Moasaic Artist
Washington, DC

Clyde Woods
Professor of Afro-American Studies
Pennsylvania State University
State College, PA

Margaret Wyszomirski
Chair
Arts Management and Policy Program
The Ohio State University
Columbus, OH

APPENDIX N

Maria-Rosario Jackson, Ph.D.
The Urban Institute

Towards the Development of Arts and Culture Indicators in
Inner City Community Building: Emergent Themes

I.   Introduction

This paper discusses themes that are key to the identification of prototypical neighborhood arts and culture indicators and the development of new methods for defining and measuring art and culture in inner city neighborhoods as assets and dimensions of community building processes. The themes discussed here have emerged from interviews conducted with leaders and staff from public arts and culture related agencies; mainstream arts institutions, organizations and associations; non-mainstream/community arts institutions organizations and associations; and non-arts explicit community building initiatives; as well as artists who live and/or work in inner city neighborhoods and resident leaders. Interviews were designed to gain a better understanding of 1) how respondents perceive the roles that art and culture play in building community; 2) how data to assess the value of art and culture in neighborhoods is collected currently; and 3) what information respondents would like to collect about neighborhood art and culture relevant to their value in community life.

This field research was carried out as part of the reconnaissance efforts undertaken in an exploratory and experimental project supported by the Rockefeller Foundation and led by the Urban Institute. The underlying assumption in this project is that existing mainstream definitions of art and culture and existing methods for quantifying and assessing these do not adequately capture the artistic and cultural wealth of inner city communities. Moreover, they do not capture the roles that art and culture play in sustaining or improving the quality of life in these neighborhoods. Thus, this project ultimately is intended to develop new methods and tools for identifying and quantifying manifestations of art and culture in inner city areas, and also for assessing the impact of art and culture in community building processes.

This effort is conducted in concert with the National Neighborhood Indicators Project (NNIP), managed by the Urban Institute working in partnership with neighborhood indicator

initiatives in seven US cities: Atlanta, Boston, Cleveland, Denver, Oakland, Providence and Washington DC. The NNIP is charged with developing more adequate local information to guide policy and program design decisions.

II.   Background

In the mid-1980's, in response to almost three decades of conspicuous inner city deterioration and research led by William Julius Wilson indicating that poverty is the result of multiple and inter-related problems,[1] the notion of comprehensive community building to address urban poverty re-emerged via a number of locally based, foundation sponsored initiatives.[2] These efforts are different from more usual categorical approaches to inner city issues in that they address urban inequality as a constellation of mutually re-enforcing problems and thus their discrete efforts are subsumed under a broader social equity agenda. Unlike agencies that are concerned primarily with building affordable housing or providing direct services, many of the efforts that have emerged since the mid-1980's tend to focus on inter-agency collaboration and coordination as well as consensus building and strategic intervention in policy arenas (mostly local) for reforms in favor of economically disadvantaged groups. Towards this end, several of these initiatives have made great strides in the sophisticated usage of research and data to facilitate community building processes.

While the work of these initiatives has been of great importance since their inception, in recent years, the significance of these efforts has been magnified. Given an unequivocal, national, bi-partisan trend towards the devolution of responsibility for urban re-development to the local level, national policy makers, foundation leaders and community building practitioners alike have recognized that the need to enhance local community building capacity is key to the future of American cities. Implicit in enhancing community building capacity is the need for reliable, neighborhood level information that can be used to guide and monitor initiatives intended to improve quality of life. Several community building agencies are at the forefront of information technology and, in many cases, have been successful in adapting new technologies to respond to local needs. However, despite their considerable capacity compared to other local actors, these institutions recognize an urgent need to expand their current indicator systems from measures of the depth of community problems to include indicators of community resources and assets. These assets include a variety of factors such as the strength of local institutions, the availability of land for development, and the role of community networks in linking residents to various metropolitan opportunity structures.[3] Prominent among these resources and assets is the comparative vibrancy of community arts and culture.[4] However, until recently, little attention had been devoted to developing the tools to capture this comparative vibrancy in ways that reflect the values of neighborhood residents.

