



INSIGHTS AND LESSONS
Community Arts and College Arts

A Report to The Kresge Foundation

Ann McQueen, *McQueen Philanthropic*
with Julia Gittleman, *Mendelsohn, Gittleman & Associates*

THE
KRESGE
FOUNDATION

ART AND CULTURE CAN INSPIRE CITIZENS
TO TRANSFORM NEIGHBORHOODS AND
ENCOURAGE CIVIC DIALOGUE AROUND
CHALLENGING ISSUES.

*Artists, arts and cultural organizations and
institutions of higher learning animate our
communities, bring disparate people together
to share common experiences, stimulate our
creativity and help us imagine a better future.*

ABOUT THE AUTHORS

ANN MCQUEEN, principal at McQueen Philanthropic since 2010, has more than 20 years experience in philanthropy and a lifelong interest in the arts and urban communities. Formerly a senior program officer at the Boston Foundation, McQueen developed the foundation's first grants program to celebrate individual artists, led research into the fiscal health of the Boston cultural sector and convened a task force of arts and business leaders to develop the case and advocate for the Massachusetts Cultural Facilities Fund. McQueen serves on the board of Associated Grant Makers, a forum for New England foundations, and is a corporate trustee of the Trustees of Reservations. She has served on the board of Grantmakers in the Arts; Boston Natural Areas Network, which advocates for and preserves urban open space; and two neighborhood-based nonprofits, United South End Settlements and the South End Lower Roxbury Open Space Land Trust.

JULIA GITTLEMAN, Ph.D., a principal at Mendelsohn, Gittleman & Associates, is an established expert in the evaluation and design of education, arts, social service and health nonprofits. Gittleman began her career as a direct service provider, holding a number of positions over 11 years at Boston's Crittenton Hastings House (now the Crittenton Women's Union), most recently as the chief program officer and vice president of programs. Before forming MGA with Tom Mendelsohn in 1999, she received a doctorate in social policy from the Heller School at Brandeis University in 2003.

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INTRODUCTION

The Kresge Foundation was poised to respond quickly and creatively to the 2008 economic downturn. A year earlier, it had begun to move beyond its well-known facilities-capital challenge grants to focus on strategic interests in: arts and culture, , education, environment, health and human services and the community development in Detroit. As the recession took hold and the team for each of these programs developed its approach to grantmaking, the national Arts and Culture Program launched two pilot initiatives to “challenge communities to use art and culture as a tool to address broader community issues in some of America’s most neglected urban neighborhoods.”

The foundation saw the two pilots – **Community Arts** and **College Arts** – as learning initiatives that would enable staff to experiment with a different kind of grantmaking. The initiatives would also test the assumption that the arts can address society’s pressing issues, transform communities and lift spirits during an economic downturn. While many local funders have deep experience in community arts, it was new territory for Kresge’s Arts and Culture Program.

Lessons gleaned from other grantmakers and Kresge’s own deep involvement in Detroit provided both backdrop and inspiration for the initiatives.

The John S. and James L. Knight Foundation launched its Knight Arts Challenge in Miami in 2008, making small grants to organizations or individuals – artists, arts institutions, for-profits and nonprofits – to engage and enrich the community through shared cultural experiences. That same year, Detroit’s Skillman Foundation tapped the College for Creative Studies Community Arts Partnership (CAP) office to incubate a neighborhood-based public art initiative called Community+Public Arts: Detroit, also known as C+PAD. With additional investments from Chase Bank and the Kresge Foundation’s Detroit Program, the college’s CAP would serve

as a prototype arts and civic engagement program linking Detroit artists with residents to create public art that was unique to each neighborhood.

Kresge’s Arts and Culture team pulled several lessons from these two models. First, it noted how a national foundation accustomed to funding large projects could generate community excitement and impact with a small-grants program. And, as Kresge pivoted away from capital funding to focus on community change, staff began to consider the role of colleges and universities in community renewal. When the economic collapse of late 2008 made the pressing problems of low-income communities particularly stark, staff were eager and ready to learn.

Community Arts, launched in 2009, focused on five cities with significant low-income populations: Baltimore; Birmingham, Ala.; Detroit; St. Louis; and Tucson, Ariz. Following due diligence to delve into local context and identify appropriate intermediaries, Kresge made five two-year, \$200,000 grants to support arts and cultural projects that:

- Extend arts experiences to all who live, work, study in or visit the pilot cities;
- Encourage arts organizations and artists to work collaboratively with other city and neighborhood groups to meet collective needs;
- Widen the role of the arts in civic engagement; and
- Advance innovation, diversity and community impact.

In Detroit, a consultant convened the requisite community-based grants panel. Elsewhere, funds went to intermediary organizations with existing networks and transparent grantmaking systems. Partners could retain up to 20 percent of the award to cover administrative costs while redistributing the balance as minigrants of up to \$10,000.

COMMUNITY ARTS INTERMEDIARIES

- *Baltimore: Baltimore Community Foundation*
- *Birmingham: Cultural Alliance of Greater Birmingham*
- *Detroit: The Kresge Foundation, with an independent consultant*
- *St. Louis: Arts and Education Council of St. Louis*
- *Tucson: Tucson Pima Arts Council*

COLLEGE ARTS GRANT RECIPIENTS

- *California Institute of the Arts, Valencia, Los Angeles County*
- *College for Creative Studies, Detroit*
- *Columbia College Chicago*
- *Maryland Institute College of Art, Baltimore*
- *Massachusetts College of Arts and Design, Boston*
- *University of Florida, Gainesville*
- *University of Indianapolis, Indianapolis*
- *University of Michigan, Ann Arbor*

The five funding programs – each branded with the name of its city as “Kresge Arts in” Baltimore, Birmingham, Detroit, St Louis or Tucson – ran through 2012, when Kresge made final \$100,000 grants to leave each community and intermediary with the means to use arts and culture in addressing their community’s issues.

College Arts expanded Kresge’s inquiry to include the role of colleges and universities in addressing community issues through the arts. While their place within the academic structure varies from campus to campus, community arts partnerships and similar programs have long functioned as a link between campus and community while training the next generation of artists and administrators.

In March 2010, Kresge invited 15 college and universities with established community programs to apply for two-year grants of \$200,000. In June the foundation made awards to eight college/community programs, including the College for Creative Studies’ Community+Public Arts: Detroit. Kresge hoped to impact student training and encourage a broader application of best practices. The foundation also hoped that its grant, which required that the college or university conduct an evaluation and match its award, would result in a deeper learning and commitment to these programs.

This analysis is qualitative. Anticipating both success and failure, The Kresge Foundation didn’t seek an evaluation. As the Community Arts and College Arts pilots ended, foundation staff asked:

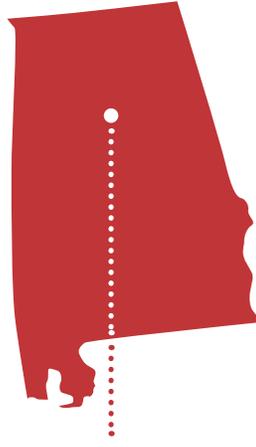
- What impact did the two initiatives have on participating communities, organizations and individuals? Did the communities and colleges achieve the desired outcomes?

- What investments, infrastructure and engagement are required to support program implementation, attract and retain participants and maintain or sustain community art projects?
- How might the lessons learned from the two pilot initiatives inform and impact policy and practices in the arts as well as related fields such as community development, and how might those lessons guide future grantmaking?

Finally, while this inquiry was not specifically about organizational capacity, sustainability or the mechanics of grantmaking, Kresge staff sought lessons there, too.

The authors gathered information from proposals, midterm and final reports, internal staff documents, project evaluations, websites, cultural plans and 71 interviews with project participants. The project directors in each city or university selected the nonprofit leaders to be interviewed and where those conversations would take place. Thus, the study is based in conversations with those who are directly involved and self-interested. All interviews included similar baseline questions, but with each follow-up question, the discussion took on a direction unique to that particular person or place.

Information gathering was unavoidably limited. A wealth of data and other research on each of the five cities and eight colleges remained unexamined. For example, the fiscal health of the intermediaries or key grantees, a key measure of capacity and sustainability, was not considered in depth. And the time to delve into each place, person and project was both limited and limiting. Nonetheless, the resulting report and case studies – 13 variations on the theme of art-based civic dialogue and community revitalization – yield a number of insights and lessons.



Birmingham, Alabama
Kresge Arts in Birmingham
Step Forward

BIRMINGHAM, ALABAMA

A year after the Jefferson County Commission released a regional Cultural Master Plan in 2002, the county established the Cultural Alliance of Greater Birmingham as grantmaker and service organization and provided most of its \$5 million annual budget. Along with minimal private support, additional funds came from the Birmingham City Council. In September 2008, Buddy Palmer became president and chief executive officer of the alliance and the county's economy collapsed; the alliance's public funding was eliminated.

Kresge's Community Arts pilot had a direct, demonstrable impact on the alliance's ability to nurture community-based arts activities during the economic downturn.

Kresge Arts in Birmingham

Birmingham nonprofits don't have a lot of competitive grant opportunities, especially in the arts, and the lack of practice was evident. The big arts institutions couldn't find a fit – they proposed the usual youth education programs – while other groups seemed to be chasing money. Many applicants, including social service agencies, didn't know how to connect with their constituencies. A few grantees stood out, but most didn't understand the “community” part of Community Arts. After two years and the distribution of 19 Kresge Arts in Birmingham minigrants, \$25,000 remained to be added to the third-year planning grant.

At the same time, Birmingham was coming up on the 50th anniversary of the Children's Crusade and the bombing at the Sixteenth Street Baptist Church, turning points in the

DESERT ISLAND SUPPLY CO. provides just what you'd need to survive on a desert island – imagination and creative-writing skills. Founding director Chip Brantley launched DISCO in 2011 to provide in-school programs and after-school writing, tutoring and homework help to local students. Its welcoming space, set in a small commercial strip next to a makers' space and across the street from a pair of recording studios, has become a hub for storytelling events, birthday parties and neighborhood meetings.

KRESGE ARTS IN BIRMINGHAM supported a community storytelling project engaging local high schoolers in collecting and shaping neighbors' oral histories. Twelve students strengthened their writing skills, 350 residents attended the free performance created from the interviews and DISCO established a new format for engaging its community.

