



**COMMUNITY PARTNERS IN ARTS ACCESS EVALUATION:
FINAL REPORT**

A report to:

The John S. and James L. Knight Foundation

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CHAPTER 1.

INTRODUCTION AND EXECUTIVE SUMMARY

This report evaluates the John S. and James L. Knight Foundation's *Community Partners in Arts Access* (CPAA) initiative, an effort to expand cultural participation in North Philadelphia and Camden, New Jersey. The initiative emerged from the Foundation's Community Partners Program and its efforts to identify issues of concern in the twenty-six communities in which the Foundation is active.

The initiative had two phases. In September 2003, a group of thirty-five cultural organizations were invited to participate in a planning process that would include organizational capacity building, training in audience development, and developing an action plan to expand cultural participation. Eventually, in December 2004, a group of nineteen organizations were awarded a total of \$4.8 million to carry out their work between 2005 and 2008.

In contrast to many evaluation efforts that begin after a project is already underway, CPAA was being evaluated before it even began. The Foundation asked the University of Pennsylvania's Social Impact of the Arts Project (SIAP) to lead a research team—that included Alan Brown and Research for Action—to document the state of cultural participation in North Philadelphia and Camden in 2004 and 2005. This research led to the *Philadelphia and Camden Cultural Participation Benchmark Report*, co-authored by Mark Stern and Susan Seifert. That report included a detailed analysis of two elements of cultural participation: an estimate of regional participation drawn from the organizational records of a cross-section of metropolitan Philadelphia cultural organizations and an estimate of “benchmark” participation focused on organizations located in or serving North Philadelphia and Camden. These two estimates served as the basis on which this evaluation has judged the outcomes of CPAA.

This report concludes that CPAA met its goals. The participation analysis finds that both regional and benchmark participation rates increased from the beginning to the end of the initiative. By 2008, the gap between the levels of cultural participation in North Philadelphia and Camden and the rest of the metropolitan area had been reduced significantly.

However, this simple conclusion belies the complexity that attended CPAA as it unfolded. Most important to that history was a change in the Foundation's program emphasis—a change that we document in Chapter 2. Where CPAA began with an orthodox theory of increased organizational capacity leading to a planned strategy for audience-building, by 2006 grantees were told that they should rethink their projects around the Foundation's emerging interest in *community transformation*.

Despite these changes, the evaluation team carried through with its original evaluation design. This included the gathering of detailed data on cultural participation provided by the grantees. In many cases—more than the research team had anticipated—it was necessary for us to hire research assistants to attend grantees' events and conduct sign-in in order to document who was attending the events and where they lived. These data from grantees were supplemented with regional data drawn from the Philadelphia Cultural List Cooperative sponsored by the Greater Philadelphia Cultural Alliance. The other major quantitative source for the initiative was a survey of artists living or working in North Philadelphia and Camden completed in 2006. More detailed explanation of these data sources are provided in Chapter 4.

This quantitative research was complemented with extensive qualitative research. The evaluation team interviewed grantees, attended seminars, reviewed written reports, and monitored the variety of activities that grantees undertook as part of CPAA. This qualitative record allowed us not only to document what exactly happened during the initiative, but also to make sense of different stakeholders' actions and ideas as it unfolded.

ORGANIZATION OF THE REPORT

The body of the report is organized in five chapters.

Chapter Two—*The Long and Winding Road: Theories of Action in CPAA*—examines the intellectual history of the initiative. It finds that from its origins to its completion, a variety of competing ideas and *theories of action* shaped CPAA. Beginning with a focus on the needs of under-served communities, the initiative originally drifted toward a focus on organizational capacity development. Then, beginning in 2006, in response to the Foundation's new vision, grantees attempted to refocus on communities and their need for transformation. This historical analysis allowed the research team to develop a logic model for the initiative with three sets of effects: the immediate *outputs* (what the grantees actually did), intermediate *outcomes* (changes in cultural participation during the initiative), and *impacts* (the longer term effects on the study areas). For this last set of *impacts*, the research team turned to some recent scholarship on place-making that was particularly relevant to the initiative.

Chapter Three—*Outputs: The CPAA Grantees—Who They Were and What They Did*—provides detailed documentation of what the grantees actually did during the course of CPAA. It looks at grantees' general mission and vision, what they proposed to do during CPAA, what they actually did, and the barriers and challenges they faced in carrying out their work.

Chapter Four—*Outcomes: How Cultural Participation Changed in North Philadelphia and Camden Between 2004 and 2008*—presents the results of our quantitative data analysis of cultural participation. This analysis led to two conclusions. First, the gap between regional cultural participation rates in North Philadelphia and Camden and the rest of the metropolitan area decreased between 2004 and 2008. Second, rates of participation in grantee programs in North Philadelphia and Camden increased appreciably during these years.

Chapter Five—*Impacts: What Are the Long-term Effects of CPAA?*—focuses on the longer term impacts of CPAA on the study areas and the region as a whole. It uses Jeremy Nowak's concept of the *architecture of community* to examine where CPAA made contributions to the process of place-making in North Philadelphia and Camden. It finds the major contributions of CPAA to be to the process of social capital building and the reanimating of public space. While the initiative had a wider range of ambitions, the chapter concludes that it was less successful at engaging markets, revitalizing public institutions, and reconnecting the study areas to regional flows of information, people, and capital.

Chapter Six—*CPAA's Legacy*—returns to the Benchmark Report and examines the strengths and challenges that report identified. The chapter concludes that the cultural scenes in North Philadelphia and Camden continue to be diverse and vital, but that these qualities continue to pose challenges for community cultural organizations. It finds, as well, that at the end of CPAA, grantees had succeeded in addressing two earlier challenges—the weak links between the informal cultural scene and nonprofit cultural organizations and the minor role of regional cultural organizations in the study areas—but that the widely different cultural “ecosystems” of North Philadelphia and Camden continued to constrain efforts to revitalize the areas' cultural sector.

ACKNOWLEDGMENTS

As with any sustained research effort, we have acquired a range of debts during the project.

Our partners in the *Benchmark Report*—Alan Brown and Research for Action—gave us important insights into cultural life of North Philadelphia and Camden at the beginning of CPAA. We would particularly like to thank Jolley Christman, and Eva Gold of Research for Action. Elaine Simon, co-director of the Urban Studies program at the University of Pennsylvania, who also worked on the *Benchmark Report*, generously shared her time and insights with the research team.

Many of the ideas used in this report were developed during SIAP's collaboration with The Reinvestment Fund (TRF), funded by the Rockefeller Foundation,

between 2006 and 2008. We particularly want to thank Jeremy Nowak and Ira Goldstein for their continuing support. We also benefited from using TRF's PolicyMap website to produce several maps for this report.

The Greater Philadelphia Cultural Alliance generously shared its Philadelphia Cultural List Cooperative database with us. Peggy Amsterdam, GPCA's executive director, and her staff—including Tom Kaiden and John McInerney—greatly facilitated this important dimension of the work.

During the course of the initiative, a number of University of Pennsylvania students and employees worked on the project, some for months, others for one or two events. We would particularly like to thank Matt Malone, Amy Graffum, and Joy Ryan for their contribution. Isabel Boston, administrative coordinator of the Urban Studies program, supervised some of the database entry, including deciphering numerous field records.

We received wonderful support from the Foundation both during the Benchmark project and the evaluation. Julie Tarr was our program officer during most of the project, and Matt Bergheiser served that role for its final phase.

Finally, we want to thank the CPAA grantees for their contribution to the evaluation, but more importantly for their contribution to the quality of life of North Philadelphia and Camden and of the entire metropolitan area. It is their passion and commitment that allowed CPAA to succeed, and we thank them for the opportunity to document their important work.

CHAPTER 2.

THE LONG AND WINDING ROAD: THEORIES OF ACTION IN CPAA

Communities Partners in Arts Access (CPAA) grew from humble seeds into a four-year effort to change the relationship of metropolitan Philadelphia's cultural sector to the communities of North Philadelphia and Camden. In this chapter, we trace how the rationale for the initiative developed and changed from its beginnings in a 1999 survey to the final efforts of grantees in 2008.

Best practices in philanthropy are based on the idea of a *logic model* that links specific efforts by funders and grantees to the outcomes and impacts that they desire. Logic models' increasing popularity has grown out of the perception that, historically, many projects have been funded a clear link between the specific actions and their immediate and long term effects (Kellogg Foundation 2004).

The literature on logic models has a strong participatory dimension. Ideally, all stakeholders are involved in the process of developing and monitoring an initiative's logic model, working toward a shared vision of how specific actions are connected to a shared goal. Indeed, this process of goal clarification and consensus building is at the center of the logic model process.

CPAA, however, highlights a potential contradiction in the logic model process. For the process to work as imagined, different stakeholders must be equally involved in the process and their sense of the ultimate goal of an initiative must be relatively stable. If stakeholders never reach consensus and if their goals change over time, the logic model process is unlikely to guide actions (Knowlton and Phillips 2008).

In reality, CPAA began with a relatively loose connection between the defined problem it was meant to address and its structure. For a time, a logic model did coalesce around a model of audience building. However, shortly after grants

were made, a number of factors again loosened the connection between the inputs of the initiative and its outcomes and impacts. As the initiative progressed, this looseness grew.

CPAA's history has left the evaluation team with a challenge. How can we assess an initiative for which there were so many different theories of action? In this chapter we attempt to sort through the ideas about expanding cultural opportunities and access in North Philadelphia and Camden to develop a set of yardsticks that we can use for assessing the initiative. This requires some historical reconstruction of CPAA's original ideas and its development over time, as well as how grantees perceived those ideas and contributed their own perspectives.

The outcome is surprising. While the ideas around how CPAA was intended to work were always messy and fluid, in the end, they do cohere in a somewhat rational way. The initiative did produce a set of immediate *outputs*, intermediate *outcomes*, and longer-term *impacts* that provide us with a means of assessing it. This structure provides the organization of the report. The following three chapters document the achievements of individual grantees (outputs), their overall effect on levels of cultural participation (outcomes), and their contribution to the revitalization of their communities (impacts).

THE COMMUNITY INDICATORS PROJECT

The origins of CPAA lay in the Community Indicators Project sponsored by the John S. and James L. Knight Foundation during 1999. Conducted by Princeton Survey Research, the project consisted of surveys of area residents in all 26 Knight newspaper communities. The goal of the survey was to “establish baseline measures of social health that can be used in the future years as evaluative benchmarks against which the progress of grantees' programmatic efforts can be measured” (Princeton Survey Research Associates 1999: 1).

The report of the survey highlighted a number of metropolitan Philadelphia's concerns, including shortcomings of welfare reform and the problem of unsupervised teens. Interestingly, the arts and culture issue identified of regional importance was the unwillingness of a majority of area residents to attend cultural events in “downtown Philadelphia,” a fact that took on increasing importance because of public investments during the 1990s in a regional performing arts center (the Kimmel Center) and related Avenue of the Arts development.

Arts and culture did not make the first cut of local concerns but emerged later in the report:

Race, age, education, and income are factors related to people's perceptions of arts and cultural resources that are available in the Philadelphia area. People aged 50 and older, those who have attended college, whites, and the most affluent residents are less likely to perceive not enough arts or cultural activities as a problem. The perception of white residents and African-American residents differ by a wide margin. Nearly half of whites say that not enough arts or cultural activities is not a problem but only 27 percent of African-Americans share this view. In

contrast, almost three times as many African-Americans as whites (45% vs. 16%) say that this lack of resources is a big problem in their community (Princeton Survey Research Associates 1999: 21).

This finding—that African Americans believed the lack of cultural activities was a “big problem”—was open to a number of interpretations. First, the finding had to be placed in its psychometric context. Of the thirteen problems that respondents were asked to rate, the average white respondent identified only 2.8 as “big problems” while the average black respondent identified 4.9 in a similar fashion. So the finding—that black residents had a more negative assessment of arts and cultural opportunities than whites—could be applied to a number of issues. Indeed, of the thirteen questions, black respondents had a more positive rating of only one—surprisingly, the level of racial tension.

In addition, while black respondents were negative about cultural opportunities, it was hardly the issue about which they were most exercised. Again, of the thirteen areas, African American respondents saw five in a more negative light and seven in a more positive light. Among the problems rated as more significant than the lack of arts and cultural opportunities were crime, unsupervised youth, lack of civic involvement, unemployment, and the lack of childcare.

Finally, as with any subjective assessment, one can ask if the finding reflects an objective reality or individuals' assessment of that reality. Indeed, an objective measure of cultural assets suggests that predominantly African American neighborhoods have more cultural assets—nonprofit and commercial cultural organizations, artists, and cultural participants—than predominantly white neighborhoods. It may very well be that black respondents saw lack of cultural activities as a big problem not because there were so few, but because they were aware that there were so many of which they weren't taking advantage.

In short, there were many reasons why this finding would NOT lead to a policy response. The question is, then, why did it? To answer this question, we must turn to internal events at the Foundation.

THE COMMUNITY PARTNERS PROGRAM

The community indicators reports commissioned by the Foundation were part of an ambitious community planning process, the Community Partners Program. Identifying community concerns through the indicators was to be complemented by a community-based process of identifying priority areas for intervention.

The key mechanism for this process was the Community Advisory Committees (CAC) established in each of the 26 Knight communities. These boards of community leaders were created to assess the indicator reports and identify grant programs to respond to them.

The process was not entirely open-ended. First, the Foundation identified six areas from which each CAC could choose two:

- Education: To help all residents gain the knowledge and skills necessary to reach economic self-sufficiency, remain active learners, be good parents and effective citizens in a democracy. To provide an environment in which talented individuals refine and develop their abilities.
- Well-being of children and families: To provide all children and youth with opportunities for positive growth and development and to give all parents resources they need to strengthen their families.
- Housing and community development: To provide all residents with access to affordable and decent housing in safe, drug-free neighborhoods. To provide a continuum that includes everything from services for the homeless to affordable opportunities for home ownership.
- Economic development: To help all adults gain access to jobs. To build alliances among government, business and nonprofit sectors to create economic opportunities for residents.
- Civic engagement/positive human relations: To encourage and enable all residents to participate effectively in the democratic process, form ties to local institutions and strengthen relationships with one another.
- Vitality of cultural life: To provide all residents' access to a wide variety of artistic and cultural pursuits. To nourish creativity in children, youth and adults.

Second, the Foundation identified a key instrumentality for addressing these problems: partnerships. The role of the Foundation was to encourage joint efforts to realize specific well-defined goals in a limited number of priority areas.