Existing Data on Arts and Culture

A recent reconnaissance of existing and potential uses of arts and culture data, undertaken by the RMC Research Corporation for the Urban Institute, revealed that information is collected

at national, state, regional and local levels across a wide variety of organizations and at varying levels of sophistication. Most frequently, information collected centers around grant requirements, attitudes and opinions about the arts, audience participation, and organizational financial structures. Unfortunately, there appears to be little consensus among data collectors about the intents and purposes of gathering the information and any intended outcomes for using the data. Thus, generally, data are not collected consistently nor congruently across levels of reporting. (Organizations reporting to the National Endowment for the Arts are an exception). Moreover, there is little evidence that the data collected are informed by any well developed theories about the societal value of art and culture related activity. Seemingly, the only hypothesis underlying present data collection efforts is that the more arts and culture opportunities there are, the better off society will be. Still, little is known or questioned about this assumption.[5]

The body of theory around the impact of art and culture on community life has yet to be developed in ways that facilitate the identification of sound arts and culture indicators. Margaret Wyszomerski notes that while existing data is unlikely to reveal very much about the actual impact of arts and culture on society, at least four possible impact factors have been the subject of various studies. These are: audience impact, economic impact, education effects, and social utility impact. Of these four factors, measures of social utility impact are the least developed. Wyszomerski suggests that these can be improved by devising the appropriate methods for transforming anecdotal information into viable theories and hypotheses that can then serve as the basis for the creation of new measures.[6]

Wyszomirski has noted that there is an abundance of anecdotal information from which to build theory. While not specifically noted in her work, this is particularly true in inner city community building contexts where frequently art and culture, particularly non-mainstream manifestations of art and culture, are inherent in the community building process and very much a part of everyday lived experience. For example, an analysis of community building practices among members of the National Community Building Network reveals that many organizations with a youth focus offer Afro-centric rites of passage and other youth oriented programs that feature African drumming and dance.[7] There is evidence of the use of storytelling as a method for community organizing. Also, there are many examples of art and cultural heritage initiatives serving as both an anchor for economic development as well as a key factor in the reclaiming of public safe space. While these activities may not all be touted chiefly as "arts" and "cultural" programs, they are nonetheless experiences from which lessons may be drawn and upon which the creation of new measures may be based, at least in part.

While the absence of well defined and articulated theories may have hindered the development of viable measures of the social utility of art and culture thus far, this dearth of theory now poses a unique opportunity for those frequently marginalized professionals who have long been involved with art and culture as methods for building community. As the need to develop theories of societal impact becomes more urgent, the opportunity arises to increase the visibility and deepen the understanding of the role that art and culture play in sustaining and

improving inner city neighborhood life. The following brief discussion of emergent themes from interviews with a variety of stakeholders in art, culture and community building circles attempts to bring into relief some of the main ideas that should inform the development of new measures.

III. Interviews

With the assistance of the National Neighborhood Indicator Project partners (neighborhood indicator initiatives) site visits and in-person interviews were arranged with leaders and staff from public arts and culture related agencies; mainstream arts institutions, organizations and associations; non-mainstream/community arts institutions organizations and associations; and non-arts explicit community building initiatives; as well as artists who live and/or work in inner city neighborhoods and resident leaders. As stated earlier, interviews were designed to gain a better understanding of 1) how respondents perceive the roles that art and culture play in building community; 2) how data to assess the value of art and culture in neighborhoods are collected currently; and 3) what information respondents would like to collect about neighborhood art and culture relevant to their value in community life. In all interviews, definitions of "art"and "culture" were not imposed. Respondents were encouraged to discuss art and culture as they defined the terms. Site visitors made special efforts to note individual definitions. Interviews were held in Atlanta, Boston, Cleveland, Denver, Oakland (California), Providence (Rhode Island), and Washington, DC.

Site visits were typically conducted by teams of two researchers and lasted two to three days. Prior to the visits, respondents received a project description and were provided with a verbal or written summary of the issues to be addressed during the interview. Typically, individual interviews lasted one to one and a half hours. Group interviews lasted from one and a half to two and a half hours. In total, interviews have been conducted with approximately 100 people.

IV. Emergent Themes

An analysis of the information collected thus far suggests three general principles which should be considered in the development of any new measures of the impact of art and culture on community life. These are: 1) Capturing the presence and value of indigenous art and culture in inner city neighborhoods requires that traditional definitions of the terms be expanded based on the preferences and values of neighborhood residents; 2) Understanding art and culture, as assets, methods for building community, and strategic investment options, requires that these be viewed as systems rather than products; and 3) New methods of identifying, quantifying, and assessing the impact of art and culture in inner city neighborhoods should be informed by existing community practices.

While a full treatment of each of the themes listed above could easily warrant three independent papers, the following brief discussion is intended solely to highlight a few key points.

Capturing the presence and value of indigenous art and culture in inner city neighborhoods requires that traditional definitions of the terms be expanded based on the preferences and values of neighborhood residents.

First, respondents interviewed indicated that residents of the community in question must be consulted with regard to definitions of art and culture. Traditionally, this has not been the case as mainstream, Euro-centric definitions of the arts have generally excluded the cultural values of many groups that live in the inner city. In many instances, to outsiders, art and culture in a community are not readily apparent by driving through a neighborhood. For example, in some neighborhoods art and culture may be manifest as regular afternoon meetings of the Peking Opera Club in Chinatown, or hard to find blues clubs (frequently informal) in African American communities.