VSA ALABAMA received \$10,000 from Kresge Arts in Birmingham to bring local high school students together with seniors with memory disorders. The pairings crossed races as well as generations: a high school with a large white student body was close to a day care facility serving a black population, while the predominantly African American school was a five-minute walk from a senior center full of white elders. As teens and senior citizens engaged in dialogue and created art together using shoes and canes as their canvas, stories about their life journeys emerged.

"Take a Walk in My Shoes" was exhibited at the library, VSA's office window, schools and senior centers, and a video was posted on YouTube. The initiative won an award for innovative programming from the national VSA program.

civil rights movement. Commemorations were in the works – public art, orchestral commissions, exhibits, speeches. But according to alliance President and CEO Buddy Palmer none of it reflected the activism and youth leadership that was central to the movement in Birmingham.

In a city that is about 73 percent black and 21 percent white, with about 5 percent Latino, Asian and other populations, race remains an unspoken issue. The plan that gave rise to the Cultural Alliance called out cultural diversity, but there was no strategy behind the goal. The city's population remains divided, not only socially but also physically, by highways and train tracks. How could artists and arts and social service agencies truly engage with the community without addressing cultural diversity – Birmingham's core social-justice issue?

Step Forward

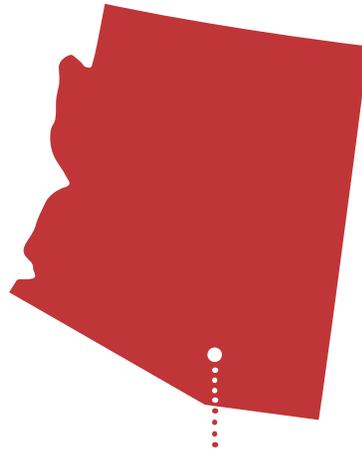
That question shaped the Cultural Alliance's third-year work. Step Forward was pitched as a leadership summit that would "provide 50 current and emerging leaders with learning experiences in community engagement and organizing, social advocacy and purpose-focused artistic creation." Palmer didn't intend to obscure the real agenda of the two-day training, which featured the Urban Bush Women and the People's Institute for Survival and Beyond, but as one African American participant said, "If it had been advertised as anti-racism instead of leadership, I wouldn't have attended. I've done racism workshops before. But this was special." Another said, "Now I can have the same conversations [with white people] I have among other African Americans."

Every respondent – five African American and six white participants – raved and wanted it to happen again, describing the experience as:

- Powerful. Amazing. Transformative. It changed my understanding.
- Adding art and music to a difficult subject was the secret sauce. It added sensitivity, clarity.
- It brought new people to the table.
- It underscored the reason to do this work, how to do this work.
- What's next? People want more dialogue. Take it to the neighborhoods.

LESSON: Careful program planning, which began more than a year before the event, was core to the success of Step Forward. The Cultural Alliance team met with the People’s Institute and Urban Bush Women in New Orleans and Birmingham, participated in trainings and helped them customize joint workshops that were significantly shorter than usual. Next, highly intentional recruitment went far beyond outreach. Palmer engaged a consultant to make the personal connections to bring together the “perfect mix” of young and old; male and female; black and white; social service, education and art. This extra, personalized effort to engage genuine community voices was decisive.

The need for deliberate engagement was not lost on Palmer. “If the Kresge minigrant program happened now,” he says, “I’d be much more hands-on with applicant recruitment.” This includes, he says, being more explicit about the grant program’s social-justice intent to help applicants of all sizes and sectors better understand what was being asked of them. Step Forward helped Birmingham residents – leaders in the nonprofit and social sectors – think differently about what true community engagement looks like. And it helped both funder and intermediary better understand how grantmaking and programming can impact deeply entrenched social-justice issues.



Tucson, Arizona

TUCSON, ARIZONA

In 2006, the Tucson Pima Arts Council named Roberto Bedoya executive director and launched a yearlong cultural planning process. The Pima Cultural Plan, released a year later, asserted the council’s overarching goal “to affirm and strengthen the region’s cultural vitality” by focusing on the region’s authentic identity and distinctiveness. It also affirmed the importance of integrating cultural development with the economic and infrastructure projects underway at the city, county and state levels, and recognized the need for arts education, a public art master plan and “adequate natural, heritage and cultural spaces.”

Bedoya’s task was to marshal the resources – research, training, funding – and create the programs to make it so. In 2009, when The Kresge Foundation selected the council as its Community Arts intermediary, it was able to

implement the plan’s first recommendation and the PLACE Initiative was launched.

The council and Bedoya were well prepared and widely networked. In every other city, Community Arts was a time-limited initiative; in Tucson, the agency was able to leverage Kresge’s initial funding with multiyear support from the Nathan Commings Foundation and the Open Society Foundations, enabling the PLACE Initiative to make a fifth round of grants in November 2013. (A sixth application deadline has not been announced.)

As was evident in Birmingham, grants are insufficient when applicants don’t know how to do the work. Here, in an arts scene already adept at community-based arts, the council marshaled resources for professional development workshops that would build sector capacity

and sophistication even further. The agency also understood the importance of reaching beyond current practitioners. Staff of potential nonarts partners, many of whom didn't fully understand how the arts could add to their work, were invited to the workshops. Bedoya took a different approach with the major arts institutions, which often struggled to see themselves encouraging civic dialogue, by extending invitations for their leadership and higher-level staff to informal meetings with funders and key workshop presenters. There's yet to be noticeable payoff, but the outreach continues.

SUPPORT THE PLACE INITIATIVE (People, Land, Arts, Culture and Engagement) ... to leverage and enhance resources and talent to plan and implement neighborhood-scaled cultural preservation and development strategies. These could take the form of community arts practices that incorporate “placemaking”; public art; cultural celebrations/festivals; culturally based civic dialogue; programs to engage youth, including youth at risk; traditional arts apprenticeships and other manifestations of “informal” arts.

—*Pima Cultural Plan, 2007*

LESSON: Did PLACE contribute to community cultural development? Did it meet Kresge's goals? Yes. The end of 2013 marked the release of “People, Land, Arts, Culture and Engagement: Taking Stock of the PLACE Initiative,” a comprehensive study of output and impact supported by Kresge's final \$100,000 grant. “The results suggest the PLACE Initiative affords projects the opportunity to forge new relationships, deepen existing relationships in ways that build capacity, foster sustainability and create networks of collaboration across sectors inside and outside the arts field. This kind of relationship building ultimately contributes to strong community development work in Tucson and the region.”

LESSON: Concerns about the minigrant model, common to grantees across the Community Arts pilot, were also highlighted in the study. Of course, the PLACE funding was useful and grantees were grateful for having received it. But, they say, it wasn't enough money – it supported only core project costs, and sometimes not even that. Almost universally, Community Arts grantees are undercapitalized; without alternative resources for staff, general operations and time for relationship building, either the artistic work or the organization can be compromised. Too often, the roadblock to transformative change is entirely outside the grantee's control.

From the point of view of the intermediary, however, minigrants are invaluable. Having grant money to spread around distributes the conversation more broadly to include smaller, lower-capacity organizations that can learn and grow from the experience. The majors may not find a role in a minigrant initiative, but they have other opportunities. It's crucial, Bedoya says, “to feed the hives” and keep the whole cultural ecosystem buzzing. And we can't forget: the minigrants feed the intermediary and the national foundation, too, with knowledge growing from the experience of working in that particular ecosystem.

FINDING VOICE helps refugee and immigrant youth develop language skills and a better understanding of their new neighborhood and culture while retaining connections to their native culture. Photographer/educator Josh Schachter, ESL/English teacher Julie Kasper and the local chapter of the International Rescue Committee launched the project in spring 2007 with students from Afghanistan, Ghana, Honduras, Ivory Coast, Liberia, Mexico, Republic of the Marshall Islands, Sierra Leone, Somalia and Sudan. Using words and photographs, the teens examined where they came from, where they live now and where they want to go.

As the project evolved, the youths' work has been published and exhibited in local galleries, at bus stops and in the offices of city officials. The project received two years of Kresge Community Arts funding through the Tucson Pima Arts Council's PLACE Initiative.



Los Angeles, California
California Institute of the Arts

LOS ANGELES, CALIFORNIA

In May 2010, the California Institute of the Arts, or CalArts, received \$200,000 to support its Community Arts Partnership program, which had a budget of about \$1.85 million in each of the two grant years. This added funding allowed it to create five new programs for high school students, expand three precollege summer training programs and develop and implement a systemwide outcomes evaluation.

CalArts is distinguished by its focus on artmaking, close interaction between student and teacher and a pedagogy that encourages students to develop a unique artistic voice. The Community Arts Partnership, created in 1990, is similarly focused on rigorous precollege arts education for youth ages 6-18 living in underresourced neighborhoods across Los Angeles County, while training future art teachers and exposing young artists to a variety of communities.

CalArts was the only College Arts grantee to report on instructional hours as a measure of program intensity. During the grant period, participants in 50 programs –in-school, out-of-school and summer intensives – received 40 to 180 hours of instruction in every discipline available to CalArts students. Additional short-term concerts and performances included interactive workshops with one-on-one instruction. CalArts reports that it served about 8,000 youth each year of the grant period.

Kresge funding also supported the third phase of a longitudinal impact evaluation project begun in late 2008 with the development of a records management system that increased its ability to collect and store survey data. During the two years of Kresge funding, the arts partnership worked with Arnold Aprill and Lauren Stevenson to develop a logic model with outcomes,

inputs and indicators of success for program participants – specifically their college aspirations and attainment – as well as CalArts’ student instructors, and to design an evaluation methodology and survey instrument.

The sophisticated logic model, reviewed in draft, aims at community and college engagement, culturally relevant curricula, proficiency and empowerment. For example:

- Participants present their work and ideas to the class and are taught how to engage the public, and how to protect, preserve, archive and document their work professionally.
- Participants will study the construction of culture by inventing other cultures, exploring gender and race as construction; and will work with prompts that help to deconstruct stereotypes and engage in critical discussions about labels. Eighty percent will ask more informed questions about dominant culture.
- Participants’ artwork surpasses cliché conventions of traditional art historical mimicry; 90 percent will feel more confident in exploring their own interests in artwork that they create.
- Student instructors will feel more confident in being able to understand participants and the communities they come from.
- Instructors will revise preconceived teaching practices and integrate new learning experiences into future teaching opportunities, and will have an immersive teaching experience that allows them to confidently decide if teaching in communities is right for them; 90 percent will be employable in a community arts environment.
- Curriculum is designed to address community issues and to create problem-solving assignments.