In Philadelphia, the CAC had identified the vitality of cultural life as a priority area by 2002. When the University of Pennsylvania's Social Impact of the Arts Project (SIAP) was first contacted by the Foundation, the CAC had decided that its program should be targeted to specific sections of the metropolitan area, particularly low-income African American and Latino neighborhoods with relatively low cultural participation. In addition, it had tentatively identified three outcomes:

- Residents of targeted neighborhoods will increase their participation in arts and cultural programs and events;
- Current participants residing in targeted neighborhoods will deepen their engagement in arts and cultural programs and activities; and
- Arts and cultural organizations presenting in targeted communities will attract participants from outside targeted zip codes.

As these outcomes suggest, the CAC had already decided at that point to adopt the RAND Corporation's formulation of audience development (see below). More importantly, the early development of the initiative underlines the considerable autonomy that the CAC had in interpreting the results of the indicators report. Where the report had identified a *regional* concern among African Americans, the CAC had translated this into a geographic problem of low-income minority neighborhoods. Eventually, the CAC went further in

specifying that the initiative would focus on two sections of the metropolitan area: North Philadelphia and Camden, New Jersey.

The CAC had set the basic contours of CPAA by 2003. The ultimate goal of the initiative was to improve the quality of life in metropolitan Philadelphia by increasing cultural participation in the region. The specific means of doing so would be the funding of a set of partnerships among cultural organizations focused on North Philadelphia and Camden.

THE CONSERVATION COMPANY/ TCC GROUP

As the Foundation was formulating its Philadelphia arts and culture initiative, The Conservation Company (which later changed its name to TCC Group) became an important influence on its shape. Two TCC Group principals, Paul Connolly and Marcelle Hinand Cady had authored *Increasing Cultural Participation: An Audience Development Planning Handbook for Presenters, Producers, and Their Collaborators* (Connolly and Cady 2001) which provided a concrete theory of building participation that complemented the thinking of the CAC.

TCC Group's involvement in CPAA brought two critical elements to the formulation of the initiative's theory of action. First, TCC Group was a strong advocate of the RAND Corporation's "behavior" model of cultural participation and established it as the working model for CPAA. Second, Connolly and Cady's work argued that organizational capacity was a critical prerequisite for a successful audience development strategy. During the planning phase of CPAA between 2004 and 2005, these two elements were critical in defining the initiative's overall theory of action.

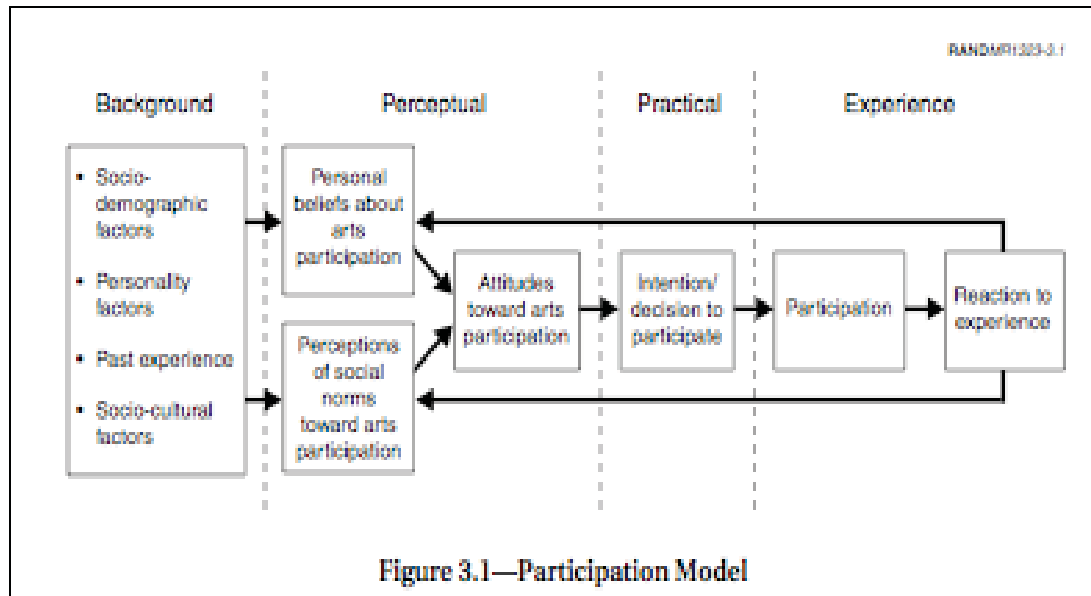
The RAND Model of Cultural Participation

The RAND Corporation has played a central role in the application of social science methods to policy concerns since World War II. Its contribution to the development of systems analysis grew out of work with the United States War Department but later went on to influence a wide range of other policy fields. RAND was a latecomer to cultural policy, but in the late 1990s it used a number of grants from national foundations—including Lila Wallace Reader's Digest, The Pew Charitable Trusts, and the Rockefeller Foundation—to become a significant contributor to policy research in the field.

RAND's 2001 report, *A New Framework for Building Participation in the Arts* (McCarthy and Jinnett 2001) was a major influence on TCC Group's thinking about audience development. McCarthy and Jinnett proposed their "behavior" model of cultural participation in contrast to what they saw as an over-dependence on socio-demographic characteristics in the research literature on participation. The authors argue that this approach failed to provide adequate guidance to those who wished to develop strategies for increasing participation.

The behavior model breaks the process of cultural participation into a number of distinct phases. Socio-demographic factors are only one of several background features that influence individuals' beliefs and norms about cultural participation.

These “perceptual” issues then work through a set of “practical” concerns about participation (like cost, availability) that influence the actual decision to participate. Finally, the experience of participation can either reinforce or undermine the original decision.



Source: McCarthy and Jinnett 2001.

At least as important as the behavior model itself, however, was the RAND report's multi-dimensional model of audience building. As the report notes, “organizations can build participation in three ways:

- They can *diversify* participation by attracting different kinds of people than they already attract.
- They can *broaden* participation by attracting more people.
- They can *deepen* participation by increasing their current participants' levels of involvement” (McCarthy and Jinnett 2001).

The purpose of this division for RAND was that it focuses organizational efforts on distinct phases of the behavior model depending on an organization's particular goals. *Diversifying* efforts, they argue, should focus on the perceptual stage by taking those who are disinclined to participate and changing their assessment of the arts, while *broadening* efforts would focus on the practical barriers that prevent those who are inclined to participate from realizing this inclination. Finally, *deepening* efforts take those who are already participating and expand their experience.

The Centrality of Organizational Capacity

True to RAND's history, its cultural work focused on organizations' making rational choices and identifying key points of intervention. Such a strategy assumes that the organization possesses the capacity to gather the information, make decisions, and carry out those decisions. This obviously is not always the case in the community-based arts sector, which led Connolly and Cady to emphasize the role of organizational capacity development in their workbook.

Much of Connolly and Cady's analysis surrounds the positioning of the cultural organization. At both the planning and implementation stages, the authors pay particular attention to organizational resources. As they note:

Certain basic resources are required for audience development, including sufficient personnel; professional ability in areas such as programming, public relations, marketing, and fund-raising; the clerical support, paid and/or volunteer, to handle increased information management and correspondence; and access to sufficient equipment and facilities. It will be difficult for an organization to successfully launch audience-building initiatives if it is suffering from significant weaknesses (Connolly and Cady 2001: 17).

Indeed, the authors conclude that if an organization does not possess sufficient capacity, it should take several steps backward in the entire process:

Organizations that identify weaknesses in some of these areas can gain a better understanding of their immediate needs and make plans to overcome them during the early stages of their audience-building initiatives. Those organizations that identify multiple weaknesses may choose to engage in a preparation period before proceeding with planning and implementing audience development projects (Connolly and Cady 2001: 21).

The importance of organizational capacity to CPAA's emerging theory of action had two important implications for the initiative. First, because many of the eventual grantees did not possess the level of organizational capacity that TCC Group anticipated, it faced limitations in applying its model of audience building. Second, TCC Group's belief that organizational capacity was a *prerequisite* of successful audience building shifted the practical goal of the initiative from audience-building to organizational capacity-building.

TCC Group's prior experience with audience development gave its staff a strong sense of purpose and an approach that in their eyes had been validated. From their perspective, many grantees were in need of remedial action before they could embark on serious audience development. The concept of the organizational life-cycle was important in explaining this reality. According to this theory, organizations—like people—go through a set of predictable steps of development. From this perspective, many CPAA grantees were seen as young or adolescent, not quite ready to embark on more mature efforts at audience building.

This perspective caused a significant amount of tension with many CPAA grantees that saw community arts programs as a different *kind* of organization

rather than simply at a different stage of development. Applied to many grantees, the life-cycle model emphasized their deficits and proposed to remedy them. Yet, some grantees saw themselves as effective community forces precisely because they did not subscribe to a conventional model of organizational strength. As Stern and Seifert (2000a) note:

Much of the impact of these organizations does not arise from their organizational strength and rationality, but from their intensive, passionate engagement in the life of their communities. Their effectiveness does not derive from the rationality of their organizations, but from the strength of their commitment to their vision. In this sense, they are 'irrational' organizations.

On the other hand, one reason why community-based organizations appear 'irrational' may derive from the application of the wrong model to their behavior. The use of a classic organizational paradigm emphasizing instrumental rationality focuses our attention on cultural groups' shortcomings, their 'need' for bureaucratic structures.

This tension had significant implications for the history of CPAA. Well into the initiative, TCC Group staff expressed frustration that because of grantees' lack of development, TCC Group was limited in what it could accomplish in working with them. At the same time, many grantees' views of TCC Group were colored by the belief that its staff misunderstood the nature of the grantees' enterprises.

In any event, TCC Group's view of audience development was critical in the original public formulation of CPAA as invitations were issued for planning grants and proposals were evaluated in 2003 and 2004. The initiative would focus on expanding cultural participation in specific geographic areas through an application of the RAND model and a focus on organizational capacity-building that would ready the grantees to implement their plans. Finally, partnerships among grantees would be a critical tactic for pursuing this strategy.

THEORIES OF ACTION IN PRACTICE: CPAA GRANTEES' PERSPECTIVES

Up until this point, we have focused primarily on the role of the Foundation and its consultants in the construction of a theory of action for the initiative. As we have noted, many grantees originally resisted the RAND/TCC Group formulation of audience-building, while others embraced it. This diversity was evident in how the grantees articulated their own theories of action during the course of the initiative. Here we report on how the grantees explained their work and connected it to the goals of the initiative. These findings come from several sets of interviews conducted by the research team between 2006 and 2008 as well as reports submitted to the Foundation.

The research team identified four specific theories of action among the grantees:

- *Arts as transformative experience*: the arts have an inherent ability to "transform" people, in that they give people new perspectives and new ways of thinking.

- *Placing young people at the center of change*: young people are particularly susceptible to the transformative impact of the arts and culture and are centers of community networks.
- *Arts for community mobilization and empowerment*: the arts are a form of activism that can facilitate collective action upon their world to make a change.
- *Arts as an community catalyst*: the arts can catalyze community progress and well-being

Arts as Transformative Experience

Because CPAA, especially in its earliest formulation, was focused on particular cultural participation outcomes rather than community impacts, many grantees read their long-standing beliefs about the importance of the arts into the initiative. In its most common formulation, this perspective focused on the ability of the arts to transform individuals and thereby bring about community transformation as a sum of its individual effects:

—The idea [at Art Sanctuary] is that you use the arts to do what the arts do in middle and upper class communities, which is deepen your experience of being human. You also use the arts to articulate and discuss political ideas that may not be discussed politically in that community. About spirituality, it's political. Use the arts in the same way that the City uses tourism as tools for economic development and social capital. We have not written that so succinctly in any of our stuff because it seems too grandiose ... Doing this spiritual enhancement, intellectual and political development, also economic and social development ... But that's the vision, that's the mission.

—By providing opportunities for self-discovery and enrichment through the arts to all who apply, the School will serve as a focal point and anchor in the Camden community. Settlement's outreach programs will establish relationships with individuals and organizations in the community and build a base of individuals with an interest in music instruction and the ability to enroll in programs at the new Camden Branch facility. The strategy is to develop and expand this base of interested individuals who are knowledgeable about the resources available at Settlement.

—Perkins Center's vision statement that 'effective programs change participant's lives' is kept at the forefront in making decisions. Our mission is that every one 'live, eat, and breathe the arts' all their lives. Reflected in Perkins' new perspective of the role of arts in education—that is, connecting in-school with after-school arts and arts ed[ucation] with life-long learning in the arts.

Placing Young People at the Center of Change

Because so many of the grantees focused their efforts on young people, a common variant of the "transformative experience" theory focused on the particular susceptibility of young people to the transformative capacity of the arts.

—If one wants to build a sense of cultural participation and awareness of creativity in one community, the way to do that is by focusing on young people [in Philadelphia Young Playwrights' view]. Because if you put a young person at the center of a process and showcase her work, then all of the people in support of that young person show up to experience it. So that you get generations of their peers, and their families, and their grandparents, and it becomes the multi-generational, multi-cultural audience that everybody wants. Simply the way to do it, it's just by placing a young person at the center.

—The Village has remained consistent in serving the teen constituency of North Philadelphia ... The Village continues to believe the pressing needs of the neighborhoods' youth population requires considerable attention through the provision of safe and constructive activities.

—I look at our work as 'a ripple in the pond.' Freedom [Theatre] is not a life changer. If I have 100 kids, and 50 of them get it, they will pass that along to their kids over the next several decades. Change does not happen over three years but over decades. Community building? Absolutely! Each student I touch is a better citizen for it.

—Knight Foundation's generous grant [to Point Breeze Performing Arts Center] has enabled us to carry out our mission of 'arts for social change,' creating an oasis of creativity, hope, and achievement at Johnson Homes and the John F. Street Community Center. Through the support of the Foundation, we have brought the joy of the performing arts into the lives of more children, perpetuating the cycle of 'arts for social change' and creating the ripples that will move outward through the community, resonating in each community member and adding to the potential for positive change.

Arts for Community Mobilization and Empowerment

Many of the CPAA grantees articulated a theory of action based on *collective* impact. Rather than focusing on how the arts influence individuals and then seeing the aggregate effect as simply the sum of individual effects, these grantees focused on how involvement in the arts can shape a sense of community or mobilize a group to recognize its common purpose.

—Through the creation of large-scale murals that take into account people's stories and histories, [the Mural Arts Program] is able to inspire the residents to feel that they can positively reshape their own environment. Community public art creates a sense of ownership and pride in a place that is truly unique. It reaffirms the tradition of belonging to and caring for a place that one calls home. Ultimately the process of creating the work is just as important to the final project as the images painted on the walls, which will continue to empower and inspire the community members for many years to come.