Second, respondents also revealed that perceptions regarding the identification and validation of something as art and/or culture in a neighborhood also vary within groups in that community. For example, for some youth in inner city areas, graffiti is an art form with strict aesthetic standards that exist to beautify their community. The same may be viewed by some adults as vandalism that breeds more crime. The issue of conflicting connotations can become further complicated as in many US urban areas when a neighborhood is experiencing racial, ethnic and/or cultural transition if the groups in question hold conflicting points of view based on group cultural and aesthetic values.

Last, it is important to note that residents may not recognize some of their own cultural expressions as potential community assets because they are taken for granted as part of everyday lived experience. Thus the identification of arts and cultural assets requires the involvement of insiders and outsiders. Moreover, to advance the research agenda towards meaningful quantification and analysis, researchers possessing both insider and outsider perspectives must be engaged in sophisticated methods of ethnographic work in order to bring into relief the relationship between arts, culture and community building.

Understanding art and culture, as assets, methods for building community, and strategic investment options requires that these be viewed as systems rather than products.

Progressive funders and others are seeking more strategic ways to invest in and promote indigenous artistic and cultural expression in ways that are more likely to be self sustaining. To optimize opportunities for strategic investment and to fully understand the ecology of indigenous expression one must move away from interpreting art and culture as independent products for consumption. Rather art and culture must be thought of as systems that offer ample opportunities for participation by a wide variety of community stakeholders.

The following is an initial attempt to think of arts and culture in neighborhoods in a systems framework. If one looks at the presence of raw talent and some end product (i.e., a mural, sculpture, song, performance, etc.) as two extremes on a continuum of arts and culture community related assets, all of the elements between these two points become opportunities for community participation and strategic investment. That is, the avenues for cultivating raw talent and developing it to the point where the end product is possible must all be considered. Elements along this continuum may include youth groups with arts training components, community arts agencies, churches and other social organizations that encourage artistic expression.

This system/continuum orientation brings up important questions for the purposes of this project. What methods must be created to capture all of the elements along this continuum? If these elements are regarded as community assets, what kind of data are required to sustain and advance their presence? How might such data be used in order to sustain and advance those assets?

New methods of identifying, quantifying, and assessing the impact of art and culture in inner city neighborhoods should be informed by existing community practices.

Of all of the different types of organizations contacted for this effort so far, community arts agencies were the most fertile entities for learning about how asset oriented neighborhood indicators of art and culture might be defined. This is so, in part, because of their frequently close relationships to residents. In addition, because they are on shoe string budgets, these agencies constantly seem to be engaged in a community asset inventory in order to quilt together the resources required to carry out their work. Based on the foregoing, many involved in community arts agencies also have given great thought to expanding definitions of traditional measures of program success such as the notion of "participation" in order to adequately capture the reach and possible impact of their efforts. For example, staff from one agency in Boston that ran an ethnic dance program for neighborhood children explained that the children involved were viewed as one category of participants. However, parents who got involved in teaching the classes became another category of participants. Local merchants and other community members who provided resources (often in-kind) for costumes and other things required for the actual performance became yet another participant category.

It is also important to note that among community arts agencies there was evidence of data resources that perhaps have not been utilized fully. For example, some organizations have invested a great deal of effort in compiling information about arts and culture venues and programs that exist in neighborhoods as a means of encouraging resident participation. However, there is little evidence that such information has been used in comparative formats to assess ratio of people to venues, number and/or mix of activities. Methods currently employed to obtain neighborhood profiles as well as an exploration of the possibility of their uses is worth further investigation.

V.   Conclusion

The preceding discussion was an effort to convey preliminary ideas that will be developed further to guide the creation of new asset oriented arts and culture neighborhood indicators. These new measures will serve as tools for those committed to improving the quality of life in disadvantaged urban areas. Researchers charged with developing such tools are challenged to build a viable theory base that is rooted in community experience. While the future resolution of numerous methodological issues will surely pose a daunting task. the building of this theory base is the first step towards the development of arts and culture indicators in community building contexts.

M.R. Jackson
April 1997
The Urban Institute

Endnotes

1. See Wilson. William Julius. <u>The Truly Disadvantaged: the Inner City, the Underclass and Public Policy</u>, Chicago. University of Chicago Press. 1987.

2. See Jackson. Maria-Rosario and Peter Marris "Comprehensive Community Initiatives: Overview of an Emerging Community Improvement Orientation," working paper. The Development Training Institute/The Urban Institute. January 1996. P. 2-6.

3. An asset orientation to building community is discussed in Kretzmann. John P. and John L. McKnight. <u>Building Communities from the Inside Out: A Path Toward Finding and Mobilizing Community Assets</u>, Center for Urban Affairs and Poicy Research Neighborhood Innovations Network. Northwestern University. Evanston, Illinois. 1994.