CalArts outcome data for the grant period demonstrated strong community impact: 77 percent of youth planned to attend college and 79 percent of partnership alumni agreed that the program helped them succeed in middle or high school and encouraged them to consider college. In addition, as the Aprill/Stevenson team observed, “Participants consistently demonstrated high levels of art production, collaborative as well as independent learning, practical as well as higher order skills development, interdisciplinary learning, inquiry, reflection, self-determination and risk taking.”

LESSON: Moving from assessments focused on a specific program or set of programs with similar reporting and evaluation criteria to a systemwide study of college aspirations and attainment requires significant additional capacity. To conduct ongoing program evaluation and improvement, CalArts and the Community Arts Partnership invested in its technology infrastructure, created additional full-time program coordinator positions and committed to providing staff, faculty, student instructors and site-based educators with ongoing professional development opportunities. Increasing access to quality arts learning that encourages youth to become engaged citizens, ready for college and careers with mastery in contemporary arts practice and technology, is a lengthy, complex and often expensive process.



Gainesville, Florida
The University of Florida

GAINESVILLE, FLORIDA

Center for the Arts in Medicine, a program of the College of Fine Arts at the University of Florida, sought Kresge support to advance its working model for programs using art to advance rural health care. Called Arts in Healthcare for Rural Communities, the project was launched in 2008 with early support from the National Endowment for the Arts and Florida's Division of Cultural Affairs. Its goal: to increase access to the arts and expand health literacy, healthy behaviors and the use of health care services.

By 2010, Arts in Healthcare had established a strong regional model in the Florida Panhandle; Kresge's College Arts grant supported eight additional programs throughout the state. The university program's pre-existing partnerships with the state's Office of Rural Health, Division of Cultural Affairs and the local Shands Hospitals and Clinics, a statewide referral center, provided

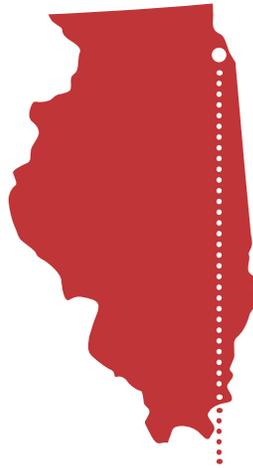
the introductions and information infrastructure – listserv, websites, publications – the center needed. Work included conducting needs assessments, establishing partnerships with arts organizations, training artists and health providers, providing seed funding and helping local leaders develop sustainability plans by connecting them to the Division of Cultural Affairs and other resources.

Each site was programmed based on its particular needs. Immokalee, a community of migrant farm workers in Collier County, used dance to tackle childhood obesity. Okeechobee Main Street and its partners enlisted high school students to provide arts, crafts, drama and music to seniors in retirement facilities; youth gained work-related experience and learned empathy while increasing the seniors' quality of life.

Now that the program has been seeded, the model is growing organically as Florida programs expand the work to other sites in their own health care systems. The Veterans Administration's long-term-care facility in Columbia County is working to replicate it throughout VA facilities in north Florida and south Georgia. After a Sacred Heart Health System facility on the Gulf of Mexico saw the program's impact, it moved to integrate performing, meditative and visual arts into its system's largest hospital.

The program model continues to be disseminated as university and center staff support established programs and consult with leading health providers across the country. Resources for program planning and development are also available through an online Rural Communities Toolkit.

LESSON: Because the program had operated as a two-year pilot prior to Kresge funding, implementation went, for the most part, as planned. The expansion did require more staff time for project coordination, peer consulting and artist and provider training than expected. The university and the Center for the Arts in Medicine also learned that rural communities needed more training in program evaluation than anticipated. But, since planning and community engagement delayed implementation, reducing expenses for such things as artist stipends, the additional costs were covered.



Chicago, Illinois
Columbia College Chicago

CHICAGO, ILLINOIS

The Center for Community Arts Partnership at Columbia College Chicago received support to expand and evaluate its long-running Urban Missions program, which builds partnerships with community nonprofits.

Urban Missions' work, based in service-learning courses and special projects, begins with a Request for Proposals asking faculty and community organizations to collaborate on project and evaluation plans, a timeline and a budget; grants of up to \$8,000 support selected activities. Even though the economic downturn took a toll – declining enrollment meant a few classes were canceled and several nonprofit partners closed – 14 projects were selected in academic year 2012 and 23 were chosen in 2013.

The center's external evaluator, the DePaul University Egan Urban Center, developed a framework to evaluate

individual projects; findings were then aggregated into programwide outcome data. Tools included surveys of Columbia students and their community participants, and key-informant interviews of faculty and nonprofit staff.

Columbia was the only college to look at the impact of community work on its students. (California Institute of the Arts developed a methodology, but didn't evaluate student impact within the grant period.) About 80 students and 200 youth were involved in all programs, but hours of engagement weren't reported. In the first academic year, 100 percent of students and faculty felt that they had increased opportunities to gain technical, professional and pedagogical skills; 100 percent of faculty and 67 percent of students felt the work broadened their knowledge and understanding of the community.

But while 87.5 percent of nonprofit participants felt that the Urban Missions projects increased “access to technical and artistic resources,” only 33 percent felt they provided “meaningful opportunities for arts learning” to the community. “Communications ... on ... timelines and expectations” and “the accountability of ... students to deliver quality products in a timely manner to community partners” needed improvement.

LESSON: Whom does community art serve? Striking the right balance between community member and artist, student or nonprofit should be at the top of any agenda. The focus of Columbia College Chicago and the Center for Community Arts Partnership on its academic mission

privileged students and faculty at the expense of the community, a disparity that was evident in the list of activities. One project was cut short when the nonprofit partner closed, four were festivals or events and eight concentrated on student coursework: creating PSAs (albeit for community nonprofits), collecting oral histories (from community members) or completing required internships or practicums. Only one ongoing collaboration, between a theater and the creative-writing department, engaged youth more deeply. Second-year projects showed a similar distribution between events and student-centric projects; the college and the center may have gone on to address the red-flag concerns about communication and accountability, but that year’s evaluation report was not available.



Indianapolis, Indiana
The University of Indianapolis

INDIANAPOLIS, INDIANA

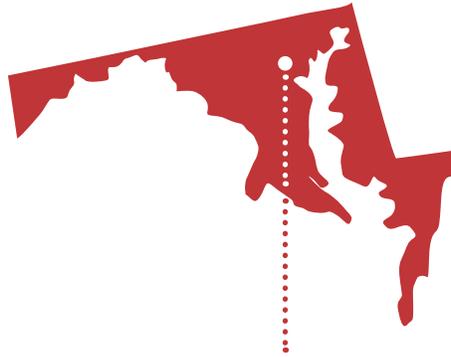
The College Arts grant awarded to the University of Indianapolis supported increased and expanded community arts and education opportunities for the school's students as well as youth and adults living in the high-poverty Fountain Square neighborhood, about three miles north of the campus. Activities were centered at the Wheeler Arts Community, a former carburetor factory developed by a local community development corporation in the late 1990s. In 2000, the university entered into a long-term lease and partnership agreement to site live/work spaces for artists, a gallery and theater, and classroom and studio spaces in the rehabbed building. Wheeler also became home to an extension office for the Community Programs Center, a resource for volunteer and service-learning activities that would be leveraged to expand community events and neighborhood art-education programs.

The grant funded a new position, the full-time outreach coordinator, to increase and coordinate events at Wheeler and support the center's work to expand partnerships; it also funded an independent evaluation and supplies, equipment and materials. Over two years, Wheeler and the university created new partnerships and programs in classical music in collaboration with Indianapolis Opera, the Fountain Square Chamber Ensemble and the university's own music department to increase performances and classes. It also added more visual art classes by offering students at a local charter school free Saturday art classes. The outreach coordinator worked with Wheeler tenants to increase their participation in public events such as First Fridays, and to increase exhibits of art by tenants, faculty and students from the university and community schools. Wheeler's theater space added youth classes presented by the Asante

Children's Theatre and Acting Up Theatre, while its classrooms became home base for art classes and film screenings for youth and senior citizens.

What distinguishes Wheeler from the other College Arts grantees? While the program is focused through the arts, it is not exclusive to the arts. The Community Programs Center is directed by Marianna Foulkrod, who holds a master's degree in applied sociology from the university and teaches courses in Principles of Sociology, Social Problems, and Community Service-Learning. Perhaps because of Foulkrod's background, Wheeler neighborhood programs are as likely to involve fine art or art therapy students and faculty as those working in sociology or following the Civic Engagement and Community Leadership track.

LESSON: While Wheeler Arts Community program offerings are relatively straight-ahead arts enrichment (though apparently skewed towards a classical European aesthetic), the University of Indianapolis' "community as classroom" approach may, on deeper examination, provide interesting learning opportunities in community arts. Or, it may present opportunities for the university to broaden its definition and activities in community arts while exploring new curricular opportunities in evaluation, arts education, arts therapy and community art and leadership.



Baltimore, Maryland
Baltimore Community Foundation
Maryland Institute College of Art

BALTIMORE, MARYLAND

Two stories emerge from the Kresge Foundation's engagement in Baltimore: the impact of Kresge's Community Arts framework on the Baltimore Community Foundation's neighborhood grants program and, through the College Arts pilot, the growth of community arts programs at the Maryland Institute College of Arts.

Baltimore Community Foundation

Before launching its work in Baltimore, staff from Kresge and the Mid-Atlantic Arts Foundation convened local arts funders. Kresge's agenda: to deepen its understanding of community assets and challenges and identify a local partner. The Baltimore Community Foundation agreed to serve as Kresge's intermediary and manage the two-year, \$200,000 Community Arts grant.

The 21 Kresge Arts in Baltimore minigrants made in 2009 and 2010 impacted a wide range of residents – asylum seekers, Native American youth, women affected by domestic violence, children in detention – with an equally varied mix of media and artistic disciplines. Community issues included food deserts, the urban watershed, affordable housing, truancy and dropping out of school, juvenile crime and positive parenting.

As its two-year Community Arts pilot drew to a close, the Baltimore Community Foundation was in the midst of change. Its newly adopted grantmaking framework would now focus on two programmatic goals: successful students and schools and safe, clean, green, vibrant neighborhoods. No longer one of nine discrete sectors, the arts would address new criteria. Kresge's third-year, \$100,000 grant was now doubly valuable; it assured one

more year of robust grantmaking and gave foundation staff time to make the case for the impact of community arts on neighborhood vibrancy.