—Through its puppet parades and pageants, Spiral Q is resurrecting and reclaiming an almost forgotten form of people's theater to amplify and unite the power and vitality of those working for change through art-making, protest, and civic theater.

[Spiral Q's] mission is to mobilize communities. Our goal is to create change. However, perceptions of change vary widely. Short-term changes are changes you can see. Long-term change is about capacity building.

[The North Philadelphia Puppet and Parade Collaborative was a strategy] to teach collaborative processes for creating public artworks, building a cultural network among organizations with a broad spectrum of services, and encouraging the community-at-large to participate in productions [that would ultimately establish] a strong and lasting community-based infrastructure for cultural participation in North Philadelphia.

—[For Walt Whitman Art Center] the ultimate goal of the Storefronts is to spin off grassroots community organizations. The arts are an important part of how a community can change. Adults have the power to manifest change—to have an experience in acting class can empower someone to go before City Council.

Arts as Catalyst of Community Progress and Well-being

The final theme to emerge from the grantees' theories of action is the arts' role in catalyzing a community. This perspective shares much with the mobilization theme, particularly its focus on the *social capital* impact of arts engagement. Yet, in contrast to the mobilization approach, the catalyst theme gives greater prominence to the sense of community than to the particular actions that the arts may stimulate. It sees the social impact of the arts as a long-term proposition that emerges from years of work with a particular community or neighborhood, not a sudden “thunderbolt” approach to the arts.

Another theme that distinguished the two theories related to the connections between North Philadelphia and Camden and the wider region. Where the mobilization theory focuses on bringing about change within the study areas, the catalyst approach emphasizes the use of social connections to stitch these neighborhoods more fully into the entire region—what Robert Putnam terms “bridging” social capital (Putnam 2000).

—Taller [Puertorriqueno] is a catalyst of community progress and well-being. This project aims to promote the work of Latino artists and the richness and beauty of Latino culture as a way to celebrate and further our community, fomenting an environment of opportunity with the arts as its engine.

—‘Bringing the region in’ is a strategy to strengthen and revitalize our neighborhood, helping to make Art Sanctuary—and, by extension, North Philadelphia—a destination for cultural enrichment and tourism.

—Perkins wants to make connections between communities—all kinds of communities. To foster ‘understanding’ among people of different economic and social worlds. The goal is to understand, appreciate something you did not know before. To learn about the origins of a current experience is to begin to understand it.

COMMUNITY TRANSFORMATION

When CPAA was publicly announced in March 2005, the basic elements of its theory of action were included in the press release:

[A Knight Foundation spokesperson] said that RAND created a model that illustrates the factors that influence cultural participation decisions. In order for arts organizations to design effective strategies to engage new audiences, they must understand how and why people choose to participate. Just as important, they must align their participation-building strategies with their mission.

The Wallace Fund/RAND research also showed that partnerships and collaborations are the backbone of the cultural participation model. The Knight grants were given to organizations that are committed to building community arts programming through collaborations, or to those organizations that have a good base of existing partnerships in their neighborhoods (Knight Foundation 2005).

Yet, within a year, some significant parts of the framing of a theory of action for CPAA had changed. Changes in the leadership of the Foundation led to a shift in program emphasis. The catch-phrase for the Foundation's new emphasis was "transformation." As the President and Chairman of the Board noted in the Foundation's 2005 annual report:

Not surprisingly, any report labeled 'Transformation' documents a program in transition. We continue to challenge ourselves to look beyond the merely good and focus on the transformational, to support those people and programs that will make our communities and journalism evolve successfully and prosper over time and changing circumstances (Knight Foundation 2006: 3).

This shift had notable implications for the Foundation's community program. While retaining its commitment to the six funding priorities, the 2005 report frankly acknowledged that the program was undergoing rapid and unpredictable change:

In this evolving program, we seek opportunities for excellence and help them to surface. We'll be looking for the big ideas with the potential to transform a block, a school, a neighborhood, a city, a region. . . . Wherever the potential for transformation exists, that's where Knight will join the visionaries who strive toward a different reality (Knight Foundation 2006: 41).

At a June 2006 Camden convening of CPAA grantees, the Foundation program director announced that the new priority of the Foundation on community transformation should guide the initiative as it moved forward. Much of the subsequent discussion among grantees, representatives of the TCC Group, and Foundation staff addressed how a largely unstated assumption of many participants—that the purpose of cultural participation was to support community transformation—could become more explicit. This discussion brought to the surface the diversity of theories of action that we discussed in the previous section.

One set of grantees—that focused on institutional partnerships—stayed with the long-term projects they had initiated. More significantly, the change in Foundation strategy appeared to liberate a set of grantees that focused on community-based programs. During the second year of the initiative, several grantees, building upon their previous efforts, greatly enhanced their ability to promote change in North Philadelphia and Camden.

In summary, the second year of CPAA was pivotal as the actual practice of a number of grantees jibed with the new focus of the Foundation on community transformation. At the same time, the original theories of action associated with audience-building and organizational capacity-building continued to influence the work of a number of grantees and was supported by the technical assistance of the TCC Group.

In the end, the relationship between the Foundation's new interest in community transformation and social investment and CPAA was never fully resolved. Nationally the Foundation moved from an interest in investing in the arts and culture in low-wealth neighborhoods to a focus on large-scale regional cultural investments, as its investments in Miami and San Jose illustrate. In Philadelphia, the relationship between the Foundation and CPAA and its grantees entered a period of benign neglect. Grantees expressed concern about how their work fit into the Foundation's larger scheme, but no one took on the task of attempting to reconcile the two.

—If Knight wants to transform communities—don't drop the arts. It's unclear whether they will focus on any arts in that transformation. Small business, adult literacy, a lot of stuff like that. What transforms everybody's lives is some sort of artistic expression, pleasure. Watch, dance, etc. Kids growing up in a relatively bleak environment, this kind of stuff is important to transformation. I hope that they still see that. I'm surprised that they wouldn't have the arts right in there as part of the transformation. ...

Why have they already decided that this project has not worked? Let us write new proposals and see what we come up with. Were CPAA goals too narrow? Narrow, but maybe they were the right goals. Increasing cultural participation furthers outcomes—e.g., transforming people's lives and their communities so that they want to live there.

—Big foundations often have these large goals. You're not going to see a community complete transformation in three years. So, realistic goals connected to a transformative experience that individuals have had that will lead to transformation in a community. But you might not see that for a number of years. You need give time for that to spread. Maybe [what you need are] realistic goals connected to transformation.

—Transforming implies sustainability. Being able to be there at the beginning and be there at the end. But who determines what the 'end' is, what are we 'transforming' them to ... I have to humble myself to remember, this is the community, I can't assume where they want to go, what they want to do. The idea of transforming is very delicate ...

THE REINVESTMENT FUND

At the same time that grantees were attempting to make sense of community transformation in their work, The Reinvestment Fund (TRF), a community development financial institution based in Philadelphia, was leading an effort to explain the role that arts and culture might play in neighborhood development. This effort, in which SIAP was a partner, is relevant to CPAA in at least three ways.

First, TRF is a significant funder of the arts and culture in Philadelphia. During its project, TRF discovered that over its history about six percent of its total dollar investment in metropolitan Philadelphia had focused on arts facilities. It had been particularly active in North Philadelphia and Camden in this respect.

Second, TRF's approach to cultural investment seems to square with the Foundation's recent emphasis on social entrepreneurship. TRF is proud of its willingness to break with orthodox approaches to anti-poverty work and to leverage market forces in stimulating neighborhood development.

Finally, as a result of its experience in community financing, TRF's CEO, Jeremy Nowak, articulated a concrete theory of the relationship of the arts to neighborhood development that put "flesh on the bones" of the Foundation's interest in community transformation.

For the purpose of this report, Nowak's articulation of a theory of *place-making* provides a useful lens through which to assess the longer-term impact of CPAA on North Philadelphia and Camden. Nowak argues that revitalizing low-wealth urban neighborhoods is a complex task that requires changes within the neighborhood and between those neighborhoods and the wider region. In addition, he articulates a theory of change that encompasses the public, nonprofit, and for-profit sectors in neighborhood development. In other words, we propose that Nowak's work could provide a solid basis for the Foundation to advance its own efforts in bridging its wider vision of community transformation to the more mundane work of funding particular projects.

Nowak's theory grows out of an ecological view of the city and the role of the arts. "Given their interrelated webs of universities, cultural institutions, design firms and culturally diverse populations," he writes, "cities are naturally positioned to take advantage of this sector." The challenge, however, is to translate these advantages into the apparently less hospitable context of low-wealth urban neighborhoods. Nowak's approach is to figure out "how the intrinsic value of arts and culture can support what we call the architecture of community." For Nowak, this *architecture of community* takes the environmental benefits of the city in general and reformulates them at the neighborhood level (Nowak 2007a, 2007b).

The challenge of this architecture derives from the dynamic action it must accommodate. Like an airport or train station, the architecture of community is a process:

Capital, people, businesses and institutions move in and out, sometimes changing a location's meaning and potential within very short periods of

time. A place is affected by neighboring conditions, distant policy decisions and unpredictable market trends.

For Nowak, the architecture of community consists of four key elements:

- social capital and civic institutions;
- public assets and infrastructure;
- economic assets and market relations; and
- the flows of information, people, and capital.

Each of these elements has relevance for CPAA as it evolved.

Social Capital and Civic Institutions

Nowak uses the concept of social capital to refer to the “relationship glue through which individuals, families, and social networks navigate economic opportunity, social conflict, and various institutions.” Neighborhood cultural institutions and events become critical sites in civic engagement, fostering both the emergence of distinctive identities and neighborhood stability. Indeed, empirical data suggest that cultural institutions have a significant influence on neighborhood well-being that can improve market conditions as well.

Public Assets and Infrastructure

Public sector activities—both in the past and present—can have a huge impact on place-making. Historical legacies like parks, plazas, community centers, libraries, and recreation centers are often “the cornerstones of community arts activity” as well as other forms of civic engagement. At the same time, current public action “sends signals about the importance of creative neighborhood activity by how [government] handles public assets. The care of parks and playgrounds, programs in public venues, the enhancement of streetscapes and public space—all create an environment that encourages or discourages other actors to invest in the cultural sector. In a more concrete manner, government can facilitate the community creative sector by lowering barriers associated with permits and providing consistent and honest zoning and inspection procedures.

Economic Assets and Market Relationships

Low-wealth neighborhoods face two economic tasks. They must both uncover and create asset value to provide residents and entrepreneurs with increased wealth-building opportunities. Artists, for Nowak, “can be early market entrants whose search for work space can help stabilize neighborhoods and mitigate the risk of investment for homeowners or developers.” He sees the arts contributing both to “the redevelopment of discrete buildings and the incremental renewal of large districts.”

Although he doesn't address it directly, Nowak's logic can also be applied to human capital assets, that is, the skills and knowledge of local residents. Again, the task in redeveloping low-wealth neighborhoods is the same. One the one

hand, there are existing human resources in low-wealth neighborhoods that need to be uncovered and validated. At the same time, we need strategies for developing new human capital through training and education.

The Flows of Information, Capital and People

Reconnecting low-income neighborhoods to the regional flow of people, capital, and information is a critical challenge if the potential of low-wealth neighborhoods for recovery is to be realized. "Understanding regional connections has become important to policy analysts concerned with economically distressed communities," Nowak notes. "Isolation reinforces poverty," as witnessed by the challenge that low income workers have connecting to regional labor markets.

The arts can be particularly important in their role as a connector. "Place-making, with its attention to these ongoing exchanges of value and meaning," Nowak asserts, "is a creative process." Artists can contribute to this process through their individual efforts because they are "expert at uncovering, expressing, and re-purposing the assets of place." In collaboration with non-profit and commercial cultural organizations, they are "*natural* place-makers who assume . . . a range of civic and entrepreneurial roles that require both collaboration and self-reliance."

CONCLUSION

Community Partners in Arts Access followed a long and winding road. It grew out of a new departure for the Foundation in the early years of this decade. As part of a broad Foundation strategy to foster community partnerships, identify community issues, and mobilize local resources, the CPAA was the handiwork of the Philadelphia Community Advisory Committee during its formative years.

This initial vision was given a more concrete form by the TCC Group, which was engaged by the Foundation to manage the planning phase of the initiative. Based on its own work with cultural presenters and the influential work of the RAND Corporation on cultural participation, TCC Group reinterpreted the goals of the initiative with a focus on broadening, deepening, and diversifying cultural participation and in strengthening grantees' organizational capacity for planning and implementing audience development plans.

In some respect, this sharpened image of CPAA's goals clashed with the grantees' reality in implementing their projects. What some viewed as the grantees' organizational deficits made it difficult for them to fit into TCC Group's model. Some grantees, however, believed that TCC Group's model did not fit *their* sense of mission or their theories of community action. Instead of buying into a single theory of action, grantees expressed a variety of theories of their own.

The shift in the Foundation's national priorities certainly influenced this process. Although the call for community transformation, on the face of it, seemed to increase the relevance of investments in low-wealth communities, the

Foundation's translation of its vision in concrete programs in arts and culture focused more on high-impact, high-visibility investments—like that of Miami's cultural facilities—than on smaller, longer-term commitments like CPAA.

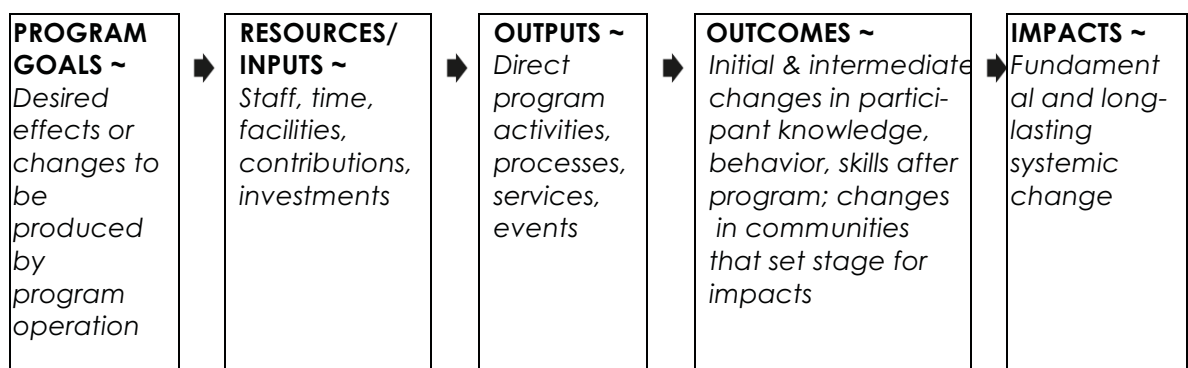
In the end, the work of TRF—that has served a prominent role in funding organizations in both North Philadelphia and Camden—provided a new basis on which to make sense of how long-term investments in the arts could contribute to community transformation.