4. <u>Democratizing Information: First Year Report of the National Neighborhood Indicators Project</u>. The Urban Institute Center for Public Finance and Housing, March 1996.

5. Dwyer. M. Christine and Susan L. Frankel, "Reconnaissance Report of Existing and Potential Uses of Arts and Culture Data," (draft) prepared for the Urban Institute, December 1996.

6. Wyszomirski. Margaret Jane, "Revealing the Implicit: Searching for Measures of the Impact of the Arts." prepared for the Independent Sector Conference on Measuring the Impact of the Non-Profit Sector on Society, Washington DC, September, 1996.

7. The National Community Building Network (NCBN) is an alliance of locally driven urban initiatives working to reduce poverty and create economic opportunity through comprehensive community building strategies. (Organizational Brochure, n.d.). With the exception of the NNIP partner in Providence, Rhode Island all NNIP partners are members of NCBN.

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Jackson. Maria-Rosario and Peter Marris "Comprehensive Community Initiatives: Overview of an Emerging Community Improvement Orientation," working paper. The Development Training Institute/The Urban Institute, January 1996.

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Democratizing Information: First Year Report of the National Neighborhood Indicators Project, The Urban Institute Center for Public Finance and Housing, March 1996.

APPENDIX O

Public Policy and the Trajectory of Future Research on Public Opinion About Involvement in the Arts and Culture

Maria-Rosario Jackson, Ph.D.
The Urban Institute

In the papers prepared by Judith Huggins Balfe and Monnie Peters ("Public Involvement in the Arts") and John P. Robinson and Nicholas Zill ("American Public Opinion about the Arts and Culture"), the authors assert that in order to advance support for the arts and culture in policy circles, several key concepts related to public perceptions of the arts must be revisited. First, Balfe and Peters assert that definitions of the arts must be re-thought and expanded to include what the American public thinks about "how they participate in what they define as their arts." Second, the authors of both papers assert that current notions of public involvement in the arts must be revised. Moreover, public understanding about the contributions that art and culture make to American quality of life must be examined further. To this end, Robinson and Zill suggest that survey efforts be directed towards better understanding about how the arts have been utilized to improve people's lives. However, unlike Balfe and Peters, the authors do not make a case for fundamentally revisiting traditional definitions of art. Balfe and Peters conclude that the key to better understanding the role and value of art in American life is largely dependent on the ability to better understand "the range of activities in which people are actually involved and call the arts" and they present a framework to expand the concept of participation.

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The arguments presented here serve as a good base from which to share a few lessons learned from work undertaken in the *Arts and Culture Indicators in Community Building Project*. Led by the Urban Institute and supported by the Rockefeller Foundation, the project has engaged in efforts towards expanding definitions of art and culture to include the values of frequently marginalized inner city communities of color; providing a better understanding of the role that art and culture play in community building processes in inner city contexts; and ultimately developing the tools required to identify and assess manifestations of art and culture as community assets. To date, project staff have learned from more than 300 inner city residents, community artists, staff of community arts agencies and community building practitioners vis a vis site visits, interviews and focus groups. The insights gleaned from efforts undertaken thus far may be useful in guiding the approaches of researchers eager to act on the authors' recommendations.

With regard to expanding the definition of "art," our experience has been that when inner city residents are asked about what examples of "art" exist in their neighborhoods, most have been prone to say that there are few. Immediately, residents will talk about the absence of traditional arts venues in their communities (i.e., museums, theatres, etc.). Thus "art" is associated largely with mainstream venues and methods of validation. However, when residents are asked to talk about "culture" or "racial/ethnic creative expressions" in which they find "beauty, inspiration and aesthetic value," their answers are much richer. One will hear mention of culturally specific landscaping practices among neighbors, neighborhood story tellers, intricately decorated "low rider cars, "graffiti, street go-go bands, culturally specific foods, etc.

Given this, our experience suggests that the term "art" itself is, in fact, a barrier to uncovering what may be necessary to expand its definition. Moreover, it suggests that explicitly

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affirming the importance of racial/ethnic identities is key to capturing aesthetic values and perspectives that are currently inadequately represented or missing in policy arenas. It also suggests that because in many cases, people from traditionally marginalized groups have been subjected to existing definitions of "art," the identification of things and concepts necessary to expand the definition require both insider and outsider perspectives.

With regard to public participation in arts and the role that arts and culture play in improving quality of life, we have learned that, in the inner city, these concepts are best understood when art and culture are seen as part of a process, or as a method, rather than as an end product. That is, art and culture are not necessarily things that are brought to a community, nor do people have to attend an arts function to experience art. Rather, it is part of everyday lived experience. Moreover, it is particularly prevalent as a dimension of community building practices. For example, in community organizing efforts, storytelling is frequently a method used to engage a constituency. Thus, storytelling may be valued in and of itself, but within this context, it is primarily valued as a method for mobilization. Dance, music and drama are frequently components of youth leadership and at-risk youth intervention programs. Often, the organizations that are involved in implementing these programs do not see themselves primarily (if at all) as "arts" or "cultural" agencies. The artistic and cultural activity that they undertake as part of their service delivery process is a method used to connect youths to their communities by instilling cultural pride and encouraging self esteem.