Senior Program Officer Kevin Griffin Moreno and a consultant spent three months interviewing and surveying stakeholders and digging into the literature on community arts. In March, Moreno presented findings to the board, recommending a framework that increased opportunities for artists, neighborhood groups and nonprofits to collaborate and share resources; for residents to access and participate in art that is community based, multicultural and intergenerational; and for community artists to access professional development. Moreno also hoped for larger grants, but understood that given the limits of the community foundation's field of interest funds, this wouldn't be possible.

The board accepted the recommendation that community arts become an integral part of the Baltimore foundation's new Neighborhood Grants Program, while staff moved to create regular convening opportunities for artists, resident groups and nonprofits; to support advocacy to reduce systemic barriers created by permitting agencies and public funders; and to engage other area funders in regular conversations about inclusion in the arts.

The third round of Community Arts grants aggregated funds from Kresge and the community foundation to distribute more than \$130,000 in two rounds. In May 2012, the Neighborhood Grants Program received 65 applications, including 28 for community arts projects. It awarded 11 arts grants for after-school art classes; creative garden, park, and mural projects; and a curriculum about the Mixtec culture, an indigenous population from Mexico with a long history in Baltimore.

LESSON: Funders know that their grants can help nonprofits learn new things and so move in a particular direction. Here, Kresge's investment, combined with the Baltimore Community Foundation's advocacy, led to lasting change and sustained local investment in community-based art – collaboration, civic engagement and demonstrable impact on the community.

Maryland Institute College of Art

The Maryland Institute College of Art received a \$200,000 College Arts grant to expand the reach of its Community Arts Partnership program, which provides training and stipends to students with interests in arts education, art therapy and community building for work at nearby schools and nonprofits.

Historically, each semester about 35 students would work at up to 12 sites near campus. In its first year, the partnership increased recruitment to attract more than twice the usual number of undergraduates and now caps participation at 75 students a semester. About 55 are community site leaders, who earn a small stipend for two to three hours of work a week for a full semester; the remaining students volunteer for monthly service assignments.

Because CAP was also able to provide transportation to schools and nonprofits greater than walking distance from the campus, partnerships also increased. The Student Activities Office reports that about 970 youth and adults were served during the two years of Kresge support. This expansion has been maintained.

But the story of impact is not told solely through the numbers. Kristen Smith, assistant director for community arts, says, "our students are beginning to think differently about community art, that it's not just something kids are making. Projects have become more issue based." Students worked with addicts in recovery, women and children experiencing domestic violence, people touched by suicide, incarcerated men, special-needs adults, homeless people and children in and after school.

Student learning opportunities also increased. Community site leaders now begin the semester with a four-hour orientation and all CAP students participate in workshops on lesson planning, race and identity, cross-cultural communication and festivals. The popular classroom-management workshop is often offered twice a semester. The Maryland Institute College of Art dove deeply into evaluation by partnering with the Gallup Student Poll, a national survey with a 10-year history of tracking student success based on three key indicators: hope, engagement

“Did I tell you why I feel bad about my neighborhood? Because they be robbing houses and breaking in people’s cars and all that stuff... and busting windows.” – DO, 11

“Since I went here it’s made me change the way I think about myself because it helped me draw and be able to accomplish more things than I thought I would ever do.” – JA, 8

“We did this one topic about refugees. I always knew refugees didn’t really feel welcome. ... I learned that ... what I say or even little things that I might do ... I shouldn’t really be doing because they feel out of place here, and I should make them feel welcome.” – BA, 15

COMMUNITY ARTS PARTICIPANT STUDY

Rebecca Yenawine,
Maryland Institute College of Art, 2012

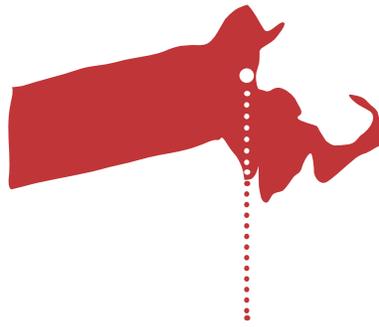
and well-being. The 10-minute online survey was administered to youth from fifth through 12th grades participating in CAP in- and after-school programs in both Kresge-funded academic years. When compared to Gallup’s national sample, Baltimore’s arts students scored similarly on measures of hope (outlook for the future), slightly higher on engagement (enthusiasm for the school or program) and a bit lower on well-being (how students are doing today).

But after the first year, Rebecca Yenawine, the adjunct faculty member in the Masters of Community Arts Program who coordinated the work, concluded that the Gallup Student Poll

wasn’t the right tool. The survey was not tailored to after-school or arts-based programs and the online requirement was difficult for several sites. Gallup’s lack of data specific to an urban population also posed a challenge. As Yenawine’s first-year summary notes, “Though some Gallup studies indicate that there is not a strong relationship between socioeconomic status and well-being in students, community arts practitioners note that many of their students come from challenging personal backgrounds that present obstacles to their well-being.”

“Art is fluid and any measurement tool needs to be responsive to that,” Yenawine says. So, in 2012, she interviewed and conducted focus groups with CAP youth ages 6 to 19. Illuminated by the real voices of youth, these findings were much richer. Analysis showed that students were highly engaged, experienced an improved sense of self and were connected to their community, even across cultural differences. Youth in CAP also had an increased sense of empowerment and gained measurable skills related to art, life, leadership and jobs.

LESSON: The Maryland Institute College of Art’s deep commitment to its Baltimore community – and to its own community-engaged students – made it particularly well equipped to manage Kresge’s Community Arts funding. Its students are well supported by CAP staff, part of a six-member Student Activities Office, as well as by engaged faculty and a core of students pursuing MFAs in Community Arts. Artists and community arts practitioners based in small nonprofits would be envious.



Boston, Massachusetts
Massachusetts College of Art and Design

BOSTON, MASSACHUSETTS

In May 2010, when The Kresge Foundation's award letter arrived at the Massachusetts College of Art and Design, the school was in the midst of change. A 21-story residence hall was under construction and a \$140 million campaign had just been announced; in the fall, a new campus center would open and MassArt President Kay Sloan, who launched the Center for Art and Community Partnerships in 2004, would announce her retirement. The center, staffed by an interim director and program coordinator, was also in the midst of change.

A state college, MassArt is a short walk from the Museum of Fine Arts, the Isabella Stewart Gardner Museum and the cluster of Harvard medical schools and teaching hospitals known as the Longwood Medical Area. Across Huntington Avenue to the south, it's a different story. The Mission Hill and Lower Roxbury neighborhoods boast a

rich variety of races and ethnicities, but are challenged by low household incomes. Sloan had long insisted that the citizen-artists of MassArt be a resource for the community. Now, these abutting neighborhoods would be the focus for ArtZone/Art Miles, an ambitious and detailed expansion of the center's work.

The center's new director, artist Ceci Mendez, soon realized that her first job was to listen rather than implement. Her new approach of intentional relationship-building took the form of more than 15 community meetings and innumerable one-on-ones in the first year, each generating a mix of complaints, program ideas and appeals for respectful, two-way communication.

Mendez's story about her conversations with Sociedad Latina, a youth development agency, is illustrative. She

heard about college security tailing black and brown youth at a public event, how the agency felt excluded from an animation residency and how shared projects never lasted. It was harsh feedback, but listening changed the dynamic and opened the way to future collaborations.

In fall 2010, local resident and 1977 MassArt graduate Ekua Holmes joined the center as part-time community coordinator to drive the new artmobile, manage students leading community arts activities and facilitate relationships to embed MassArt in the neighborhood. Her first community project: to name, design, retrofit and program the new van, an unusual grant line item for Kresge but one that would become the visible centerpiece of the center's work. Focus groups and a summer tour of the white van, equipped with an "under construction" sign and sticky notes and drawing paper to record residents' design ideas, became the next iteration of the listening tour.

Sparc! was ready to go on the road by November 2011. In the winter, Holmes and her team of four work-study students provided programs in nearby schools, led poetry workshops at the local community center and worked with elders to create memory boxes. In good weather, the van brought artmaking to Juneteenth and Latino Heritage Month celebrations, kite and jazz festivals and the local farmers market. Turning toward its college community, the center facilitated a collaboration between a graphic design class and Harvard Medical School to turn its plain Family Van into an eye-catching traveling clinic for free preventive health services.

Connecting the community to the college's Bakalar and Paine galleries was a greater struggle. The grant-supported gallery

assistant was able to modestly increase attendance for Family Day events, but the in-depth gallery education program for local schools proved a harder sell. Success came in the form of learning: staff now think strategically about matching community groups to particular shows and, when an invitation is accepted, design a customized tour.

Kresge's investment in staff, a van and time for listening came at just the right time to leverage lasting change. Today the center has steady leadership, two AmeriCorps VISTA program associates, an administrative assistant, a special projects coordinator, a community exhibitions coordinator, a program director and a community coordinator. And, while university funding remains tight, the office's budget has grown to cover an expanded training series for all work-study students engaged in the community.

LESSON: Program administrators often need to adapt the details of grant proposals based on contemporaneous learning, requiring the funder to be flexible and attentive to new approaches throughout the grant period. As the Center for Art and Community Partnerships connected with neighbors, it learned that the project title ArtZone/Art Miles no longer made sense. Art Miles referred to an incentive card meant to reward frequent participants with class scholarships, but conversations made clear that a passport program felt imposed. Rather than facilitating deeper long-term relationships, it would be a barrier. Instead, youth scholarships were distributed through community partners while employees of the local branch library filled the adult slots. ArtZone, a reference to MassArt's closer ties to the Mission Hill and Lower Roxbury communities, faded away in favor of a more recognized brand: Sparc!



Ann Arbor, Michigan
The University of Michigan

ANN ARBOR, MICHIGAN

The Prison Creative Arts Project (PCAP), launched in 1990, grew out of a guerrilla theater class led by University of Michigan professor William Alexander in a women’s prison. The project’s core principles included faculty and students as facilitators and collaborative co-creators, not teachers of the incarcerated; art as a vehicle for social justice; and art being for everyone.