This brief history of CPAA's theories of actions is clearly messy, with a number of loose threads and dead ends. Yet, its diverse threads can provide a basis for assessment.

In the evaluation literature, a common formulation of theories of action is the logic model. These models typically track how a particular set of inputs in a project relate to the variety of outcomes it might produce. Among these outcomes are:

- Outputs: what the project actually set out to accomplish and how successful it was;
- Outcomes: how a project's outputs had a wider effect on an organization or system; and
- Impacts: the wider, more lasting effects of a project that may take longer to identify.

This division between outputs, outcomes, and impacts provides a framework for a logic model for CPAA.



Source: W. K. Kellogg 2004.

Outputs

Outputs refer the immediate accomplishments of a project. Typically, these consist of programs mounted and other actions taken during the course of the initiative. For CPAA, these outputs were quite diverse. They ranged from partnerships between a number of organizations to address arts education in the

public schools, to community mobilization around public space and collective memory, to improving an organization's ability to deliver its program.

The specific outputs of the initiative are summarized in Chapter 3.

Outcomes

The thread that held CPAA together was increasing cultural participation, although grantees followed different strategies in addressing this goal. The initiative sought to expand the range of opportunities in North Philadelphia and Camden and to increase residents' willingness to take advantage of those resources. Finally, from its beginning in the indicator report, the idea was that the initiative would have a ripple effect that went beyond the grantees' programs to improve overall cultural participation in the study areas.

The outcomes of the initiative in increasing cultural participation in North Philadelphia and Camden are analyzed in Chapter 4.

Impacts

As with many initiatives, the greatest challenge to the evaluator is to assess a project's wider impacts. This challenge is considerably greater for CPAA because of the changing vision of the Foundation. When the initiative began, the impact goal was quite modest. Those involved hoped that expanded cultural participation would contribute broadly to the quality of life in North Philadelphia and Camden. "This is the kind of investment," one grantee noted in 2005, "that says to a community like North Philadelphia that art can really make a difference in your lives, that art matters" (Knight Foundation 2005).

The general focus on quality of life shifted during the course of the initiative. The Foundation challenged itself to develop a way of translating *transformation* into a set of concrete community goals, and it challenged grantees to re-conceptualize their projects as part of a transformative process. These challenges were not fully met by the Foundation or the grantees. However, the TRF framework for place-making provides a framework for making sense of the lasting impacts of CPAA.

The assessment of the impacts associated with CPAA using the TRF framework is discussed in Chapter 5.

Generally speaking, initiatives are suppose to start with a clear theory of action and logic model and then move from these to planning and implementation. This rational model, however, often runs into trouble when the process is inclusive of diverse stakeholders, that is, when it is democratic.

In such cases, evaluators are left with the task of drawing the rationale for a project out of the actions and words of participants. For the evaluation team, this has been the singular challenge of CPAA.

CHAPTER 3.

OUTPUTS: THE CPAA GRANTEES—WHO THEY WERE AND WHAT THEY DID

Community Partners in Arts Access sought to expand cultural participation in North Philadelphia and Camden through the funding of community cultural providers in the study areas and a set of partnerships between organizations located inside and outside those areas. Some grantees strove to improve their organizational capacity to fulfill their mission while others focused on outreach. Some worked alone while others focused on coordinated partnerships.

This chapter provides detailed documentation of what the grantees sought to accomplish during the initiative and how their results matched their ambitions. Each grantee profile begins with a “wide-angle lens” by reviewing the organization’s mission, its overall program, and its relationship to the study areas. The profile then outlines the grantee’s proposed project and compares this to the major activities undertaken during the initiative. Each profile concludes with a discussion of implementation challenges and opportunities.

These profiles serve two purposes in the overall assessment of CPAA. First, they fill in an important part of the initiative’s logic model: the immediate and concrete *outputs* of the initiative. Second, the profiles provide the background for analyzing the longer-term *impacts* of the initiative provided in Chapter 5.

The Foundation awarded grants in December of 2004 for implementation of the CPAA initiative over a two- to four-year period. Grant awards were made to a total of 19 organizations—14 Philadelphia groups, four in Camden, New Jersey and one in Moorestown, New Jersey. While the majority of grantees received a three-year grant, ending in December of 2007, some grantees did not complete their CPAA projects until December 2008.

Two grantees dropped out of the initiative. South Jersey Performing Arts Center (SJPAC) at the Tweeter Center, which opened in 1995 as part of Camden's waterfront revitalization, closed its doors in May of 2005 and formally suspended operations on June 30th. SJPAC transferred its CPAA award and project to Rutgers-Camden Center for the Arts. The Asociacion de Musicos Latino Americanos (AMLA) closed its facility in the *barrio* at 2726 N. 6th St; reorganized as a partner agency of Nueva Esperanza, Inc.; relocated to Hunting Park (northern North Philadelphia) at 4261 N. 5th St; and reopened with a new name, Artistas y Musicos Latino Americanos (AMLA). Where possible, elements of the AMLA's CPAA project were undertaken by Musicopia and Taller Puertorriqueno.

Community Partners in Arts Access Grantees



Legend:

1. ArtReach
2. Art Sanctuary
3. Asociacion de Musicos Latino Americanos
4. InterAct Theatre Company
5. New Freedom Theatre
7. Philadelphia Mural Arts Program
8. Philadelphia Mural Arts Program
9. Point Breeze Performing Arts Center
11. Settlement Music School—Camden
12. South Jersey Performing Arts Center
13. Musicopia
14. Taller Puertorriqueno
15. The Clay Studio
16. Scribe Video Center
17. Spiral Q Puppet Theatre
18. The Village of Arts and Humanities
19. Walt Whitman Arts Center

Not on map:

- Perkins Center for the Arts
- Rutgers-Camden Center for the Arts

Source: John S. and James L. Knight Foundation

Chapter 3 describes the character and the *outputs* of CPAA—what actually happened during the course of the four-year initiative. Who were the grantees and what did they do? For each of the 17 continuing grantees, we first profile the organization; then describe their CPAA project award, purpose, plan and actual activities; and, lastly, discuss unanticipated challenges and opportunities that arose during implementation of their CPAA projects.

The CPAA grantees were a diverse group of community-serving arts and cultural organizations. The profiles in this chapter are organized by the grantee's relationship to North Philadelphia or Camden—that is, whether it is based in these communities, located outside of these communities, or is primarily working with the school district.

North Philadelphia

CPAA grantees located in North Philadelphia

Art Sanctuary
New Freedom Theatre
Taller Puertorriqueno
Village of Arts and Humanities

Regional grantees serving North Philadelphia

Art-Reach
InterAct Theatre
Mural Arts Program (City of Philadelphia)
Point Breeze Performing Arts Center
Scribe Video Center
Spiral Q Puppet Theater

School District of Philadelphia-based programs

Musicopia
Philadelphia Young Playwrights
The Clay Studio

Camden, New Jersey

CPAA grantees located in Camden

Rutgers-Camden Center for the Arts
Settlement Music School, Camden Branch
Walt Whitman Arts Center

Regional grantees serving Camden

Perkins Center for the Arts
Scribe Video Center
The Clay Studio

NORTH PHILADELPHIA

CPAA Grantees Located in North Philadelphia

Art Sanctuary

New Freedom Theatre

Taller Puertorriqueno

Village of Arts and Humanities

Regional Grantees Serving North Philadelphia

Art-Reach

InterAct Theatre

Mural Arts Program (City of Philadelphia)

Point Breeze Performing Arts Center

Scribe Video Center

Spiral Q Puppet Theater

School District of Philadelphia-based Programs

Musicopia

Philadelphia Young Playwrights

The Clay Studio

ART SANCTUARY

Church of the Advocate, 1801 West Diamond Street, Philadelphia, PA 19121
<http://www.artsanctuary.org/>

Mission

Art Sanctuary, located in North Philadelphia, uses the power of black art to transform individuals, unite groups of people, and enrich, and draw inspiration from the inner city. The Sanctuary is conceived as a cultural commons where the nation's best poets, writers, hip-hop artists, filmmakers and musicians can comfortably share their work within a community setting. Established and aspiring artists are invited to help create excellent lectures, performances, and educational programs. The idea is that art is not a luxury but an essential element for life.

Art Sanctuary's educational programs are designed to teach as fine art does—with delight, epiphany, and moral immediacy. Every Art Sanctuary event acts as a community curriculum that deepens and impacts individuals and groups at all levels of education.

Site and Program Features

Art Sanctuary, founded in 1998 by Philadelphia author and activist Lorene Cary, is housed at the Church of the Advocate, a Gothic-Revival cathedral in the heart of North Philadelphia that has been designated a National Historic Landmark. On its walls hang a collection of "art of protest" murals painted from 1973 to 1976 by Philadelphia artists Walter Edmonds and Richard Watson.

Art Sanctuary presents African American regional and national talent in the literary, visual and performing arts. The organization offers educational programs and events that connect students of all ages with these artists, in particular:

- artist residencies and performance series;
- school matinee performances for elementary, middle, and high school students;
- writers and hip hop artists in the schools;
- panels and workshops (state-accredited) for teachers;
- on-line curriculum guides for teachers;
- a community wide reading program;
- an arts afterschool program for 13-18 year olds (offering poetry, rap, classical music, dance, African enrichment, and public speaking); and
- an annual Celebration of Black Writing Festival.

Knight CPAA Grant—\$186,900 over three years:

To build the organizational capacity of Art Sanctuary in order to expand its programming in North Philadelphia.

CPAA Project Purpose

Art Sanctuary's CPAA objective was to build programming and partnering capacity with integration of a director of operations. The goal was "to get the founder out of the center into fundraising and long-term planning and move the organization onto a path toward mission-centered independence. ... We knew that opportunities were coming at us that we were not capable of grabbing."

In the three years previous to CPAA, the Sanctuary had partnered with 20 schools, six colleges, and 30 other cultural organizations; took over the Celebration of Black Writing; and developed a teen arts after-school program. CPAA objectives were to sustain and deepen its educational and program partnerships and to triple its 2004 numbers—partners, audiences, and earned income—by 2008.

CPAA Project Plan

The organizational plan was to recruit and train "a qualified and committed candidate" to fill the new position of Managing Director; to develop a management structure that integrated operations and staff who had been functioning independently; and to set the stage for succession.

The program plan was "to take programs literally into the street and bring hundreds more residents into closer relationship" through development of guest residencies; increase in the number and variety of local and youth offerings, including work by Philadelphia Young Playwrights and promotions to PYP parents; start-up of a Sanctuary hip-hop café to nurture new underground artists. The teen arts after-school program would develop a tour repertoire and link to in-school curricula.

Major CPAA Activities

New managing director. In September 2005, after a yearlong search, Art Sanctuary hired a young professional (a Temple African American Studies graduate with public relations, marketing, and Philadelphia schools experience) to fill its new position of Managing Director. Over the three-year period, with the guidance of the founder, the managing director developed personnel, financial, and program evaluation systems. The new function "considerably enhanced Art Sanctuary's capacity to build its integrated program of main stage events and educational initiatives and to manage partnerships with mainstream organizations" such as the Opera Company of Philadelphia, University of Pennsylvania, Temple University, and the School District of Philadelphia.

Program coordinator responsibilities expanded. Development of the managing director position enabled the program coordinator to handle all program planning, implementation, and management of the production crew. He took on management of the CBW move from February to all-year with the May

weekend festival and developed the City relationships for stages, sound equipment, police protection, and traffic control at the new Temple site. Additional partnerships to support the festival were with Philly Inc. for the Newspaper in Education high school supplement; with Temple for facilities; with new vendors, authors, and publishers; and with a team of volunteers and extra one-day staff. As administrator of the North Stars teen after school program, the program coordinator continued to serve as youth mentor and point person for the faculty, teens, and families.

Education coordinator position strengthened. Art Sanctuary has an ongoing need for targeted coordination of education programs and reconfigured the position under direction of the new managing director. In the summer of 2007 the Sanctuary reestablished the education coordinator as a part-time position and hired a former teacher and University of Pennsylvania Ed. D. candidate. In her first months, the education coordinator organized and ran the new Celebration of Black Writing children's pavilion, created new evaluations for the *Reading in Concert* program, and supervised the Penn summer undergraduate curriculum-writer intern.

Hip hop curriculum and teachers' workshops. In November 2006 Art Sanctuary made public a free, downloadable, standards-based hip hop curriculum called *Do the Knowledge*. The curriculum was used as the basis for four intensive three-hour teacher workshops on how to use hip hop elements in classroom teaching and align assignments with School District standards; and for a pilot program with the Opera Company of Philadelphia called *Hip H'Opera*.

4-Seasons Celebration of Black Writing. During the 2006-07 program year, the 23rd Celebration of Black Writing expanded from a February (Black History month) festival to a four-season program with activities scheduled throughout the year, including:

- Meet the History Detective matinee and evening performances with PBS TV's History Detective Tukufu Zuberi;
- Teacher workshops on *Do the Knowledge* curriculum at Church of the Advocate, the National Liberty Museum, and noontime readings at City Hall;
- City Hall Brown Bag lunch series, Eat Your Words, where African American authors read and discuss their works at City Hall;
- Writers in the Schools—Art Sanctuary sends writers/authors to schools, universities, shelters, and reform institutions for readings, lectures and workshops;
- Memorial Day weekend two-day indoor-outdoor festival on the Temple University campus with an expanded program of panels, discussions, and workshops and a new children's pavilion.

Hip H'Opera. During 2006-07 Art Sanctuary's North Stars afterschool program partnered with the Opera Company of Philadelphia (OCP) to create and present Hip H'Opera. Four composers interpreted the teens' own hip hop spoken word poetry in new classical, jazz, and hip-hop inspired musical compositions. In February 2007 the partnership culminated in a school matinee and evening

performance of *Hip H'Opera* with teen singers from New Freedom Theater, the Pennsylvania Girl Choir, the Keystone State Boy Choir, singers from OCP and Curtis, and a classical quartet and pianist from AVA.

Agents and Assets. During the fall of 2007 Art Sanctuary undertook a residency with the Los Angeles Poverty Department (LAPD), a community theater company, to do a play about U.S. drug policy featuring recovering addicts from Project H.O.M.E. in North Philadelphia. The play addressed the U.S. government's escalating "war on drugs" by dramatizing a 1998 Congressional Hearing about allegations of CIA involvement in cocaine trafficking to fund the Nicaraguan Contras. Evening performances and high school matinees were held in November 2007.