This notion of understanding art and culture as part of a process is a useful strategy to inform policy makers about the value of art. If art (broadly defined), already is embedded in things that are valued, it cannot be viewed as expendable. Rather, it is a method critical to

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achieving another desired end. This is not to say that art for art's sake is not valuable. However, the emphasis placed on art as something precious and separate from daily lived processes has diminished a full understanding of its importance in American life. To reverse this, as the authors assert, key concepts must be redefined and research methods must be developed to capture value.

APPENDIX P

If Pigs Had Wings...

Bruce Sievers

There has been a recent buzz in the foundation world about the venture capital model, stimulated by publication in the *Harvard Business Review* of an article, "Virtuous Capital: What Foundations Can Learn from Venture Capitalists" by Christine Letts, William Ryan, and Allen Grossman. The article has been passed around offices and boardrooms, has stimulated much discussion, and has even led some to redirect funding. It has accomplished what few academic articles are able to do—prodded the field into thinking critically about the way it does its work.

The basic argument is straightforward: 1) Foundation grants are failing to achieve their goals. 2) The adoption of strategies used by venture capitalists (partnering with funded organizations, managing risk, adopting clear performance measures, using longer time horizons, placing large investments in and allocating more staff time to specific organizations, and linking staff compensation to performance) would significantly improve the results of foundation investments. 3) Foundations should therefore redirect their attention away from their traditional preoccupation with research and development activities (which have produced many innovative ideas but failed to reap the benefits of those ideas) toward strengthening organizational capacity.

It is an appealing set of arguments, in no small part because venture capitalists are doing so well these days and foundations seem to be, well, muddling through. Comparison of recent issues of *Money Magazine* with similar issues of *Foundation News* is instructive. As the "Virtuous Capital" authors imply, if only foundations could behave more like venture capital firms, they too might achieve Netscape-like results.

(AOSI). Early in 1997, the two grantmakers published an interim evaluation report on the project. The evaluation aimed to assess the impact of the AOSI program on its five participants, and to recommend program modifications for a possible second round of funding. The program is aimed to support mid-sized, multicultural, community-based organizations in Los Angeles.

The evaluation was conducted by David Plettner and Mark Anderson, with assistance from Imani Constance Burnett, David Díaz, Moy Eng, and Page Snow. Their report is an unusually candid account of the program's activities. Among the most interesting aspects of the evaluation design was the comparison of grantees' progress against a control group of unsuccessful applicants. Results were sobering: After three years of general operating support and technical assistance, the study group had a total decline in net assets of about $350,000 while the control group had an increase of $102,000. Three organizations in the study group had cumulative annual loses during the three-year grant period, while four in the control group had cumulative loses.

The report concludes that the AOSI program would be more effective if it could make larger grants to participants, and if it emphasized different selection criteria. The report's authors suggest that new grantees be picked according to their capacity "to strategize and implement change and/or adapt to changed circumstances."

Copies of the report are available from the Los Angeles County Arts Commission, 500 W. Temple Street, Room 374, Los Angeles, California 90012.

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Arts and Culture Indicators in Community Building

The Arts and Culture Indicators in Community Building Project aims to develop new methods for defining and measuring arts and culture in inner city neighborhoods as assets and as dimensions of community building. The multi-year research project is led by the Urban Institute in Washington D.C. and is supported by the Rockefeller Foundation. An overview of the project as a whole is available by reading an "August 1997 Update" and two recent papers by the project's principal investigator, Maria-Rosario Jackson. One paper, prepared for the 92nd American Assembly, is titled "Public Policy and the Trajectory of Future Research on Public Opinion about Involvement in the Arts and Culture;" and the second, prepared for the Independent Sector's 1997 spring research forum, is titled "Towards the Development of Arts and Culture Indicators in Inner City Community Building: Emergent Themes."

"The underlying assumption in the project," Jackson writes, "is that existing mainstream definitions of art and culture and existing methods for quantifying and assessing them do not adequately capture the artistic and cultural wealth of inner city communities. Moreover, they do not capture the roles that art and culture play in sustaining or improving the quality of life in these neighborhoods."