PCAP members – UM students and others participants in an affiliated gateway class – facilitate workshops in youth and adult correctional facilities and alternative high schools within a 90-minute drive from campus. The project connects to a broader audience through annual exhibits of artwork by incarcerated youth and adults, published creative writing, and staged performances about prison and post-prison issues. PCAP also operates the Linkage Project, which connects “returning citizens”

to artist/mentors who provide a bridge to the free community.

In 2010, at Kresge’s invitation, Alexander proposed a statewide expansion of PCAP called the Michigan Prison Arts Initiative, creating a network of higher education institutions and community organizations to co-host/co-create prison-based collaborative workshops in prisons in northern and western Michigan. The proposed project’s network of community arts partners included cities like Detroit, Saginaw, Flint, Battle Creek and Kalamazoo. Kresge funds would allow PCAP to hire project personnel and to contract with an evaluator.

The grant was made. But the initiative was delayed due to concerns about the sustainability of PCAP and shifting university priorities. Alexander had announced his

retirement; the PCAP advisory committee began a strategic analysis of the project's sustainability and capacity, which resulted in a hiring freeze; and UM was moving toward an experiential learning platform to deepen student engagement in social problems. The freeze was lifted after six months; project staffers were hired and Ashley Lucas was contracted as the evaluator.

Early in the grant period, the PCAP team realized that the demand for services outpaced its capacity. As a result, the team created a Michigan Prison Arts Initiative web page that includes a video; links to resources and organizations; and a toolkit with workshop exercises, guidelines for working in a prison, a train-the-trainer curriculum and a course syllabus.

While still in transition, PCAP today is in a very different place than when the grant was made. Staffing has stabilized. In 2013, Lucas became associate professor of theater and drama at UM and the second director of PCAP. The program has moved into the Residential College, an interdisciplinary residential community focused on service learning.

LESSON: The impulse to expand PCAP and extend its impact on students and prison populations was admirable, but the application to Kresge was ill timed in light of the pending leadership transition, advisory committee's sustainability concerns and university's changing priorities.

LESSON: It would have been difficult to parse out these challenges before the grant was made, despite solid due diligence. More due diligence of founder-led initiatives, especially those embedded within university departments, may require different analysis and assurances to determine an institution's commitment.

INSIGHTS

William Alexander, now in his 70s, is beginning a phased retirement from UM's Department of English Language and Literature. He claims a legacy of 282 PCAP associates – former students “doing art and social-justice work throughout the world.”

Ashley Lucas, as a Ford Fellow in 2008-2009, conducted an ethnographic study of student involvement in PCAP. She found that in a single semester, students “completely altered their beliefs about what the criminal justice system is and does and what the arts can do in a social-justice context.” There was also evidence that PCAP students find ways to do similar work after graduation.



Detroit, Michigan
College for Creative Studies
Kresge Arts in Detroit
Creative Vitality in Detroit

DETROIT, MICHIGAN

Detroit's challenges were background, and too often foreground, to its College Arts and Community Arts projects. Inefficient city systems were an obstacle for artists, nonprofit staff and program participants alike. Money was particularly tight as nonprofits struggled to support basic operations, participating residents needed to prioritize making an income over making art and artists worked despite slim project budgets. But, again and again, the refusal to back down in the face of real need trumped tight money and city chaos. In fact, the simple act of resisting failure seemed to exercise a muscle, making the do-it-yourself approach of Detroit artists and nonprofits especially robust. Kresge's initiatives mined, reinforced and even amplified this strength.

College for Creative Studies

In 2008, the Skillman Foundation tapped the College for Creative Studies to incubate a neighborhood-based public art initiative, Community+Public Arts: Detroit, or C+PAD. Investments by Chase Bank and Kresge's Detroit Program soon followed. The college's Community Arts Partnership office was created to collaborate with Detroit schools and community-based nonprofits to provide youth with art and design programs. Now its founding director, Mikel Bresee, would develop an arts-based civic engagement program focused on Skillman's six target neighborhoods – Brightmoor, Chadsey-Condon, Cody Rouge, Northend Central Woodward, Osborn and Southwest Detroit – and leverage the public art process to develop the capacity of youth, adults and local artists to create change. C+PAD began by bringing together six neighborhood arts committees pulled from the pool of activist

neighbors that Skillman had been convening. Artist Larry Halbert sees the metrics of community engagement in their stories. The Chadsey-Condon committee never really came together, he said, noting that these residents had no history of working collectively. His early work in Cody Rouge was different: meetings that began by attracting 20 people were soon engaging more than 100 neighbors. “It’s the art that pulled people together,” Halbert says. After his “Growing Together” sculpture was unveiled, neighbors united to complete surrounding landscaping and clean up the park. The Northend neighborhood arts committee – C+PAD’s “flagship success,” Bresee says – also coalesced easily. Both groups were eager to work, understanding that the public art they helped implement was a tool to achieve a cleaner, safer neighborhood.

By 2010, C+PAD’s six neighborhood committees had completed 19 public artworks, including murals, sculptures and mosaic benches – work that led Kresge’s Arts & Culture Program to launch the College Arts initiative as a complement to its Community Arts pilot. In Detroit, its two-year, \$200,000 grant would support larger, more ambitious public art.

C+PAD, sensitive to artists’ capacity, issued a Request for Quotations to create a roster of prequalified artists. “The artist community is as challenged as any other community,” Bresee says. Once a community committee decided what it wanted – a mural, sculpture or garden-related work – three to five artists received modest stipends to create site-specific proposals. C+PAD commissioned the work and supported the process through implementation and celebration. By the end of the extended College Arts grant period in November 2012, C+PAD’s artists and communities had completed and dedicated half of the projects, bringing the remaining three into their final stages.

LESSON: Community-driven art projects take a significant amount of time, a fundamental lesson common to most College Arts and Community Arts grantees. Kresge recognized this – all College Arts grantees received six-month extensions – but even Community+Public Arts: Detroit, well-managed, high capacity and working with experienced artists, couldn’t bring everything in within a 2 1/2-year time frame.

Artists needed more time to plan and complete their work. Community engagement was time intensive and securing appropriate permits could delay work for months. The Edible Hut project, designed for a park in Osborn, was delayed for more than a year until residents circumvented the process by petitioning City Council for its go-ahead.

Local artists Kate Daughdrill and Mira Burack look on the bright side. “You could get frustrated waiting that long to actualize the project,” Burack says. “But it’s worked out because it’s taken that long to get to know the people in the community.” As Daughdrill points out, “building that infrastructure among the people mirrors the physical infrastructure of the hut.” Despite the frustration, fostering this kind of civic engagement, community cohesion and neighborhood efficacy is C+PAD’s primary goal.

LESSON: Evaluating this work can be particularly challenging. When C+PAD’s advisory council reviewed an early evaluation report, members realized that they’d been looking at output rather than outcome. Surveys documented that the art was successfully implemented and favorably received, but missed how the work affected civic engagement. The next, deeper phase of evaluation used case studies to look at how participation in a public art process changed the community’s level of engagement cohesion and efficacy.

Kresge Arts in Detroit

In 2009 and 2010, in the absence of available intermediaries, Kresge turned to a consultant to manage the Kresge Arts in Detroit community panel process, which made 24 Community Arts awards ranging from \$3,500 to \$10,000. The selection process was much like panel deliberations in the other four cities; the funded projects, too, were similar. Many added to Detroit’s growing collection of public art; others engaged young children with parents or adult caregivers, while summer and after-school programs involved older youth in oral history, community radio, video, writing and violin lessons. Issues included nutrition and obesity, the local ecosystem and neighborhood beautification.

The Matrix Theatre Company in Southwest Detroit has been creating giant-puppet performances since the mid-1990s. The

only city nonprofit to apply for multiyear funding, it received two years of support to take its work to a new level with the Ghost Water Initiative, a highly collaborative three-year project to engage its community in environmental stewardship. Summer camps and after-school sessions engaged children as young as 5 and youth up to age 18 in dialogue and mask-making, while adults gathered stories to shape into a play. In its first year, 1,500 people participated in water conservation programs and the River Resurgence Pageant; in the third year, Matrix worked deeply with about 250 people and drew 1,700 to various culminating performances. No other Community Arts project was as ambitious.

Creative Vitality in Detroit

As in the other Community Arts cities, Detroit's third-year grant was meant to leave it with the means to integrate and embed arts and culture into effective community building. Kresge's Arts & Culture team partnered with its Detroit Program staff to manage the project and assemble a team of four "data partners" – CultureSource, Detroit Creative Corridor, ArtServe Michigan and Data Driven Detroit – along with the Toronto-based consulting firm Millier Dickinson Blais. Their task: to identify, document and analyze the cultural assets in the tri-county metro region with an emphasis on the city of Detroit.

The resulting cultural-asset mapping report, *Creative Vitality in Detroit: The Detroit Cultural Mapping Project*, paints a picture of a robust cultural ecology, identifies clusters of commercial and nonprofit activity and collects stories of creative activities and organizations that have a role in generating economic and social capital. The mapping showed a concentration of activity along the Woodward Corridor, home to the Detroit Institute of Arts, Charles H. Wright Museum of African American History and Detroit Symphony Orchestra, and many creative businesses such as galleries, design firms and publishers. Northwest Detroit, historically a fashion district, was also identified as a cultural district. But Southwest Detroit, home to the Matrix Theatre Company and nascent creative enterprises and activities – many created by immigrant and Latino populations – did not show the expected concentration of assets. The data partners added information to the formal data, but ironically the scan didn't document the kind of grass-roots activity supported by the Community Arts and College Arts initiatives.

LESSON: Since its release via Kresge's website, *Creative Vitality* has launched important conversations focused on changing the Detroit narrative. True to the report writers' concluding comment – that it is "a beginning, not an end" – its data and insights continue to provide a baseline and framework for ongoing data collection and mapping.



St. Louis, Missouri

ST. LOUIS, MISSOURI

The Community Arts story is, in many ways, an account of the different missions, temperaments and capacities of Kresge’s partners. In Baltimore, Kresge turned to the deeply experienced community foundation; in Tucson and Birmingham, local arts agencies of very different scales handled the regranting. In St. Louis, the initiative engaged a complicated three-way partnership that mirrored the region’s complex philanthropic context.

The Greater St. Louis Community Foundation, founded in 1915, maintains a database of regional nonprofits but doesn’t make responsive grants or, typically, convene the community. The Arts and Education Council of St. Louis was established in 1963 as a united arts fundraising organization to promote employee giving in the St. Louis region. The St. Louis Regional Arts Commission, established by the city and county in 1985 to receive

funds from the hotel/motel tax, focuses its grants on small and midsize organizations in the city and county of St. Louis. While all three agencies collaborated on the project, Kresge selected the council as its Community Arts intermediary.