Implementation Challenges and Opportunities

Hannibal Lokumbe residency. Because Hannibal Lokumbe was displaced from his home in New Orleans during the Katrina disaster, the residency had to be rescheduled with the planning phase pushed to the end of FY07. The rescheduled residency proceeded on track, beginning in September 2008 and culminating with four performances during November 2008. Due to the revised schedule, Lokumbe's premier coincided with the celebration of Art Sanctuary's 10th anniversary black-tie gala and was "attended by the city's movers and shakers" as well as the Sanctuary's schools and community constituencies.

Do the Knowledge. Due to the Philadelphia School District fiscal crisis, Art Sanctuary lost its contract and lucrative fee schedule negotiated to do teacher hip hop curriculum workshops. Nevertheless, each of these workshops was staged, as planned, and participants received Act 48 professional credit. Attendance "increased markedly" when the National Liberty Museum became a presenting partner, using its marketing to help publicize the workshops with their students.

Professional programming capacity. According to the founder-executive director, the "key, pivotal support" provided by the Knight Foundation enabled Art Sanctuary "to meet challenges, seize opportunities, and handle more professional programming." Of particular note were the *Hip H'Opera* collaboration with the Opera Company of Philadelphia and the commission of Hannibal Lokumbe's work honoring Father Paul Washington, *A Shepherd Among Us*, "that will put the Advocate's North Philadelphia activist history into the nation's musical canon."

The CPAA multi-year support advanced Art Sanctuary's capacity as an anchor cultural institution with Church of the Advocate as a community facility committed to linking the African American community of North Philadelphia with artists and patrons region-wide.

NEW FREEDOM THEATRE

1346 North Broad Street, Philadelphia, PA 19121

<http://www.freedomtheatre.org/>

Mission

Freedom Theatre, rooted in the African American tradition, is dedicated to achieving artistic excellence in professional theatre and performing arts training for the enrichment of its community.

Freedom Theatre's Performing Arts Training Program (PATP) provides serious training in the arts, with all its demands, empowering students to become artists, advocates of the arts, and productive members of society. Freedom's faculty believes that effective teaching includes life skills that raise dignity, self-worth and pride through both cultural education and group theatre art activities.

PATP offers students from throughout the region, ages three to adults, a safe and challenging environment in which to learn acting, dance and the vocal arts. Students study traditional and modern performance skills, theory, technique, writing, and technical production. The program teaches performance skills, self-esteem, culture, and self-discipline; fosters intellectual and spiritual achievement; and provides a bridge to participation in professional theater.

Site and Program features

Freedom Theatre was founded in 1966 by North Philadelphia activist and playwright John E. Allen, Jr. "to quench a burning desire for African American representation in the theatrical arena" and to provide a place where black children could explore theater firsthand. Robert Leslie, who joined Allen in 1968, founded the Performing Arts Training Program in 1971. In 1993, following the death of John Allen, Freedom's new nationally known artistic director Walter Dallas formed its professional performing company called Freedom Rep.

Freedom occupies the historic Edwin Forrest Mansion on North Broad Street, the northern arm of Philadelphia's Avenue of the Arts. In 2000 the brownstone was renovated to create a 299-seat, state-of-the-art theater along with new classrooms and offices. By this time Freedom had grown from a small community theater into a nationally recognized regional theater and Pennsylvania's oldest African-American theater.

In January of 2008, artistic director Walter Dallas stepped down and Freedom Rep was discontinued as a program of Freedom Theatre. Currently, Freedom Theatre runs two programs: the Performing Arts Training Program and Facilities Rental, which "work hand-in-hand to provide training in the performing arts and comprehensive customer service and community access."

Knight CPAA Grant—\$221,300 over two years—for:
Outreach performances, performing arts training, and subsidized theater tickets for residents of Philadelphia Housing Authority developments in North Philadelphia.

CPAA Project Purpose

The CPAA objective was to bring theater and performing arts opportunities to public housing residents in North Philadelphia. Road shows by Freedom's Performing Arts Training Program (PATP) featured student performances that combine acting, movement, dance and vocal arts as a way to recruit youth and adults to enroll in Freedom's training program and attend main stage productions. Ultimately, the goal was to bridge the economic and psychological barriers among low-income residents of North Philadelphia with the message that coming to Freedom is comfortable, enjoyable, and affordable.

CPAA Project Plan

The plan was to bring ten Performing Arts Training Program productions a year off-site to an audience of at least 300 people. Outreach productions use a variety show format featuring a large group, a small group, and solo work. Each show would end with an information session on Freedom's main stage productions, including how to make arrangements to go and the availability of subsidized tickets (for 250 residents a year).

PATP teaching staff would bring their performing arts curricula off-site to PHA communities through ten one-day workshops (two-hour classes in two or three subjects). Scholarships and sliding scale fee schedules would enable any youth or adult who would like to enroll in after school or evening classes at Freedom to continue performing arts training.

Major CPAA Activities

Traveling shows and outreach workshops. Freedom developed a traveling show called *The Tower of Power* that used acting, dance, and vocal arts to introduce the public to Freedom Theatre productions and the training program. During 2004-05 PATP youth performed 21 off-site shows, including eight for North Philadelphia residents. All were offered on a sliding fee scale based on the organization's ability to pay.

Outreach workshops introduced youth to the performing arts through participation in classes. From September 2004 to August 2005, PATP conducted 11 one-day workshops, one mid-range (6-week) workshop, and one long-term (9-month) workshop for a variety of organizations. Ten of the one-day workshops, offered to organizations on a sliding scale, were for residents of North Philadelphia.

PHA enrollment in Freedom's Performing Arts Training Program. During PATP's 2004-05 session, 45 of the 163 youth (ages 8 to 18) enrolled were PHA residents on full scholarship. Each student participated in the training program—where they

received acting, dance, and vocal arts instruction one to three days per week (depending on level)—and the after school program—where they received homework help and a personal development curriculum. Thirty of the scholarship students lived in North Philadelphia. Several received partial scholarships, based on individual need, through the Family Plan.

Twenty students (ages 12 to 18) received artistic merit scholarships due to commitment and potential for advanced performing arts training. These students received three days of training a week; a chance to perform in *The Tower of Power*; and job-training opportunities including teaching, administrative, and “behind-the-scenes” work.

During PATP’s summer 2005 session, 50 of the 140 youth (ages 8 to 18) enrolled were on full scholarship. Each received acting, dance, and vocal arts training instruction five days a week, all day, for six weeks. Additional students received partial scholarships. In the summer program, 18 students (ages 10-18) had artistic merit scholarships, of which seven were PHA residents. These students participated in the summer youth productions of *Safety Street* as well as advanced artistic and job-training opportunities.

Youth productions at Freedom’s John E. Allen Jr. Theatre. Bringing kids to see main stage youth productions at Freedom Theatre was not an anticipated outcome of the CPAA initiative. But with Freedom Rep seasons suspended, PATP needed another way to bring the community into see a show at Freedom Theatre. Moreover, youth productions had long been learning tools for PATP students, giving them the chance to apply artistic skills learned in the classroom to stage work. For many adults, coming to a youth production is their introduction to theater.

Much of the performance material used in *The Tower of Power* traveling shows originated from youth productions. During 2004-05 the Performing Arts Training Program developed the two youth productions that comprised the Tower of Power show. *Get Up and Get Into It!* was a play with music about coming of age in Philadelphia during the ‘60s and ‘70s. *Safety Street*, produced in collaboration with local police and fire departments, was a high-spirited play with music and tips for people of all ages about traveling in the neighborhood, handling fire and medical emergencies, and personal safety.

The turnaround show for Freedom was *Journey of a Gun*. In trying to tap City Department of Human Services (DHS) funding, PATP reviewed its material in light of the Mayor’s mandate for anti-crime, anti-violence programming for youth. Starting with an old show called *POW, People Over Weapons*, and reworking it with “student participatory writing,” Freedom’s performing arts school produced *Journey of a Gun*. It’s a story about violence, about kids killing kids, performed by kids—with a moderator and audience discussion afterwards. “One of the major impacts is kids’ talking to kids.” Freedom notes that even college kids as performers would not have had the same effect.

Journey was the show that everyone wanted to see, but it was the show that can’t travel. For the production to work it needs the stage, good lighting, and good sound—a full theater. *Get Up and Get Into It!* and *Safety Street* can go

off-site, but *Journey of a Gun* needs full staging. So thousands of young people came to Freedom Theatre after school, in the evenings, and during the summer to see *Journey of a Gun*.

Implementation Challenges and Opportunities

New outreach partnerships. Freedom's initial strategy was to arrange with Philadelphia Housing Authority's Richard Allen Homes and Norris Housing Development in North Philadelphia to conduct a series of traveling workshops for the residents. However, because direct communication with the PHA sites was not feasible, Freedom decided to reach the residents through the community organizations to which they belong—in particular, after school programs, day camps, and churches.

Freedom found that the Philadelphia Housing Authority is the wrong partner to reach public housing tenants. The business of PHA is housing—i.e., buildings, not people. The right partners are the service organizations, whose mission to serve children and families.

Freedom's new outreach strategy opened the door to fiscal partnerships with Philadelphia Department of Human Services and the Children's Investment Strategy, After school and summer programs citywide, funded by DHS and CIS, brought literally thousands of young people and their caretakers to Freedom Theatre to see *Journey of a Gun*. The new partners brought audiences as well as money.

Cross-participation takes time. Seeing a *Tower of Power* performance or having a child take acting classes does not always translate into a resident coming to see a main stage production. Some families with a PATP scholarship student did not attend the youth productions at Freedom, even the *Moment of Sharing* in which their own child participated.

Loss of Freedom Rep main stage seasons. The Knight CPAA initiative coincided with the cancelation of Freedom's 2004-05 professional theater season and one-show seasons during 2005-06 and 2006-07. (This was a "difficult but necessary decision" by the management and board to reduce the operating deficit.) The virtual loss of the Rep meant that Freedom's (and other CPAA grantees') constituents missed the opportunity to see a main stage production by North Philadelphia's eminent theater company.

Youth ensemble productions, revival of the student season, and new audiences. During 2004-05, due to cancelation of the Rep season, the PATP youth were able to perform *Get Up and Get Into It!* on the main stage in the John Allen Theatre at the reduced \$5 ticket rate. Students in the training program had the opportunity to interact with artistic and production professionals in the field. The original goal of *Tower of Power* outreach to bring kids and families to see Freedom Repertory shows evolved into development of a full theater production, *Journey of a Gun*, which brought thousands of people to Freedom Theatre.

Because *The Tower of Power* and *Journey of a Gun* productions were sponsored and paid for by the City Department of Human Services, Freedom was able to

leverage the Knight grant as a significant source of operating revenue. But it also got a new generation of young people and families coming to Freedom to see live theater. During the 2007-08 season, after the close of the CPAA initiative, staff reported “steady audiences” buying tickets to see the youth production of *African Tales*. Families were coming to Freedom, in large numbers, and were “willing to pay” (\$15 parents, \$10 students) for the experience.

Gradually, as Freedom's professional season has receded from center stage, its student season has returned. In April of 2008 the Performing Arts Training Program held a dance concert, the first since 2000, when annual concerts stopped to focus all energy on the Rep. Previously, students—both youth and adults—had trained in part by performing in shows. Performances involved producing, directing, playwriting, and choreography. Freedom had had a long tradition of producing young people who were prepared to work in professional theater. “It's a big risk to go back to production. It's less money and more manpower. But productions generate energy, excitement, and creativity. ... We need the Rep to return too. It's important for the kids' growth.”

TALLER PUERTORRIQUEÑO

2721 North 5th Street and 2557 North 5th Street, Philadelphia, PA 19133

<http://www.tallerpr.org/>

Mission

Taller Puertorriqueño is dedicated to preserving, developing and promoting Puerto Rican artistic and cultural traditions and the quality representation of other Latin American cultures and common roots. Throughout its history, Taller—*el Corazón Cultural del Barrio*, the Cultural Heart of Latino Philadelphia—has been committed to be a vital resource for progress in the barrio and the region.

Taller promotes local and international artists while doing the daily work of transforming children's artistic visions into reality. The Workshop provides audiences and neighbors with safe facilities, creative outlets for youth, education programs that underscore a rich Puerto Rican heritage, and “a ‘first voice’ account of our accomplishments as Latinos.”

Site and Program Features

In 1974 Latino artists and activists in North Kensington founded Taller Puertorriqueño (Puerto Rican Workshop) as a graphic arts workshop to provide training for local youth. Taller has evolved from its origins as a grassroots arts center to an international institution that celebrates the arts of Puerto Rico, Latin America and the Caribbean.

Taller's two buildings at N 5th St and Lehigh Avenue—the heart of Philadelphia's Latino Business and Cultural District—house a books and crafts store, a gallery, a theater, and educational classrooms. Taller manages the Eugenio Maria de Hostos Archives Center on Latino culture and history, housed in part at Taller and in part at the Free Library of Philadelphia, Lillian Marrero Branch, at 6th St and Lehigh. Taller's programs include:

Cultural Awareness Program—hands-on arts education classes and year-long program that includes homework club, after-school activities, parent workshops, Saturday classes, and a multidisciplinary summer arts camp.

Youth Artist Program—a two-year professional art-training and portfolio-building program for high school students interested in pursuing higher education or a career in the arts.

Visitenos: A Cultural Encounter—a school program at Taller, in collaboration with Raíces Culturales Latinoamericanas, for K-12th grade students and teachers aimed at promoting self-understanding, self-respect, and appreciation for cultural diversity.

Educational kits—grade-specific curricula (K-4, 5-8, 9-12) on each of two themes—Taller's Art Collection and Puerto Rican Artifacts—providing teachers a script, discussion topics, questions and activities relating to corresponding slides.

Memories in the Making—an art therapy program for people with dementia in collaboration with the Alzheimer's Assn Delaware Valley Chapter.

Knight CPAA Grant—\$412,000 over three years—for:
Engaging Audiences in Latino Arts—a comprehensive effort to expand cultural programming and increase participation among residents of North Philadelphia.

Project Purpose

Taller's CPPA objective was to increase and diversity participation in Latino arts among residents of North Philadelphia. Engaging Audiences in Latino Arts was designed to address barriers to participation: negative perceptions about the community and its assets, lack of access to low-cost high-quality consistent arts events, and limited understanding about the process and production of art. Ultimately, CPAA goals were to stimulate community progress and well-being—specifically, to promote community integration, expand economic opportunities, and attract and retain new audiences from within and outside the community.