The Arts and Culture Indicators project is being conducted in concert with two other ongoing projects at the Urban Institute — the National Neighborhood Indicators Project and a research and policy development project with the National Community Building Network (NCBN). As background for the project, Jackson reports in her Independent Sector paper that the mid 1980s saw the emergence (or re-emergence) of the notion of community building as a means to address urban poverty. She notes that recent community building projects respond, in part, to three decades inner city deterioration and to search indicating that poverty is result of multiple and inter-related problems. Some of the commun building initiatives have begun to velop a sophisticated use of resear and data, since reliable, neighborhoo level information is needed to gui and monitor the work. Several org nizations are now expanding their re search beyond measuring the dept of community problems to measu ing community resources and assets The assets being measured are var ied, and prominent among them i "the comparative vibrancy of commu nity art and culture." However, Jackson adds, "until recently, little attention had been devoted to developing the tools to capture this comparative vibrancy in ways that reflect the values of neighborhood residents."

The Arts and Culture Indicators in Community Building Project an "exploratory" phase of fact-finding literature reviews and field work (interviews, surveys, focus groups) as well as an "experimental" phase of designing new methods to examine and quantify the roles that arts and culture play in neighborhoods. The exploratory phase includes: identifying data needs of those who use art and culture as tools for social change in community building; identifying the existing sources and uses of data at national, state, regional, and local levels; and analyzing the role of art and culture in specific community building initiatives in the NCBN, among others. The first phase will result in a summary report as well as reports and papers on specific topics, several of which are already complete.

Completed is the "Reconnaissance Report of Existing and Potential Uses of Arts and Culture Data," a thirty-six page report prepared by RMC Research Corporation. This study reveals that, while information is collected at national, state, regional, and local levels across a wide variety of organizations, "there appears to be

little consensus among data collectors about the intents and purposes of gathering the information and any intended outcomes for using the data.... Moreover, there is little evidence that the data collected are informed by any well developed theories about the societal value of art and culture activity." The RMC researchers also found: "Existing data sources offer only limited possibilities in their current state for use in measuring indicators of the state of arts and culture in communities on a community-wide basis."

Reporting on "emergent themes" in the project so far, Jackson writes:

"An analysis of the information collected thus far suggests three general principles which should be considered in the development of any new measures of the impact of art and culture on community life. These are: 1) Capturing the presence and value of indigenous art and culture in inner city neighborhoods requires that traditional definitions of the terms be expanded based on the preferences and values of neighborhood residents; 2) Understanding art and culture—as assets, methods for building community, and strategic investment options—requires that they be viewed as systems rather than products; and 3) New methods of identifying, quantifying, and assessing the impact of art and culture in inner city neighborhoods should be informed by existing community practices."

For more information, contact the Urban Institute, 2100 M Street N.W., Washington D.C. 20037.

Social Impact of the Arts

The Social Impact of the Arts Project was initiated in 1994 by the University of Pennsylvania School of Social Work to "examine the ways in which arts and cultural activities have become an integral element of *social welfare* in contemporary society." A progress report (February 1997) states: "It grew out of a belief that public policy debates over the social role of arts and culture had been based on a weak empirical foun-

dation. The lack of hard data on the impact of the arts had allowed a misrepresentation of arts and cultural institutions' role in urban social development."

A key part of the project is the development of a geographical database that links information to particular parts of the Philadelphia region and that provides the basis for analyzing the relationships between cultural participation and other measures of community health. The data includes a regional cultural database and six community case studies that include surveys of community participation in both arts and non-arts activities. Since 1995, the project has been funded by the William Foundation.

The project has generated a series of reports and working papers including:

- a study of arts resources for children and youth in Philadelphia undertaken in collaboration with the Central Philadelphia Development Corporation with support from The Pew Charitable Trusts;

- an examination of the location of arts and cultural institutions, that, among other things, found these groups "more likely to locate in diverse neighborhoods—defined by economic status and by ethnicity—than in more homogeneous sections of the city;"

- a report on the first findings of the community case studies; and

- a report on arts in the AIDS/HIV community.

The findings so far include:

- "Neighborhoods with many arts groups are likely also to have more voluntary groups of other kinds."

- "The presence of community arts groups is the strongest predictor of levels of *regional* arts participation in the metropolitan area's 3,500 block groups."

- "Poverty declined faster and population fell more slowly during the 1980s in neighborhoods with many cultural institutions."

A June 1997 summary addressed the following to other researchers:

"The Social Impact of the Arts Proje challenges the basic drift of urban r search which has been focused on th economic decline of cities, the sprea of social disorganization, and unshak able barriers of race and class. The project has discovered a gap betweer this *representation* of the city and the realities we have found in Philadelphia's neighborhoods.... At the same time that jobs and investments have fled the city, residents have rebuilt their reserves of social capital.

"We must stop seeing economic forces at the center of social life and culture as marginal.... Arts and cultural institutions—and other expressions of the everyday life of ordinary people—should be seen at the center of the new urban experience...."