The three partners held two public meetings, posted application guidelines on the Kresge Arts St. Louis website and convened a local grants panel. In 2009, the RFP generated 109 requests leading to nine grants. In the second year, there were 32 applications, a fall-off typical of the other pilot cities, and 10 grants were awarded.

While the council had the systems to administer the grants program, the united arts fund wasn’t familiar with the smaller arts organizations, artists and nonarts agencies in the applicant pool, and had no experience

with grantmaking in civic dialogue and neighborhood transformation. But council president Cynthia Prost welcomed the challenge: “It was a very exciting way for us to reach out beyond our typical way of doing things and become more involved with the community around us.” As in each of the Community Arts cities, the grants panel brought important local knowledge and community arts experience to the table.

Funded projects met the initiative’s goals and had clear impact – principally on youth, who lacked access to the arts: a free film series, theater workshops engaging immigrant and refugee youth in confronting gang violence, art projects addressing the stereotyping of chronically homeless people, a literacy workshop for youth in detention and art installations at a horticultural center.

The Greater St. Louis Community Foundation took the lead on the city’s third-year planning project. Diane Drollinger, then director of community partnerships, accepted the task of managing the grant, but in 2012, foundation leadership changed and Drollinger assumed her current position as president and chief executive officer of the Nonprofit Services Center. Nonetheless, she continued to manage the work.

Drollinger established a steering committee, which turned to the University of Missouri St. Louis Public Policy Research Center for preliminary data on seven neighborhoods. The committee was asked to select two neighborhoods based on a brief profile of each neighborhood, their demographics, housing and economic data and maps showing agencies connected to the United Way, Regional Arts Commission and Community Builders Network, a nonprofit association. To accommodate varying points of view, the group decided to stretch resources to work with four neighborhoods:

- Garden/Grove District. A cluster of small neighborhoods, the Garden District features brick homes without the physical deterioration of some communities; the Grove is an LGBT center with boutiques and galleries.
- The Loop. A walkable neighborhood, it includes the main campus of Washington University, Regional Arts Commission offices and an entertainment district.
- Midtown. A neighborhood with significant economic disparity, it includes St. Louis University, a Salvation

Army treatment center, the Contemporary Art Museum and the Centene Center, home to the Arts and Education Council and 17 other arts organizations.

- Old North. A diverse, walkable neighborhood with an active community development corporation, creative industries and galleries. It appears to be experiencing a revitalizing influx of residents, organizations and businesses.

As part of the community engagement component, Dicentra Client Solutions led focus groups while the online publication of St. Louis Public Radio held open-mic sessions, created video documentaries and followed the process.

LESSON: The locations of each of the focus groups – two in each neighborhood – were carefully selected to be on neutral ground. Participation was solicited through fliers and notices distributed by United Way agencies, arts funders, redevelopment agencies and churches. But lacking the kind of intense, intentional, personal engagement that would draw participants representing each neighborhood’s demographics, participation skewed towards highly educated, upper-income, white residents. The year’s work ended without a definitive outcome. Next steps, the consultant recommended, were “to gather specific information from the selected neighborhood(s) to clearly define a community need and to consider the kinds of arts programming best suited to meet that need.”

LESSON: The third-year planning process – steering committee, data gathering, community input – appeared well designed, but Kresge and its partners lacked a common understanding. Even the need for a planning process wasn’t accepted. The final report noted that some (unnamed) key partners felt that “their experience as community leaders prepared them to determine the most effective solutions.” Most crucially, few saw the arts as “a solution for neighborhood challenges ... or part of the fabric of a resident life experience.” Though without tangible results, the three-year Kresge Arts St. Louis effort turned into a valuable learning experience for the project’s intermediaries, consultants, participating residents and nonprofits, steering committee members and even The Kresge Foundation.

CONCLUDING INSIGHTS AND LESSONS

These 13 case studies, each a variation on the theme of art-based civic dialogue and community revitalization, generated a number of insights and lessons.

Because the Community Arts and College Arts initiatives faced comparable challenges as they worked toward the same end – to use art and culture to address broader community issues – this summary brings those lessons and insights together to consider collaboration, impact, evaluation and intermediary grantmaking.

COLLABORATION

The Kresge Foundation counts collaboration, whether within its own funding practice or among its grant recipients, as a core value. Its staff knows that collaboration is difficult, so it wasn't surprised to see examples of both successful and ineffective partnerships among the Community Arts and College Arts grant recipients.

Cross-Sector Collaboration

Nearly all Community Arts and College Arts projects involved partnerships, but cross-sector partnerships were particularly rare and challenging.

A wide gulf separates arts from nonarts organizations. Many nonarts agencies don't understand how artists and arts organizations can help them address the issues – such as obesity, job readiness or violence – that are the focus of their mission. Meanwhile, community arts practitioners can incorrectly assume that schools and social service agencies can easily absorb their offers of art interventions.

Public schools were the most frequent partners for the College Arts and the Community Arts cohorts. But artists, nonprofits and even some colleges found that matching needs, interests and schedules with K-12 school systems could be a nearly overwhelming challenge. Detroit provides the starkest example. As one Kresge Arts in Detroit grant recipient notes, “Chaos in the schools throws a wrench in the partnership model. Every time there's a staff transition, a relationship walks out the door.”

LESSON: A personal connection can be the first step to collaboration, but when the artist or an organization's leadership doesn't know the staff at the community development, school or social service agency, even starting the conversation is difficult.

The Cultural Alliance of Greater Birmingham used its third-year grant to address local barriers to collaboration and community connections. Step Forward, a leadership summit and anti-racism workshop, consciously mixed people on multiple dimensions, including age, race, neighborhood and sector, for an experience that was personally transforming; encouraged nonprofit and social-sector leaders to think differently about art and community engagement; and fostered unlikely relationships and collaborations.

Community Arts grant panels also found that many larger cultural institutions don't understand how their work can address community concerns or foster civic engagement. Out of more than 100 grantees, only three institutions with budgets larger than \$1 million received minigrants. (See Appendix C: Community Arts Grant Recipient Types.)

The Tucson Pima Arts Council, like other intermediaries, received uncompetitive proposals for arts education or marketing programs from the city's largest cultural organizations. To encourage the kind of focus on community concerns that Kresge sought, it has begun to invite representatives of nonarts agencies and major cultural institutions to professional development workshops and open

meetings with outside experts. While the council notes that proposals are becoming more refined, it hasn't noted real change; more basic relationship building is needed.

LESSON: These experiences suggest that cross-sector collaborations could be advanced if there were more opportunities for people working in different sectors to meet and if some kind of translation or training to understand each sector's value to the other were available. This assumes, of course, that both potential partners have the capacity to manage their own core operations while undertaking new programs and partnerships.

Networks and Collaborators

Two College Art grantees speak to the networks it takes to develop lasting collaboration between complex entities.

The University of Florida's Center for the Arts in Medicine, a program in the College of Fine Arts, had already established its program model in several rural Panhandle facilities when Kresge funded further expansion. Three established partnerships were invaluable. The state's Division of Cultural Affairs and its Office of Rural Health, along with the university's Shands Hospitals and Clinics, a statewide referral center, provided introductions and communications infrastructure that continue to serve the project.

The University of Michigan's Prison Creative Arts Program, which engages students and faculty with incarcerated youth and adults in theater, dance, visual arts and writing workshops, proposed expanding beyond the Ann Arbor region by building "a network of higher education institutions and community organizations." Kresge's grant did produce positive outcomes, including proof of interest among colleges and prisons and the hire of a strong successor to the program's retiring founder. But its expansion ramp-up was hobbled by weak links between the prison arts program and the campus administration and the program's lack of prior relationships in state university and prison systems. At the end of the grant period, its new alliances weren't sufficiently embedded to survive.

LESSON: Unless relationships are already established and strong, a two-year grant period is likely too short and the partnership process too complex to develop new cross-sector alliances of real depth or permanence.

Neighborhood Collaborations

Community context and the multiple facets of any collaboration mean that success is rarely entirely in the hands of the grantee. When the collaborating partner is an entire neighborhood, the process can be particularly challenging or, when successful, especially rewarding.

INSIGHT: Some College Arts and Community Arts projects encountered historic and systemic barriers to collaboration and discovered that even when obstacles are well known, they may not be readily overcome.

As it facilitated creative partnerships between resident groups and experienced artists, Detroit's College for Creative Studies learned that some neighborhoods required more attention than others, a difference that depended on qualities intrinsic to the neighborhood. Neighbors that had worked together in the past developed a fruitful collaboration with their selected artist. But in more fractured neighborhoods, facilitated public art processes couldn't change ingrained neighborhood dynamics.

In St. Louis, the city's challenged economic base and the region's complex configuration of governance and public and private philanthropy, which seem to have roots in the city's post-Civil War secession from the county, impacted the migrant panel process and what the final report described as the "complex neighborhood dynamics" of the third-year planning process.

When the Baltimore Community Foundation works in the city's Highlandtown neighborhood, it depends on the long-term collaborative relationship among local nonprofits, especially two Community Arts grantees: Banner Neighborhoods, which focuses on quality-of-life issues, and the Creative Alliance, a multi-arts presenter, and a third partner, the Southeast Community Development Corp. Sharing a vision for the neighborhood, they aggregate funding, human resources and physical assets – parks, schools and a commercial district surrounded by housing – to catalyze events that bring residents together, attract visitors and develop the local economy.

LESSON: Even though resources may bring dissimilar parties to the table, no amount of money can make it work. Building successful collaborative relationships begins with a supportive community culture and requires a collective vision developed through a shared history of working together.

EVALUATION

Asking the right questions was a common challenge. Detroit's College for Creative Studies turned to the University of Michigan, which used surveys to gauge how well its C+PAD projects had been implemented and accepted by the community (generally successfully and favorably). But the report sparked the realization that the college had asked the wrong question; process and outcome, not product and output, held the key to understanding the impact of community-intensive public art processes on civic engagement and neighborhood efficacy. The next evaluation used a case-study approach based on in-depth interviews. Similarly, Maryland Institute College of Arts corrected its early emphasis on a survey-based instrument by complementing it with focus groups and interviews.