Strategic goals were to expand both organizational capacity and community partnerships in order to strengthen three interconnected programs: the monthly Art Nights in the Barrio; Visitenos: A Cultural Encounter, an on-site program for K-12 students and teachers; and La Feria del Barrio, an annual festival. Taller anticipated that better coordination by project and marketing directors would yield direct results:

- 500 people per month coming to Noches de Arte;
- 250 of monthly Noches participants be from North Philadelphia and at least 125 be new arts program participants;
- 50 teens /young adults participate actively through workshops, creation of works, exhibits, and dancing that are part of the program;
- 5000 visitors coming each year to Taller through Visitenos (the number of visitors via the Museum Teacher program when Paul Vallas shut it down in 2000);
- 15,000 people coming each year for La Feria del Barrio; and
- 20 percent increase in adults participating in Taller programs overall.

Project Plan

Taller's strategy was to expand and strengthen its programs and encourage cross-participation by hiring new staff and developing new partnerships with community organizations and local schools. The plan was to work with six North Philadelphia non-profit cultural, social service, and community development partners to provide opportunities for community residents through a variety of arts and cultural programming:

- Noches de Arte en El Barrio/Art Nights in the Barrio—a monthly community-wide event on second Fridays with open-air presentations, music, and theater;
- La Feria del Barrio—an annual outdoor family festival in September celebrating Latino music and culture.

Taller was to serve as the lead organization providing marketing, development, and administrative support. The partner organizations were meeting about once a month.

Taller would also continue and expand its school partnerships through *Visítenos: A Cultural Encounter*, which allow groups of children to visit the Latino cultural offerings at Taller and the partner organizations.

Major CPAA Activities

Organizational Infrastructure

In 2005, with Knight and additional support, Taller added two core staff positions, full-time marketing and communications directors, and upgraded the development associate to full-time. Taller also hired new program coordinator to help manage events—which involved an increase in collaborations, participation by local youth, and participation by artists. Taller purchased state of the art computer technology to promote the artists' work beyond the monthly event; assist with the creation of brochures, invitations and flyers for the events; and assist with documentation.

The new marketing director undertook development of a comprehensive marketing plan, which was approved by the board in June of 2006. While awaiting implementation, the marketing director worked to maximize Taller's visibility through development of press releases and other promotional materials and investing in marketing.

During 2007 Taller achieved the central goals of its marketing plan. First was development of a branding and visual identity, an image and message that bring focus to its communications. Staff, board and constituency studies several designs to ensure that the new logo reflected Taller's roots and mission. The final design was presented to the public at the membership reception in May 2007. Second was the launching of a revised web site to serve as the centerpiece of Taller's communication strategy and enhance its ability to publicize programs to "members of the community, the city, the region, and the region's visitors."

Programming

From 2005 to 2007, Taller continued its efforts to expand and develop its three programming initiatives. The coordinator worked closely with the marketing director to expand event-focused marketing strategies, build new relationships with artists and other community groups, and expand participation in the targeted events.

Visítenos: A Cultural Encounter. Over the three-year period, Taller increased the choices of Visítenos workshops and sites from which the participants can choose as well as the total number of visits, teachers, and groups per year. In collaboration with Raíces Culturales, Taller offered K-12th graders a series of activities, workshops, visits, and gallery tours that promote an appreciation of cultural diversity.

During each of the three years, Taller successfully negotiated a contract with the School District of Philadelphia. In 2005 the contract enabled over 1,800 students and teachers to participate in Visítenos activities; in 2006 Taller hosted over 2,000

school district participants; and in 2007 school district participants numbered over 2,800.

In 2005 Taller strengthened the connections between the Visítenos arts program and School District curriculum standards and drafted a written curriculum for teachers to review. Responding to requests from high school teachers, Taller developed a workshop targeted to older students that involves imprinting of Taino iconography on T-shirts and hats that participants can take home.

In 2006 Taller added two workshops—mixed media and print-making. That year Taller revised its Visítenos brochure and distributed it at Philadelphia School District events to raise awareness of the program and facilitate outreach and services to schools, many of which serve a significant Latino population.

In 2007 for the first time Taller had two long-term opportunities to work in school settings. One was at the Mariana Bracetti Charter School to provide workshops to 15 participants over an 8-week period. A closing exhibition of the masks produced included parents, students and teachers. The other was an ongoing relationship with the Youth Study Center to provide workshops over a four-month period in mural painting and in theater.

By 2007 Taller had increased participation in the Visítenos program from its 2004 level of 3,300 to 4,200 people, a substantial advance toward its full implementation goal of 5,000 visits a year. Expanded marketing and continued distribution of the revised brochure increased awareness of Visítenos among different schools and teachers.

La Feria del Barrio. In September of 2005, 2006, and 2007 Taller with its co-producers—Congreso de Latinos Unidos, the Hispanic Association of Contractors and Enterprises (HACE), ASPIRA, Inc., and Raíces Culturales—produced the 22nd, 23rd, and 24th annual Feria del Barrio. This outdoor family festival provides information tables, children games and arts activities, craft sales, local artists and artisans, and vendors in addition to artistic performances and top quality guest artists on a main stage. The event draws dozens of artists representing numerous Latin American countries and Caribbean Islands.

In 2005 main stage performers included Alo Brazil, Yaya, and the legendary Larry Harlow and his Latin Legends Band. The second stage—a first in 2005—gave opportunity to local Latino artists, “who performed for thousands of this very enthusiastic audience.” The 2006 main stage performers included Grammy Award nominee from Puerto Rico, Plena Libre, from Washington; Guatemalan marimbas Alas Chapinas; and Raíces de Borínquen. Again the second stage gave opportunity to local Latino artists. In 2007 Taller’s efforts “produced perhaps the best coordinated event to date,” including contacts with new artists, organizations and vendors.

Each year twenty nonprofit organizations came out and provided information about education, after school programming, social services, and other resources, making the fair a useful event for community families.

The Knight grant provided necessary support to increase marketing at all levels; increase recruiting of artists and participating organizations; and allow the

committee to expand fundraising efforts, including use of SEPTA advertisements on routes common to community riders as well as publicity beyond the Philadelphia region, including New York and Washington.

Although one newspaper quoted the number of attendees at the 2005 Feria at 20,000, Taller estimated that the event gathered “a very diverse 10,000 people from all over the community and greater Philadelphia region.” Again in 2006 and again in 2007, the event drew a diverse crowd of 10,000 from all over the region.

Noches de Arte/Vereda Cultural. During 2005 monthly Noches de Arte events were coordinated from April to October. The partners learned that to generate synergy and critical mass, activities needed to be more concentrated and sites to be visible and walkable. Noches was reconfigured to cluster in the Bloque de Oro commercial district, the area of N. 5th Street where HACE operates and Taller is located. Four sites continued to show exhibitions—Pan Sabor (substituted for Impacto Latino, which moved outside the area), Peter Watts Studio, Taller, and HACE. One new site was added—Esperanza Health Center at 2940 N 5th Street. During this period (Year 1), two organizations—Congreso de Latinos Unidos and the Lighthouse—withdrew from the partnership. The three remaining partners were Taller, HACE, and Raices. La Colectiva remained involved until December 2006 but not as a partner (see Challenges).

Throughout the 2005 season, marketing efforts were directed broadly at Latino and non-Latino media. Distribution of mailed invitations was expanded to the Spring Garden community (west North Philadelphia). In 2006, with implementation of its marketing plan, Taller expanded promotion of Noches and other Taller events. Throughout the next two years of the initiative, Noches was listed by Philly Fun Guide, the Multicultural Affairs Congress, the Greater Philadelphia Tourism Marketing Company web site, among others, and featured on Channel 6, Channel 65, and Univision. During 2007 Taller continued to promote Vereda through its aggressive marketing campaign.

In the fall of 2006, the partners began to choose a theme for each event as a way to generate new enthusiasm each month. October was advertised as Hispanic Heritage Month and artists were chosen to represent different Latin American countries. November celebrated *Día de los Muertos* with artists creating altars at each of the sites. December celebrated the holiday season by representing holiday foods typical of five Latin American countries and featuring the traditional Puerto Rican *parranda*.

During 2006, despite a constrained partnership, Noches provided exhibition opportunities for at least 40 additional artists, some of whom had never exhibited before; brought to the community—many for the first time—non-community visitors; and brought to experience art—many for the first time—community and non-community visitors.

During 2007, as a result of irresolvable issues with La Colectiva, the event was renamed *Vereda Cultural en el Bloque de Oro/Cultural Walkway in the Latino Business and Cultural District* and reorganized as a three-member coalition—Taller as the lead agency, HACE and Raíces. The new group produced the event on the Second Friday of every month from May to December. The exhibits,

housed by the partners and local businesses, ran from 5:30 to 7:30 PM along the 2700 block of North 5th Street with music and/or dancers on the street, followed by an after-party event of performances—such as music and dance, open mic, a movie, or a play—at Taller's Education Building.

Vereda showcased important exhibits at Taller, created vehicles for over 30 community and young visual artists to display and dialogue with each other and their audiences, documented each show with a catalogue, provided entertainment, and opened the stage to community musicians, storytellers, and poets in three Bohemian Evenings that attracted over 40 people each. Special events were planned to celebrate the holidays. Local restaurants and snack shops welcomed visitors as well.

Paid performing artists during the 2005 season included: Anthony Colon, Walter Bell, Los Pleneros del Batey, Parranderos de Loiza y su Bomba (from Puerto Rico), Naylamp Street Theater, Las Gallas, and Grupo Yerba Buena (from New York). Raíces de Borinquen and Johnny Cruz joined the 2006 season. New York based Yerba Buena and poet Willie Perdomo returned during the 2007 season.

Moreover, due to the agency of Vereda Cultural Coordinator, Daniel de Jesús, and as a direct result of the work of artists and other community organizations, Taller coordinated other exhibits and events, as follows:

- The Coral Street Arts House had recently opened its doors and to acquaint itself with Taller Puertorriqueño created a showcase was entitled *Visions of a Community*. Participating artists included residents of the Coral Street Arts House and members of the Taller neighborhood. Ten artists exhibited over 40 pieces, including emerging and more established artists. An estimated 60 people, nearby community residents and outside visitors, came to the opening reception, which included a performance by local music ensemble Raíces de Borinquen.
- *Vereda Cultural* caught the eye of Larry Knutson, curator for the Gettysburg College Schmucker Art Gallery Hispanic Exhibition, who was planning an exhibit of contemporary Hispanic artists from Pennsylvania. From a portfolio review of all Philadelphia artists, Knutson choose the work of nine artists, all of whom had participated in Vereda Cultural. A sample of this show traveled to the Department of Agriculture Exhibition Lobby in Washington, D.C.
- Taller's Marketing Director, Yolanda Jimenez Colon, and the television station Univision coordinated to provide an opportunity for artists to showcase work as the backdrop on a morning talk show. The artists were selected from Vereda Cultural participants, curated by Daniel de Jesús, exhibited for a six-week period, and highlighted with an interview during one of the morning programs.

Other Partnering

Through the programs supported by the Knight grant, Taller continued to strengthen its relationships with community-based organizations such as Raíces Culturales Latinoamericanas and the Hispanic Association of Contractors and

Enterprises (HACE) as well as its established relationship with the School District of Philadelphia.

Taller's CPAA arts partners were Musicopia and the Mural Arts Program. After AMLA relocated outside of the immediate 5th Street community, Taller collaborated with Musicopia to produce the Cultural Treasures program that was part of its three-year Latin Jazz project with the School District. Taller also collaborated with MAP in the production of one of the murals that is part of the My North Philly project.

Taller collaborated with HACE in the creation of a mural of welcome to El Centro de Oro, the unveiling of which brought Mayor John Street and City officials to the community.

Taller is one of the 15-member Eastern North Philadelphia Youth Services (ENPYS) Coalition—with Centro Nueva Creación, Centro Nueva Esperanza, the Lighthouse, Concilio de Organizaciones Hispanas (Concilio), and ten other organizations—to coordinate seamless comprehensive services to youth and provide culturally grounded art classes off-site at partner community organizations such as ASPIRA of PA.

Implementation Challenges and Opportunities

Visítenos: A Cultural Encounter. During 2006, after 15 years with Raíces Culturales the executive director left the organization. Taller worked with the new director to bring her up to speed with the program and to continue to work collaboratively and maintain a productive relationship.

With *Visítenos* Taller made headway in the context of an urban public bureaucracy. “Working with the administrative complexity and economic woes of the Philadelphia School District continues to slow down our efforts to reach 5,000 participants. Yet, we also continue to make strides. By the end of [the 2007-08] school year, we expect to reach close to 4,300 students and visitors.” Moreover, as projected, a core group of fifty *Visítenos* educators view themselves partners with Taller and actively participate in training and programming developed by Taller.

La Feria del Barrio. Unfortunately the 2006 festival in the barrio coincided with the Mexican Independence Day Festival at Penn's Landing. Still, La Feria's attendance was maintained at the previous year's estimate of 10,000 people. In 2007 La Feria did not conflict with the Mexican Independence Day Festival and, in fact, Taller collaborated with its sponsors, sharing the cost of ads and one of the main acts.

La Feria del Barrio, according to Taller reports, met its CPAA goals: engage at least ten new artists in the program each year; engage festival participants in further arts activities; and inspire at least 500 (5 percent) festival participants to attend at least one other cultural event at Taller or partner organizations. Taller was successful in expanding artists' involvement; developing marketing strategies (promotions, coupons, mailings) to encourage participants to return to

events; and in using sign-in and raffles to capture participant data (names, street addresses, email addresses) to expand its mailing list.

Noches de Arte/Vereda Cultural. Taller's role in the Noches event was more limited than planned, which made it difficult to achieve its original goals. During 2005 membership in La Colectiva dropped to two artists. Taller was unable to negotiate a satisfactory agreement with the remaining two members of La Colectiva regarding the resources for Noches de Arte provided by the Knight grant. Despite its impasse with La Colectiva, Taller chose to remain a partner, "convinced of the benefits of the concept and potential of the event and committed to its success."

Knight agreed to Taller's revised role in Noches de Arte if funds intended for La Colectiva supported an activity that meets the original intent. However, in April 2006 La Colectiva sold the rights to the event to the Hispanic Association of Contractors and Enterprises (HACE). So Taller negotiated an agreement with HACE and, under this revised contract, HACE with Taller's support produced Noches through December 2006. Despite its new marketing capacity, Taller's ability to impact Noches in a direct way—namely, with a focused marketing campaign, preparation of timely press releases, distribution of invitations using its mailing lists, and coordination of related events such as concerts and residencies—was limited under this new arrangement.