More information about the Social Impact of the Arts Project can be obtained from Mark J. Stern, principal investigator, or Susan C. Seifert, project director, at the University of Pennsylvania School of Social Work, 3701 Locust Walk, Philadelphia, Pennsylvania 19104-6214.

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News

The Center's activities fall into three areas: 1) It sponsors and co-sponsors independent research and seeks to shape a scholarly agenda focused on cultural policy. 2) It gathers scholars, policymakers, opinion leaders, and others to discuss culture and cultural policy in the U.S. through meetings, seminars, roundtable discussions, and lectures. 3) It aims to build a network of cultural scholars, policymakers at all levels of government, leaders of arts and cultural institutions, foundation program officers, artists, and others interested in culture and cultural policy.

For more information, contact the Center at its new address, 401 F Street, N.W., Suite 334, Washington D.C. 20001, 202-783-5277, fax 202-783-4498.

APPENDIX Q

"Arts and Culture Indicators in Community Building: Project Update"
Summary of Presentation at the
1998 Barnett Symposium on the Arts and Public Policy

May 9, 1998
The Ohio State University

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Arts and Culture Indicators in Community Building Project
The Urban Institute

(For Publication in the *Journal of Arts Management, Law and Society*)

Initiated in 1996, with the support of the Rockefeller Foundation, the Arts and Culture Indicators in Community Building Project (ACIP) was conceived as a dimension of the Urban Institute's National Neighborhood Indicators Project (NNIP).[1] ACIP is an exploratory and experimental effort intended to develop arts and culture related neighborhood indicators. To this end, the project has undertaken several reconnaissance efforts which have sought to provide a better understanding of 1) the presence and role of arts and culture in inner city neighborhoods and community building contexts; and 2) the utility of existing data collection practices among community-based as well as large mainstream arts/culture related organizations for the purposes of developing neighborhood indicators. Also, to expand the empirical base of information on arts and culture in neighborhoods and to experiment with the development of indicator categories and data collection methods, ACIP has launched two case studies/pilots in Boston and Washington in conjunction with NNIP participants and one in Los Angeles in partnership with the Getty Research Institute.

ACIP reconnaissance efforts pertaining to data collection practices revealed that among and within various types of agencies such as arts and culture related foundations, associations, public agencies, professional and trade associations as well as selected local presenting organizations in various U.S. cities, generally, data were not collected consistently or congruently across levels of reporting. Moreover, there was little evidence that data collected were informed by any well-developed theories about the societal value of art and culture related activity. The body of theory about societal impacts of art and culture that was identified was inadequate as a

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[1]NNIP is an Urban Institute based effort devoted to improving the methods for developing new indicators, examining neighborhood dynamics and facilitating the establishment of enhanced neighborhood indicator systems in localities around the country. Currently, NNIP includes seven partner agencies committed to advancing community building agendas in their respective cities: Atlanta, GA; Boston, MA; Cleveland, OH; Denver, CO; Oakland, CA; Providence, RI; and Washington, DC.

basis upon which sound arts and culture related neighborhood indicators could be built, especially if these indicators are to be relevant to inner city communities.

During the course of the project, through in-person interviews, site visits and focus group discussions as well as ACIP sponsored workshops, project staff has interacted with more than 350 artists, community builders, arts/culture administrators, and inner city neighborhood residents. This field work and the workshops have enabled ACIP staff to learn of several examples of the presence and role of art and culture, the role of cultural institutions, and the role of artists in neighborhoods and in community building contexts. A synthesis of these examples has led to the development of several key concepts, which can contribute to a body of theory about the role of art and culture in neighborhoods, as well as the creation of indicator categories and corresponding empirical methods. A few key concepts and themes are introduced briefly in the discussion below.

First, the field work affirmed that mainstream definitions of "the arts," which have generally excluded the cultures and values of many groups that live in the inner city, must be expanded in order to capture relevant activity in various communities. (In interviews and focus groups, the term "culture" proved to be less loaded.) Interviews and focus groups revealed that there are many expressions of creativity which are moving, inspiring, and beholden to real aesthetic paradigms and standards of excellence in inner city neighborhoods. However, frequently, these expressions or manifestations of creativity have not been understood as "art" or "culture" by those who are in official positions to validate these as such. Often, these expressions of creativity are embedded in other practices and aspects of everyday lived experience (i.e., sacred rituals, ethnic/cultural traditions, and a variety of community building practices such as community organizing and service provision).