Massachusetts College of Art and Design turned to a faculty member who examined case studies through the lens of Kresge's goals to deepen and strengthen community relationships, assess and respond to the community's desire for arts programs and cultivate and deepen participation in the arts. Since MassArt's program was being reshaped under the leadership of a new director and staff, this approach was particularly helpful to its internal process of learning and reflection.

LESSON: Case studies and interviews capturing the real voices of participants often resulted in the most meaningful evaluations. As a Maryland Institute College of Arts' adjunct professor and evaluator put it, "Art is fluid and any measurement tool needs to be responsive to that."

INSIGHT: At its best, evaluation is an iterative learning process. The Tucson Pima Arts Council used its third-year grant to consider four years of minigrants – the first two funded by Kresge – in collaboration with evaluators from the University of Arizona. The research team's conclusions echoed anecdotal and objective findings from the other Community Arts and College Arts sites while pointing to inherent difficulties in identifying "common long-range social impacts" such as stewardship of place and bridging differences. The team did, however, develop measurable definitions for three core areas of impact – empowerment, civic engagement and community development – as the first step toward future evaluation and research.

Columbia College Chicago and California Institute of the Arts each used part of the grant to develop ongoing evaluation

systems and were, surprisingly, the only colleges to look at the impact of community work on their own students. CalArts leveraged considerable additional resources to move from program-specific to systemwide evaluation. It invested in its technology infrastructure, created additional full-time program coordinator positions and committed to providing staff, faculty, student instructors and site-based educators with ongoing professional development opportunities. But one of its measures was easily replicable and impactful: CalArts was the only college to report on instructional hours as a measure of program intensity.

LESSON: By not setting rigid assessment and reporting requirements, Kresge empowered the grantee to ask questions that were pertinent to its individual context. Many used their autonomy well, generating thoughtful appraisal, self-reflection and appropriate change. But most grant recipients would welcome more opportunities to meet and share best practices. Evaluation is particularly suited to collaborative learning.

IMPACT

The Kresge Foundation designed two initiatives that successfully tested and encouraged the use of arts and culture to address pressing community issues. The 112 Community Arts minigrants tackled issues as various as hunger, human rights, community identity and neighborhood revitalization, poverty, incarceration, mental and physical health and disability. (See Appendix D: Issues Addressed by Community Arts.) College Arts grants supported a similarly rich array of interventions. Both initiatives engaged a broad demographic that mirrored the low-income populations of the 13 communities. But as expected, the pilots yielded both impactful and unproductive results.

INSIGHT: Success often depended on balancing the needs and interests of the nonprofit, student or artist and the neighborhood or community member. This was particularly true among colleges, where effective results were contingent on striking the right balance between academy and community and then providing students, faculty, artists and external partners with the administrative support, oversight and training necessary for impact. Maryland Institute College of Art's community arts program has a dedicated staff person working within a six-member Student Activities office to facilitate, manage and evaluate collaborative relationships. The University of Indianapolis used its grant to add staff to support its expanded neighborhood-based programming.

LESSON: Community arts practitioners, working independently or based in small or midsize nonprofits, would benefit from the kind of administrative support that a college’s community arts program can provide participants and collaborators. Absent this, many nonprofits and practitioners can take advantage of web-based resources developed by several College Arts grantees. Maryland Institute College of Art’s Community Engagement Toolbox features sample partnership agreements and model releases; the University of Michigan’s Prison Arts Initiative Toolbox includes guidelines for working in adult prisons or juvenile facilities; and the University of Florida’s Arts in Healthcare for Rural Communities Toolkit offers case studies of model programs and how-to descriptions of needs assessments and community-resource mapping.

INTERMEDIARY GRANTMAKING

A national foundation’s ideal intermediary is a surrogate, go-between and ear to the ground. But an intermediary strategy can be challenging for both sides of the partnership. The intermediary, simultaneously a grantmaker and grant recipient, is in a sometimes awkward position. On the other hand, once the check is cut, the foundation relinquishes a certain amount of control as its intent is translated through the screen of the intermediary’s context and capacity.

Kresge staff managed this challenge adroitly. Though staff took a front-row seat to the unfolding action, monitoring progress and even attending Community Arts grants panels, they were flexible and true to their intent to use the two pilots as opportunities to watch, listen and learn. Testing different intermediary models was especially useful.

Each community comes with distinct personal, organizational and community dynamics, sometimes making Kresge’s choice of the right intermediary a challenge. But in several cases the Community Arts pilot noticeably advanced the foundation’s partner. Kresge’s grant launched the Tucson Pima Arts Council’s long-envisioned PLACE Initiative, a small-grants program that continues with the support of other funders. Community Arts funding also provided a grantmaking model for the Baltimore Community Foundation.

Intermediary capacity was not uniform across the four Community Arts cities, a difference that was often due to financial resources rather than ideas, networks or leadership. While the intermediary could allocate up to 20 percent of the Kresge award to administrative costs, this wasn’t sufficient or even intended to build core strength.

Similarly, the minigrants administered by the intermediaries were focused on program, not capacity. But practitioners will point out that money can buy the time and organizational capacity needed to develop genuine collaboration and impact. Minigrant recipients – frequently well managed, but almost universally undercapitalized – made their wish for multiyear funding and deeper investments clear. Funders, of course, have their own needs and goals. Minigrants allowed the local grantmaker to spread the funds, and thus the learning opportunities, more broadly.

Kresge staff was challenged to manage the expectations of its local partners; some intermediaries or communities seemed to expect ongoing support, but this was never the foundation’s intention. The third-year capstone grant was awarded to sunset the pilot, not to tee up another grant proposal.

LESSON: National foundations often find that the places where they want to work don’t have sufficient capacity for the deeper work they envision. Local foundations may also find Kresge’s strategy of combining intermediaries with minigrants useful to their work. A targeted intervention of minigrants can prepare the ground for more substantial action by nudging artists, nonprofits and intermediaries in a particular direction and building capacity for more substantial funding.

FINAL OBSERVATIONS

The Kresge Foundation’s investments reinforced the value of art-based civic dialogue and creative grass-roots interventions, and provided a conceptual bridge between capital challenge grants and its new strategic focus. But more directly to the point, communities were changed as the murals, intergenerational and after-school programs, theater productions and parades produced through Community Arts and College Arts had a positive impact on the lives and well-being of innumerable citizens and students during the deep and durable recession.

The pilot initiatives unfolded in the hands of people who occasionally stumbled, but more often excelled. Most intermediaries, academics and nonprofit practitioners were deeply affected by the opportunity to stretch their work, try new things and learn. The best were clear-sighted, flexible, and able to listen to others and learn from their work. They could acknowledge mistakes. They understood that to foster genuine civic engagement, the relevant people – often new,

unheard voices – needed to be engaged; they appreciated the value of putting in the extra effort to make this happen. The best, whether intermediary, nonprofit staff, artist or resident, are true community leaders.

Kresge's grantees, colleges and communities alike, have a palpable hunger for conversation and knowledge. The people interviewed for this study welcomed the opportunity to chew over basic questions of what worked, what got in the way,

what they would do differently. But even more, they relished the chance to talk about the people of their community. They were honored by The Kresge Foundation's interest in learning from their experience and profoundly grateful for the opportunities the funding provided. And, even as they struggled with day-to-day and macro-level challenges, they were all, to a one, optimistic, hopeful and eager to be part of the change.

APPENDIX A: PEOPLE CONSULTED

BIRMINGHAM, ALABAMA

- Kathy Boswell – Director, Patient Experience, Baptist Health System; Step Forward participant.
- Chip Brantley – Writer; co-founder, Desert Island Supply Co.; Kresge Arts in Birmingham grant recipient; senior lecturer in emerging media, Department of Journalism, University of Alabama; Step Forward participant.
- Brian Hawkins – Writer, activist and community development consultant; Step Forward participant.
- Gus Heard-Hughes – Director of initiatives, Community Foundation of Greater Birmingham; Step Forward participant.
- Marguerite M. Johnson – Senior vice president, grants and initiatives, Community Foundation of Greater Birmingham; Step Forward participant.
- Patti Hendrix Lovoy – Director of development, Lakeshore Foundation; formerly executive director, VSA Alabama and Kresge Arts in Birmingham, a Kresge Arts in Birmingham grant recipient.
- Jessica Moody – Communications and web specialist, Cultural Alliance of Greater Birmingham; Step Forward participant.
- Kate Nielsen – President, Community Foundation of Greater Birmingham; Step Forward participant.
- Buddy Palmer – President and chief executive officer, Cultural Alliance of Greater Birmingham; Step Forward participant.
- Richard I. Pigford – Partner, Architecture Works; board chair, Cultural Alliance of Greater Birmingham; Step Forward participant.
- Ama Shambulia – Gardens director, Urban Ministries West End Community Garden; Kresge Arts in Birmingham grant recipient; Step Forward participant.

- Lillis Taylor – Artist and co-founder, Bib and Tucker Sew-Op; director of programming, Desert Island Supply Co., a Kresge Arts in Birmingham grant recipient; Step Forward participant.
- Gregory C. Townsend – Health service administrator, policy, grants and assessment, Jefferson County Department of Health; Kresge Arts in Birmingham panelist; Step Forward participant.
- Bonnar Wagnon – Grants manager and director of programs, Cultural Alliance of Greater Birmingham.
- Laura Kate Whitney – Chief placemaker, LIV Birmingham; Step Forward participant.

TUCSON, ARIZONA

- Mirabel Alvarez – Program director, Tucson Meet Yourself; associate research professor, University of Arizona/Southwest Center & School of Anthropology.
- Roberto Bedoya – Executive director, Tucson Pima Arts Council.
- Leia Maahs – Grants manager and community cultural development manager, Tucson Pima Arts Council.
- Tyler Meier – Executive director, Poetry Center, University of Arizona.
- Corky Poster – Principal architect, Poster Frost Mirto; vice president, board of directors, Tucson Pima Arts Council; Kresge Arts in Tucson panelist.
- Guillermo Quiroga – Director, Old Pascua Museum and Yaqui Culture Center.
- Ann Vargas – Project supervisor, housing, planning & community development, city of Tucson.