In the spring of 2007 La Colectiva transferred the rights of Noches de Arte to another group of artists. Taller continued to work with the two collaborating agencies (HACE and Raices) in a reorganized coalition with Taller as lead agency. The new group relocated and renamed the event as Vereda, formalized agreements for participation, and revised and carried out the event through December of 2007.

Taller's overarching goal for *Noches de Arte/Vereda Cultural* was that the Second Friday events become an established, recognized, ongoing activity running every year from April to December. Taller met most of its CPAA plan for Noches/Vereda—recruiting and training community block captains; publication and circulation of flyers to schools, stores, and other local sites; experimental mailings and promotions to complement Taller's comprehensive marketing plan; development of expanded arts events; adding venues including restaurants; adding community events (health care, community service); other adult and teen promotions, special programs, and events. Due to the issues with La Colectiva, discussed above, Taller was not able to incorporate six artists' residencies a year, as planned, and did not fully meet its participation goals.

"Despite all the starts and stops that this event suffered, *Noches/Vereda* still provided consistent cultural programming to a community that lacks affordable and accessible events." Still, all of these false starts negatively impacted the continuity and growth of the event. The three partners hoped to sustain Vereda and the regularly scheduled activities, but with less funding they anticipated that "the frequency and complexity will definitely change over the coming year 2008."

Proactive cross-pollination. “The idea is that people come to Noches, then come to other things at Taller and within the community. The concept is that all of this cross-pollinates.” During the CPAA initiative, Taller worked proactively and relentlessly at cross-pollination. According to its final CPAA report: the number of adults participating in all of Taller’s programs increased by 20 percent, and total participation (adults and youth) in its partners’ programs increased by at least ten percent.

VILLAGE OF ARTS AND HUMANITIES

2544 Germantown Avenue, Philadelphia, PA 19133

<http://www.villagearts.org/>

Mission

The Village of Arts and Humanities, located in the Fairhill-Hartranft neighborhood of North Philadelphia, is dedicated to community revitalization through the arts. Its mission is to build community through innovative arts, educational, social, construction, economic and youth development programs.

Today the Village is 12 art parks, an after school program, and a vision. Placing art in vulnerable places and art making is key to improving the lives of vulnerable people. The Village seeks to do justice to the humanity and social conditions of people who live in North Philadelphia and in similar inner city urban communities.

Site and Program Features

The Village of Arts and Humanities was spawned in 1986 as a neighborhood park public art project of the Ile Ife Black Humanitarian Center, then home to the Arthur Hall Afro-American Dance Ensemble. When Ile Ife closed in 1989, public artist Lily Yeh founded the Village of Arts and Humanities on the site. Since that time, the Village has used public art to reclaim 260 square blocks in the blighted area of North Philadelphia surrounding the center. Through Philadelphia Green, a program of the Pennsylvania Horticultural Society, the Village maintains over 1.2 million square feet of land. The Village runs the following programs:

Learning Through The Arts—community outreach through multi-faceted after-school and summer programs for youth ages 13 to 19.

Village Arts Challenge—an on-site teen after-school arts program offering professional instruction in performing arts, digital media, dance, drumming, visual arts, and spoken word.

Teen Leadership Corps (TLC)—a core group of teens participating weekly year-round in activities designed to cultivate future local community leaders.

Village theater—annual production of an original play, developed by staff and residents, drawing from neighborhood lore and issues affecting the community.

Building through the Arts—land transformation through outreach engaging community residents and volunteers in vacant lot clean-up, gardening, and creation of public art.

Festivals—Ile Ife Park Day, an Earth Day celebration to engage people in greening of the Village's art parks and gardens. The Hip Hop Festival, an annual celebration run by the Teen Leadership Corps to showcase community and professional performers.

Shared Prosperity—a collaborative community redevelopment plan for the economic and aesthetic development of the Fairhill-Hartranft neighborhood led by the Village with local residents and ten partner organizations.

Knight CPAA Grant—\$400,000 over three years—for:
Development of hands-on arts-based community revitalization programs for North Philadelphia youth ages 13 to 20.

CPAA Project Purpose

The CPAA objective was to address the need for quality supervised learning, job training, and employment opportunities for youth in North Philadelphia. An emphasis on media arts sought to bridge the digital divide in this inner city community by training youth in arts-based technology. Through the arts the Village hopes to build the self-esteem and organizing ability of youth, increase positive youth connections to adults in the community, and broaden youth participation in the future of the distressed community. The broader goals, therefore, were to tighten the community network of support for teens and to engage teens in community revitalization via the arts.

The Village anticipated three levels of direct participation by young people: first, a council of six to eight youth leaders who would coordinate the youth arts festivals and help plan summer programming; second, over 100 youth enrolled in its after-school and summer programs; and, third, a broader circle of youth engaged by Village students through festival and community events. Essentially, the goal was to make the Village a hub of teen programming.

CPAA Project Plan

The plan was to run year-round after-school and Saturday programming for 100 teens (ages 13 to 20) at the Village community building and Cookman United Methodist Church. A full-day, six-week summer camp would offer paid internships for 25 teens annually. Each semester would culminate in a community celebration featuring performances and exhibitions.

Over the three years, the program would gradually expand the number of hours of workshops in digital music, videography, graphic design, sculpture, mural painting, and fabric art. Workshop content would be tied to youth planning, development, and coordination of community festivals and exhibitions as new venues for media arts. Through training of staff and purchase of equipment, the Village would expand its capacity to raise technology funds and provide quality digital media programming.

A Youth Arts Alliance would launch and lead annual youth arts festivals on Germantown Avenue to feature the creative work of Village teens—including original music, digital video, performance arts, mural arts, sculpture and fine arts. Festivals would also be a venue for sale of teen-produced items such as publications, crafts, and music CDs.

Major CPAA Activities

Village Arts Challenge. Beginning in 2005, the Village developed a teen after school and summer program of professional arts workshops. The program operates Monday to Thursday, from 4 PM to 6 PM in ten-week sessions from fall to spring. During the initiative, 13-to 19-year olds participated in visual, digital, and

performing arts workshops including videography, spoken word, voice, step, and modern dance. Video instruction was consistently been the most popular class. By 2007 the Village was able to provide state of the art equipment for its video lab and student-produced work had expanded to include scriptwriting and fictional storytelling.

During the summers, teens had the opportunity for job training and paid internships to study spoken word and graffiti art and plan the Hip Hop Festival. In 2005 teens worked with New York artist Bryonn Bain to write original spoken word pieces to be included in a compilation CD and developed an original collaborative performance piece, which premiered at the first teen-led Hip Hop Festival held on September 10th. During 2006 teens engaged in special projects with visiting artists, including the creation of two murals.

Travel and youth exchange. In June of 2005 and 2006, four teens traveled to Los Angeles to participate in the annual For Youth by Youth conference and give a presentation about the Village teen program. Through the Ubuntu project, 10 teens from South Africa visited Philadelphia to perform and participate in an artistic exchange with Village teens.

During 2007 the Teen Leadership Corps expanded its travel and youth exchange opportunities. In January a youth group from the Bokamoso Youth Center of Winterveldt, South Africa traveled to the Village. In July four members of the Village's Teen Leadership Corps continued the exchange with a trip to Johannesburg and Winterveldt. The Village and Bokamoso teens "experienced new cultural frameworks while engaging in collaborative art making."

Hip Hop Drop Off festival. On September 10, 2005 the Village hosted the Hip Hop Drop Off, the first teen-led hip hop festival. Reported audience was 750 youth and adults. Performers included neighborhood youth, spoken work by the Village Griots, Bryonn Bain, and three regional artists (2 bands and one poet). Artist Pose II facilitated graffiti painting on the Village van. The second annual festival, held on September 9, 2006, drew a reported audience of 600 youth and adults. In addition to neighborhood youth and the Village Griots, performances included hip hop by Squadzilla, dance by Kulu Mele, Gloria Kincaid, a local step squad, a marching band, and a drum line. Other activities included a basketball tournament, face painting, clowns, dance offs, and a chess tournament. In 2007 the Village canceled the Hip Off Drop Off.

Teen Leadership Corps (TLC). TLC started in the winter of 2005 as the Youth Leadership Council with three teens and in the summer expanded to 15 teens to plan the festival. Festival planning involved holding auditions, marketing events and distributing flyers, choosing the event location, and staffing the phones for festival planning, and actually running the event. Each teen received a stipend of \$25 a month for participation. In 2006 the TLC grew to 20 teens, and they began planning the festival in the spring. New festival planning responsibilities included designing T-shirts, postcards, and posters; distributing flyers; choosing sellable items; coordinating the stage line up and basketball and chess tournament; and coordinating volunteers.

By 2007 the corps had grown from a summer internship program into a year round program focused on the professional and personal development of youth through arts based activities. A group of 15 teens met every Friday and participated in projects including a community newsletter, community based public art projects and events, workshops on leadership and conflict resolution, and an annual leadership and team building youth retreat.

Performances and events. In April 2005 executive and artistic director Kumani Ganttt directed a production titled *Icon*. Poet and writer Sonia Sanchez read her work and was honored with the first Icon award. Village teens honored Ms. Sanchez with dance and spoken word performances.

In May 2006 the Village produced *Testament*, a play loosely inspired by Antigone and created by Executive & Artistic Director Kumani Ganttt from verbatim community dialogues. The production was directed by visiting artist Rodney Gilbert and performed by an intergenerational cast spanning ages from 6 to 65. The play was preformed at Temple University's Tomlinson Theater and drew audiences of over 500.

In September 2006 eight teens performed an integrated dance, spoken word, and digital media performance titled COIL (the study of the human genome) at the Painted Bride Art Center as part of the Philadelphia Live Arts Festival. The work was developed during weekend workshops during the year with Liz Lerman Dance Exchange, Barbara Bickart (a video artist), and scientists from Glaxo Smith Kline.

Implementation Challenges and Opportunities

Arts Challenge participation. During 2005, with the start-up and professionalization of the teen arts program, the Village underwent changes in organizational leadership and program staff. Program participation, approximately 60 to 75 teens during the course of the year, was lower than expected, which the staff attributed to lack of program cohesion. Participating teens, however, were involved in multiple areas of programming, meeting the goal to deepen participation. In 2006 with staff changes and a new program structure, youth participation began to grow.

Also due to staff changes, the planned photo-video documentary project was set back from 2005 to 2006. Beginning in the fall of 2006, teens began to make documentary shorts focused on the local community.

Facility needs affect programming. Computer lab, media lab, and sound studio facility issues affected programming goals. Inadequate hardware and software in the teen computer lab precluded offering the breadth of computer instruction anticipated. In March 2006 a fire that began in a neighbor's house destroyed two Village properties (vacant at the time) and damaged the teen media lab. Digital media classes were moved into the main facility for the spring session, tight but manageable quarters. The media lab was repaired over the summer and back in use during the fall 2006.

As a result of its strategic plan and prioritized by the fire, the Village undertook a facilities assessment to determine need for expansion or new construction. Construction of a sound studio, originally scheduled during 2005, was postponed indefinitely.

Media arts partnership with Temple professor. Partnership with Temple University communications professor Eugene Martin afforded an unexpected opportunity (he found us) to expand video arts programming for the Village teens. For two years, each fall and spring semester, Martin loaned equipment to the Village media lab and once a week brought his undergraduate media arts students to mentor the Village kids in media production. The teens were ready to move from “cute and funny” footage to narrative development, concept editing, and message clarity. Professor Martin, a filmmaker, worked with the Village video instructor.

Several films created by the Village high school students were screened for two days at a Temple coffee house. One film called *Dreaming* was a Rip Van Winkle type story of a boy frustrated at home who awakens as an adult, a universal adolescent dream. “Of all the things we do with Temple, this is probably the best.”

Hip Hop Drop Off 2007 cancelation. In 2007 the Village canceled its annual fall Hip Hop Drop Off festival in order to involve the teens in a commissioned public art exhibition, funded by Pew Exhibitions Initiative, scheduled to open in September.

The exhibit called *Evoking Spirit/Embracing Memory*, honoring 12 individuals and 5 historic sites important to North Philadelphia, was held in the Village’s Baobab Park. The TLC teens were deployed to help with the exhibition’s opening day events—which included live music, dance performances, docent tours, and a public reception honoring the original artwork, the artists, and the community celebrated by the exhibition.

Also during September 2007, in partnership with Art Sanctuary, the Village organized a Community Sing workshop, conducted by Dr. Ysaye Maria Barnwell of Sweet Honey in the Rock.

Scribe Video Center collaboration. CPAA generated post-initiative arts partnerships. In collaboration with Scribe Video Center and Ile Ife Alumni, the Village produced *Renaissance on Sacred Ground*, a documentary about Ile Ife, the African cultural center that occupied the same site as the Village, and the Arthur Hall Afro American Dance Ensemble. The documentary—created by Village youth and Ile Ife elders with Scribe tutelage—combines contemporary interviews, video journaling, and archival footage from the Arthur Hall Collection and Ile Ife films. The documentary was screened downtown in May 2009 in the Black Box at Prince Music Theater.

ART-REACH

1819 John F. Kennedy Blvd, Suite 200, Philadelphia, PA 19103
<http://www.art-reach.org/>

Mission

Art-Reach is a Delaware Valley nonprofit cultural service organization dedicated to increasing arts accessibility for people of all ages and circumstances. Art-Reach helps traditionally underserved audiences—in particular, people with disabilities, at-risk youth, the economically disadvantaged, and the elderly in need—to experience arts and cultural programming and serves as a community resource by increasing access to cultural venues and events.

Program Features

Founded in 1986, Art-Reach achieves its mission through four primary programs:

Ticketing Program—which distributes donated and discounted tickets from performing-arts venues, museums and other cultural institutions to human-service agencies and schools;

In-Facility Program—which brings the arts directly to members through on-site performances and arts activities at participating agencies and schools;

Workshop Program—which provides in-depth, participatory arts programs that take place over an extended period and address specific social needs; and,

Accessibility Resources—which give people with disabilities and their families and friends the information they need to attend cultural events.

Knight CPAA Grant—\$156,000 over four years:

To conduct multidisciplinary arts workshops in North Philadelphia and provide discount tickets for the Community Partners in Arts Access program participants.

CPAA Project Purpose

The Art-Reach project had two components: to conduct multidisciplinary arts workshops in North Philadelphia and to provide discount tickets for the participants of other CPAA grantee programs.