Second, typically, in most arts related data collection efforts, art and culture have been viewed as products to be consumed, and cultural participation has been understood primarily as audience participation. However, in order to capture the arts and cultural scene at the neighborhood level, art and culture must be understood not just as products, but also as processes and systems that are embedded and inextricable from other things in life. Thus, art and culture have meaning independently, but they also have meaning as part of other things and processes such as the creation of collective memory, the creation of shared identity, worship, the provision of a variety of social services, economic development, cultural bridging, etc. Focus group discussions in several inner city neighborhoods in Boston, Cleveland, Denver, Oakland, Providence and Washington, D.C., revealed that given the embedded nature of some art forms/expressions of creativity at the neighborhood level, sometimes these initially are taken for granted by residents because they are part of everyday lived experience. Thus, to advance meaningful empiricization and analysis of the role of art and culture in communities both insider and outsider perspectives are needed.

Third, as mentioned above, in most data collection efforts, cultural participation has typically been understood as audience participation. However, in order to capture the variety of ways in which people interact with art and culture as creators/artists, teachers, students, volunteers, benefactors, judges, audience/consumers, etc., the emergent concept of a "continuum

of cultural participation" must be refined. Moreover, the values placed on different types of participation must be better understood.

Fourth, building on the previous points, in order to more adequately capture the presence of art and culture in neighborhoods, one must look beyond the traditional mainstream cultural venues associated with the presentation of art as product. In ACIP site visits and interviews, staff sought to register the perspectives of people who were involved with agencies that are explicitly cultural organizations as well as those community building organizations that do not characterize themselves primarily as cultural organizations but are certainly deeply involved with art and culture related activity as a means by which their organizational missions are carried out. Field work indicated that in neighborhoods, art and culture related activities take place in formal traditional theaters, museums, and concert halls (if they exist), as well as in community centers, parks, churches, schools, and a number of other public and private places that may not immediately be understood as cultural venues.

Last, to obtain a better sense of how the activities, events, or things in question are valued one must understand the "indigenous venues of validation" by which meaning and value are ascribed. For example, when African drumming and dance are part of a youth services program, the drumming and dance, understood as both product and process, may be validated as a performance; as a mechanism by which youth develop a sense of ethnic pride and identity; as a means by which family, friends and neighbors are engaged in a civic and creative process; etc. The entities that ascribe meaning to the activity and the meanings ascribed must be understood before appropriate indicator categories or data collection methods can be created.

As noted earlier, to further develop the concepts introduced above and others, to expand the existing body of theory and experiment with indicator categories and data collection methods in an applied fashion, ACIP launched two case studies/pilots in Boston and Washington, DC following the completion of its reconnaissance efforts. Also, the project has entered into a collaboration with the Getty Research Institute which is launching an effort to stimulate civic participation in East Los Angeles through art making and cultural activities in partnership with two East Los Angeles community agencies.

In Boston, the NNIP partner has joined with a number of community-based agencies to refine and identify new arts and culture related indicator categories which can be integrated into an existing neighborhood indicator system coordinated by the NNIP partner. These categories are being defined through a series of community workshops held in two ethnically and racially diverse neighborhoods in Boston. The results of these workshops have been shared with community leaders and data practitioners from other communities in the city for their input. At the same time, data experts are assessing existing cultural data and experimenting with mapping techniques to empiricize some of the issues that the community would like to monitor. Specifically, mapping techniques are being used to monitor arts funding and cultural resource distribution at the census tract level.

In Washington, DC, the NNIP partner has joined with the Humanities Council of Washington to help the agency design more effective mechanisms to gauge the impact of an inner city literacy program which relies on writers and poets for its service delivery. The pilot effort seeks to move beyond simply counting people served by the program to include measures of other possible impacts. To this end, those involved in program implementation as well as members of the communities served by the program are being surveyed and consulted to determine other possible impacts and methods to monitor these over time. This will help stimulate further thinking about ways in which the Washington NNIP effort may seek to interpret the value of art and culture and incorporate arts and culture related indicators into its system.

ACIP's partnership with the Getty Research Institute is yet another opportunity to refine concepts and experiment with data collection methods in an applied fashion. The Getty Research Institute, together with Self-Help Graphics and Proyecto Pastoral are collectively launching *The Participation Project: Artists, Communities and Cultural Citizenship*, an effort to stimulate civic participation in East Los Angeles through art making and cultural activities. Through this partnership, UI staff is assisting the Participation Project planning committee with the clear articulation of expectations about their project and the design of mechanisms to gauge the value and impact of their effort within the target community. Strides towards indicator and methods development made through this partnership will feed into the broader NNIP as well as other channels.

In its next steps, ACIP will build on the progress made to date by developing an empirical base of information to 1) further develop grounded theory on the roles of art and culture in neighborhoods and 2) guide the creation of indicator categories and data collection tools. This development of theory and experimentation with indicator categories and data collection tools will be undertaken principally through the continuation of on-going case studies and pilots as well as the launching of several new case studies and pilots. These will be systematically documented for wide review. Newly created indicator categories, data collection methods and other findings will be fed directly into the National Neighborhood Indicators Project as well as other data collection and application channels.