BALTIMORE, MARYLAND

- Jonalyn Denlinger – Program officer, Baltimore Community Foundation.
- Margaret Footner – Executive director, Creative Alliance, a Kresge Arts in Baltimore grant recipient.
- Jenna Frye – Faculty, interactive media, Maryland Institute College of Art.
- Isa Gonzalez – Student, class of 2014; France-Merrick Community Art and Service Fellow, Maryland Institute College of Art.
- Buck Jabaily – Artistic director, Baltimore Performance Kitchen, a Kresge Arts in Baltimore grant recipient.
- Ken Krafchek – Director, Masters of Fine Arts in Community Arts Program, Maryland Institute College of Art.
- Anne Kotleba – AmeriCorps VISTA site supervisor, MICA Place; MFA, Community Arts, Maryland Institute College of Art.
- Julie Lin – Program manager, Community Arts Collaborative, Maryland Institute College of Art.
- Kevin Griffin Moreno – Senior program officer, Baltimore Community Foundation.
- Sharayna Christmas Rose – Executive director, Muse 360.
- D. Christopher Ryer – President and chief executive officer, Southeast Community Development Corp.
- John Schratwieser – Executive director, Maryland Citizens for the Arts, a Kresge Arts in Baltimore grant recipient.
- Clare Shreve – Student, MFA in Community Arts; AmeriCorps VISTA; Maryland Institute College of Art; second-year AmeriCorps member.
- Kristen Smith – Assistant director, Community Arts and Service (formerly Community Arts Partnership) and Diversity and Intercultural Development, Maryland Institute College of Art.
- Kari Snyder – Director of neighborhood programs, Southeast Community Development Corp.
- Karen Stults – Director, Office of Community Engagement, Maryland Institute College of Art; Kresge Arts in Baltimore grant recipient.
- Stephen Towns – Program coordinator, Community Based Learning Program, Office of Community Engagement, Maryland Institute College of Art.

- Melissa Warlow – Director, Baker Fund Grants Program, Baltimore Community Foundation.
- Rebecca Yenawine – Faculty, MA in Community Arts, Maryland Institute College of Art; independent researcher; founding director, New Lens, a Kresge Arts in Baltimore grant recipient.

BOSTON, MASSACHUSETTS

- Emma Cantrell – AmeriCorps VISTA, Center for Art and Community Partnerships; BFA 2013, Massachusetts College of Art Design.
- India Clark – Curator of education, Bakalar and Paine Galleries, Massachusetts College of Art and Design.
- Melissa Gallin – Director of institutional support, Massachusetts College of Art and Design.
- Ekuia Holmes – Artist; community coordinator, Center for Art and Community Partnerships, Massachusetts College of Art and Design.
- Rebecca Manos – Branch librarian, Boston Public Library Parker Hill Branch.
- Ceci Mendez – Director, Center for Art and Community Partnerships, Massachusetts College of Art and Design.

ANN ARBOR, MICHIGAN

- Buzz Alexander – Arthur F. Thurnau Professor and professor of English language and literature, University of Michigan College of Literature, Science and the Arts; founder, Prison Creative Arts Project.
- Brent Barth – Linkage Project member, Prison Creative Arts Project; Michigan Prison Arts Initiative training assistant.
- Shannon Deasy – Membership coordinator, formerly student volunteer and content specialist, Prison Creative Arts Project.
- Renee Gross – Former student volunteer and content specialist, Prison Creative Arts Project.
- Ashley Lucas – Associate professor of theatre and drama, University of Michigan School of Music, Theatre & Dance, and associate professor, Residential College, College of Literature, Science and the Arts; director, Prison Creative Arts Project; formerly assistant professor of theater, University of North Carolina.
- Maureen S. Martin – Executive director, foundation relations and program initiatives, University of Michigan Office of University Development.

ANN ARBOR, MICHIGAN (CONTINUED)

- Vanessa Mayesky – Linkage coordinator and former student volunteer, Prison Creative Arts Project.
- Jaime Nelson – Analyst, Legislature of Michigan Office of Legislative Corrections Ombudsman; formerly coordinator of statewide expansion, Prison Creative Arts Project.
- Heather Wilson – Director, Youth Arts Alliance; formerly assistant Linkage coordinator, Prison Creative Arts Project.

DETROIT, MICHIGAN

- Mikel Bresee – Director, Community Arts Partnerships and Community+Public Arts: Detroit, College for Creative Studies.
- Kiana Doggan – Visual arts specialist, Community Arts Partnerships, College for Creative Studies.
- Rhonda Greene – Executive director, Heritage Works.
- Larry Halbert – Artist.
- Billy Hebron – Community partner, Oakland Avenue Community Garden.
- Kalia Keith – Community arts development director, Community Arts Partnerships, College for Creative Studies.

- Marta Lagos – Advisory board member, Community+Public Arts: Detroit.
- Laura Perez – Inclusive education coordinator, Matrix Theatre Company.
- Andrea Scobie – Director of education, Matrix Theatre Company.
- Fatima Sow – BFA student and Community Arts Partnership teaching artist, College for Creative Studies.
- Vito Valdez – Artist.

ST. LOUIS, MISSOURI

- Diane Drollinger – President and chief executive officer, Nonprofit Services Center; formerly director of community partnerships, Greater St. Louis Community Foundation.
- Jill McGuire – Executive director, St. Louis Regional Arts Commission.
- Cynthia Prost – President, Arts and Education Council.
- Roseann Weiss – Director of community and public arts, St. Louis Regional Arts Commission.

APPENDIX B: WORKS CONSULTED

- Alvarez, Maribel. Two-Way Mirror: Ethnography as a Way to Assess Civic Impact of Arts-Based Engagement in Tucson, Arizona. Southwest Center of the University of Arizona, 2009. Available online at <http://animatingdemocracy.org/sites/default/files/Two-Way%20Mirror.pdf>
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- Stern, Mark J. & Seifert, Susan C. Natural Cultural Districts: A Three-City Study. Leveraging Investments in Creativity Inc., 2013. [See especially Chapter 3, Baltimore: Station North and Highlandtown-Patterson Park.]

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Wolf, Keens & Co. A Cultural Plan for Greater Birmingham, executive summary. 2003. Available online at <http://www.cultural-alliance.com/uploads/executivesummary.pdf>

Yenawine, Rebecca. Community Arts Participant Study. Maryland Institute College of Art, 2012. Available online at <https://baltimoreartplusjustice.files.wordpress.com/2013/03/community-arts-participant-study1.pdf>

APPENDIX C: COMMUNITY ARTS GRANT RECIPIENT TYPES

	Baltimore	Birmingham	Detroit	St. Louis	Tucson	TOTAL
Advocacy					1	1
Art/Culture - Large		1	2			3
Art/Culture - Small or Midsized	5	3	4	8	15	35
Artist, Individual or Entity with Fiscal Agent	4	1	8	1	7	21
Church, Religious Organization	1		1			2
Community or Economic Development Agency	3	3	3	3	1	13
Education Related: College, School, Archive, Library	2	3	3	1		9
Healthcare, Health Advocacy		2		1		3
Mental Health Agency		1				1
Public Agency	1					1
Senior Services		1				1
Social Service, Multi-Service, Job Training	3	4	1	2		10
Youth Development	3	1	1			5

Note: This table is a loose categorization of the primary grant recipient; it does not include collaborating artists or nonprofits and is not based on National Taxonomy of Exempt Entities codes. Large art/culture organizations are those with budgets of more than \$1 million.

APPENDIX D: ISSUES ADDRESSED BY COMMUNITY ARTS

	Baltimore	Birmingham	Detroit	St. Louis	Tucson	TOTAL
Education, Stay in School	1		4		1	6
Elders, Intergenerational	4	2	1	1	2	10
Employment, Job Readiness, Unemployment		3	2	1	1	7
Environment	7		2	1	3	13
Healthy Lifestyles, Obesity	1	3	5		2	11
Homelessness, Affordable Housing	1	3	1		1	6
Human Rights, Civil Rights		1				1
Hunger, Food Access	2		3			5
Immigration, Refugee & Border Issues	2		3			5
Incarceration, Juvenile Detention	1	1		1		3
LGBT					2	2
Miscellaneous Unspecified Community Issues	2		1	4	4	11
Mental Health		3			1	4
Neighborhood Revitalization, Community Identity, Unity	8	7	10+	4	6	25
Parenting, Adult Caregivers	1		3			4
People with Disabilities		1	5			6
Poverty			2			2
Race, Diversity, Cultural Identity & Traditions	6	1	10+	2	4	13
Violence, Public Safety, Anti-bullying	5	1	2	3		11

Note: Some grants are double coded. For example, if a grant deals with healthy lifestyles among an immigrant population, it is coded under both categories.

ENDNOTES

¹ Project directors or contacts were Roberto Bedoya, executive director, Tucson Pima Arts Council; Mikel Bresee, director, Community Arts Partnerships and Community+Public Arts: Detroit, College for Creative Studies; Maureen S. Martin, executive director of foundation relations and program initiatives, University of Michigan Office of University Development; Ceci Mendez, director, Center for Art and Community Partnerships, Massachusetts College of Art and Design; Kevin Griffin Moreno, senior program officer, Baltimore Community Foundation; Buddy Palmer, president and chief executive officer, Cultural Alliance of Greater Birmingham; and Karen Stults, director of community engagement, Maryland Institute College of Art.

² In 2009, the Baltimore Community Foundation logged 130 applications to Kresge Arts in Baltimore and made 10 grants; in 2010, it received 75 applications and made 11 grants.

³ Maryland Institute College of Art's Community Arts Partnership program was renamed Community Art and Service in early 2013.

⁴ *Community Arts Participant Study*, Rebecca Yenawine, Maryland Institute College of Art, 2012.

⁵ *A Cultural Plan for Greater Birmingham*, Executive Summary, Wolf, Keens & Co., 2003.

⁶ Step Forward 2013 Leadership Summit brochure, March 10-15, 2013.

⁷ In Birmingham, face-to-face interviews were conducted with 14 people (Bonnar Wagnon shared her insights via email), a group that was 50 percent African American and 50 percent white.

⁸ Edible Hut for Osborn Neighborhood, M.J. Galbraith, *Mode Shift*, April 8, 2013, <http://www.waaremodeshift.org/node/659>.

⁹ *People, Land, Arts, Culture and Engagement: Taking Stock of the PLACE Initiative*, p. 39, Kimi Eisele, editor, Leia Maahs, co-editor and project manager, Tucson Pima Arts Council, 2013.

THE
KRESGE
FOUNDATION

3215 W. Big Beaver Road
Troy, Michigan 48084
248-643-9630
kresge.org