Art-Reach's objectives were to deepen the cultural participation of three of its member agencies and the people they serve by involving people not just as audience members but also as active participants in the creative process. Simultaneously, the workshops would allow its arts partners (other CPAA grantees) to broaden and diversify their own audiences. Art-Reach selected arts partners of differing disciplines that were excited about joining their creative and educational processes and member agencies that were hungry for deeper cultural participation and that were representative of its constituencies.

CPAA Project Plan

The primary component of project was a series of three ongoing multidisciplinary arts workshops, one per year for three years. Each workshop would involve a collaboration with Art-Reach as the lead agency; two CPAA grantees representing differing artistic forms or media; and an Art-Reach member agency in North Philadelphia. Each workshop would be conducted over a four-to-six-month period on the premises of the North Philadelphia agency.

The second part of the project was the inclusion in the Art-Reach ticketing program of all agencies, schools or community groups participating in other CPAA-funded projects. Art-Reach planned to give everyone connected to the CPAA initiative, not just people participating in Art-Reach workshops, the opportunity to attend arts events at no cost.

Major CPAA Activities**Family Arts Project, July–December 2005**

Arts partners—The Clay Studio and Musicopia

Community partner—Drueding Center/Project Rainbow. The Drueding Center offers transitional housing for homeless women and their children and health, social, educational and vocational programs to help women achieve independent living.

The Family Arts Project was a series of 18 weekly two-hour hands-on workshops in music and clay led by two Clay Studio artists and two Musicopia artists. Families learned techniques for working with clay and making objects, explored the science of sound, made musical instruments from everyday materials, and learned many different kinds of music. Dinner was included in the weekly workshops. One goal was for mothers and children to strengthen their relationship by making art together. Over 30 mothers and children ages 4 to 12 participated.

The project featured a kick-off reception and concert for the Drueding community, field trips to The Clay Studio and the Philadelphia Orchestra, a neighborhood Halloween concert in partnership with Ludlow Elementary School, and a holiday performance and exhibit for the entire neighborhood. Participants performed alongside the Barnett String Quartet and exhibited their artwork.

Stories of the Square, September 2006—May 2007

Arts partners—InterAct Theatre Company and Philadelphia Mural Arts Program
Community partner—Norris Square Neighborhood Project. NSNP is a community-run, multicultural, bilingual, urban, environmental and cultural learning center.

From October to April, InterAct Theatre and Mural Arts Program artists led 38 weekly 90-minute theater and art workshops. In a multi-generational setting, participants learned techniques for gathering stories about their neighborhood and the people living in them, using stories in playwriting, acting, drawing, painting, and creating murals. Workshop participants then used these techniques and the stories shared to develop a play and produce a mural. The workshop culminated in May with a dedication of the *Stories of the Square* mural and a performance of the play for the community at large.

The project featured field trips and community events: a kick-off performance with live Latin music, a monologue performance, and interactive theater exercises; a mural tour of the Norris Square neighborhood; a field trip to Projects Gallery; a visit from the cast of the InterAct's *Kiss of the Spider Woman*; a field trip to the Philadelphia Museum of Art (to tour "Tesoros, The Arts in Latin America 1492-1820" and "Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920-1950"); a PMA print-making workshop and holiday art exhibit; and a trip to see a performance of "The Hobbit" by Philadelphia Children's Theatre.

Open House, Open Minds, May–July, 2007

Arts partners—Spiral Q Puppet Theater and Philadelphia Young Playwrights
Community partner—Northwestern Human Services. Fishers Lane is a long-term structure residence mental health program.

Fishers Lane collaborated with Art-Reach on a three-month playwriting and puppetry workshop. One Young Playwrights artist and two Spiral Q artists, with two Art-Reach facilitators, guided a group of ten Fishers Lane residents toward finding their creative voice using hands-on interactive sessions. Sessions were held two days a week, two hours per day, over 12 weeks. Participants made puppets and masks, created characters and imaginary worlds, and wrote stories about their creations. Work was constructed using cardboard, clay, found materials, newspapers, the human form, words, and imagination. The goal was to create as a group while celebrating and embracing the individuality and different backgrounds and experiences of participants.

To prepare workshop participants for acting in their own play, the group attended a live performance, *Looking Glass Alice* at the Arden Theater. The residency culminated in a play that melded individual stories and puppets together into one big story, *Story of the Tree*. The performance was part of an

open house hosted by Fishers Lane for families of residents and other residential facilities in its network.

Outreach to All CPAA Grantees and Program Participants, 2005-2008

Throughout its four-year project, Art-Reach offered tickets to all organizations connected to the CPAA program—grantees and partners—as planned. Art-Reach offered all groups involved in the CPAA initiative the opportunity to become Art-Reach members and receive tickets for one year at no cost.

The final phase of the project did not have specific special events scheduled on a predetermined time-line. Rather efforts were ongoing and groups were sent to enjoy cultural programming as tickets were made available from the venues with which Art-Reach works.

Efforts to reach out to groups, especially in North Philadelphia and Camden, involved a rigorous campaign and substantial human resources to motivate groups to join Art-Reach and use tickets. In North Philadelphia, CPAA program participants provided 23 contacts, all schools, of which Art-Reach was able to reach 11 by phone. Two of these schools have joined Art-Reach. In Camden, Art-Reach targeted 30 agencies, was able to reach 12, and successfully enrolled four (who have also attended orientation).

Philadelphia

Spiral Q Puppet Theater—New Arts Partner, March 06. On March 20, 2006, Spiral Q took 30 young people to the play *Emergen-see* at New Freedom Theatre.

Norris Square Civic Association—New Member Agency, July 07. NSCA used the Art-Reach residency opportunity to supplement its summer camp programming in 2007. While NSCA paid for its membership, Art-Reach covered the cost of their ticket usage. In all 628 people were served, as follows:

July 17-20, 2007	166 people visited the Independence Seaport
July 9 -13, 2007	168 people visited the African American Museum
July 11, 2007	79 people visited Longwood Gardens
August 10, 2007	95 people visited Longwood Gardens
August 14-15, 2007	68 people visited the Philadelphia Museum of Art
August 15, 2007	72 people visited the Liberty Museum

Village of Arts and Humanities—New Arts Partner, April 08. The Village attended the National Black Arts Spoken Word Tour on April 19, 2008. Planned trips were: National Constitution Center, African American Museum, and a performance of *Dance Del Bello Presents: A Christmas Carol* on December 12, 2008.

Drueding Center, New Member Agency, April 08. Joined via partnership with The Clay Studio and Musicopia in April 2008.

Drueding Center/Project Rainbow Childcare Center, New Member Agency, Sept 08. Joined via partnership with The Clay Studio and Musicopia. They participated in the following events:

April 6, 2008	14 people visited Morris Arboretum
April 14, 2008	14 people visited Morris Arboretum

April 17, 2008
January 2009

25 people visited the African American Museum
Planned visit to the National Constitution Center

Meade Elementary School, New Member School, October 08. Joined via partnership with The Clay Studio.

James Ludlow School, New Member School, 2008. Joined via partnership with Musicopia.

Joseph Ferguson Elementary School, New Member School, 2008. Joined via partnership with The Clay Studio and Musicopia.

Camden, NJ

Rutgers-Camden Center for the Arts (RCCA). Art-Reach is working with RCCA to provide tickets to groups in New Jersey in January and February of 2009. RCCA anticipates making 60 tickets available to two children's shows.

Puerto Rican Unity for Progress, New Member Agency, October 08. Joined via partnership with RCCA.

Kids World CDC, New Member Agency, October 08. Joined via partnership with RCCA.

The Work Group, New Member Agency, October 08. Scheduled to take 50 people to *A Christmas Carol* at the Walnut Street Theatre on December 5th, 2008, and to take 15 people to see *No Child* at the Delaware Theatre Company on January 23, 2009.

Hope Community Outreach Center, New Member Agency, 2008. Joined via partnership with RCCA.

Implementation Challenges and Opportunities

Family Art Project at Drueding. Art-Reach initially encountered challenges recruiting and retaining the consistent involvement of some Drueding Center families. Many of the women are working and involved in training and social service programs. In response the artists adjusted their lesson plans, so that it was not critical for families to attend the workshops sequentially. Next time Art-Reach would begin recruitment three to four weeks earlier.

The curriculum content of the Family Arts Project was geared to mothers with children ages 5 to 12. Because Drueding has a sizable population of preschool-aged children, future projects would be designed to include that age group.

Stories of the Square at Norris Square. Unstable leadership at the host agency, Norris Square Neighborhood Project (NSNP), was a major challenge to implementation. During the nine-month life-cycle of the project, the executive director position turned over twice, severely affecting communication with program staff, constituents, and partners.

The opportunity afforded by this challenge was broader partnership between Art-Reach and Norris Square community organizations. Norris Square Presbyterian Church (NSPC) and the Norris Square Senior Center (NSCC) hosted sessions,

provided translating services, and recruited participants. Norris Square Civic Association also helped disseminate information about the project to the community. The "leadership team" consisted of NSNP's new director and education manager, the pastor of NSPC, the activities coordinator of the NSSC, the outreach director at MAP, the education director of InterAct Theater, the teaching artists, Art-Reach's program director, and an Art-Reach volunteer.

"The community response validated that an initiative to bring the community together through intergenerational arts-based projects was on target." Still, Art-Reach often had to shift focus from facilitating program sessions to working behind the scenes to keep open lines of communication. For example, the program came to a halt when the mural was complete and ready to be installed. Due to NSNP leadership change, the design was not communicated to some adult members in the community, who voiced concern about it. Art-Reach facilitators met with concerned residents, explained the design, and resolved the situation. In the future, before engaging in long-term projects, Art-Reach will assess leadership capacity and make clear its expectations of the agency director.

The workshop spanned nine months (September 2006 to May 2007) instead of the planned five (June to October 2006). In the original schedule workshops would have been part of the NSNP summer day camp, so each session would have been much considerably longer. By the time the project got underway, kids were back in school. So individual sessions were shortened, and the time span of the project extended.

Interest in the program was high, so more space was needed than could be provided by NSNP. Also, during the winter, Mural Arts was unable to paint outdoors as planned, so indoor paint space was required. Norris Square Presbyterian Church (NSPC) offered its fellowship hall, where the kick-off event and first three sessions took place. But the church was not heated, so the location was again moved, this time to the Norris Square Senior Center. To use this space after 3 PM when the center closed hours (workshop sessions were from 4:30 to 6:00 PM), Art-Reach had to pay a NSSC staff person to remain in the building. However, use of the senior center facilitated participation by the seniors, who did not have to leave the building to attend sessions.

Open House/Open Minds at Fishers Lane. The Fishers Lane project, which benefited from the experience of the previous workshops, was the smoothest running of the three and resulted in a notably productive partnership. Of course, running a workshop for residents undergoing treatment for mental health issues posed challenges for teaching artists new to the setting. Residents often arrived late and lethargic to sessions; were inconsistent in attendance due to medical problems or scheduling conflicts; and often verbalized incoherently and lacked memory ability. Fishers Lane staff responded by adjusting residents' schedules and treatments to support on-time and consistent attendance, and the artists responded by developing techniques such as wake-up acting and movement exercises and a non-traditional structure for the finale performance.

Art-Reach member recruitment from CPAA initiative. The work to motivate groups to participate—to become Art-Reach members and receive tickets for one year at no cost—was considerably more challenging than anticipated. “Building these relationships is ongoing demanding of patience and diligence.” From 2005 to 2007 (CPAA Years 1 to 3), many organizations said that they were so immersed in their individual projects that they had no time to work with Art-Reach. Art-Reach’s 2008 (Year 4) strategy, therefore, was to reach out to these groups as projects were wrapping up in hopes of continuing the cultural experiences to which groups had grown accustomed. Four major factors inhibited their making headway.

1—Obtaining contact information—CPAA grantee partners had no knowledge of Art-Reach and were wary of sharing contact information. Despite the multi-year initiative, Art-Reach found itself in the position of making cold calls.

2—Geography—While most Art-Reach performance and museum opportunities take place in Philadelphia or the western suburbs, most Camden organizations had no interest in crossing the bridge. Art-Reach had anticipated recruiting arts partners as well as member agencies from Camden and the New Jersey counties, a goal that it continues to pursue.

3—Turnover—Staff turnover made it difficult for Art-Reach to contact organizations (community groups as well as cultural venues) served by the CPAA initiative. At schools, in particular, new principals were unfamiliar with the Knight Foundation and the CPAA initiative, so Art-Reach had to begin many relationships anew.

4—Scheduling—Scheduling restrictions make schools poor candidates for Art-Reach ticketing services. School day requirements limit the possible events students can attend. Moreover, the Philadelphia School District now requires three weeks’ notice prior to trips. For Art-Reach, however, confirmation of ticket availability usually does not allow that much lead time.

Art-Reach expected CPAA to expand its depth of service and increase its community members and arts partners. Given CPAA’s original goals, Art-Reach could have been identified as the centerpiece grantee—its business is to make partnerships that enable disadvantaged people to access community and regional cultural opportunities.

Art-Reach’s struggle—to offer all CPAA grantees and partners membership and tickets for one year at no cost—is emblematic of the lost opportunities of the initiative. Instead of a three-year grant where its membership and ticket services would be integral to CPAA projects, as proposed by Art-Reach, Knight structured the Art-Reach grant award as a four-year project and did not inform grantees and program partners of Art-Reach services. Meanwhile, grantees worked independently to arrange field trips for school groups and residency participants.

With little reinforcement by CPAA design, Art-Reach demonstrated the value of partnering and facilitation as an expertise and the potential of member networks to development of a community cultural ecosystem.

INTERACT THEATRE COMPANY

The Adrienne, 2030 Sansom Street, Philadelphia, PA 19103
<http://www.interacttheatre.org/>

Mission

InterAct Theatre Company is a theatre for today's world, producing new and contemporary plays that explore the social, political, and cultural issues of our time. InterAct's aim is to educate as well as entertain its audiences by producing world-class, thought-provoking productions and by using theatre as a tool to foster positive social change in the school, the workplace, and the community. InterAct strives to cultivate new voices for the theatre and to use the interactive power of live performance and dramatic role-playing to cultivate tolerance and understanding, promote cultural diversity, and improve the human relations in its community.

InterAct is committed to reaching out to youth in general and especially "at-risk" youth. Its educational outreach program, InterAction, helps young people grapple with difficult issues in a safe and constructive environment. InterAction residencies are designed to stimulate dialogue about issues faced by young people in their daily lives, such as trusting authority, peer pressure, drugs, violence, the influence of pop culture and the media, prejudice and stereotyping, communication and understanding, intolerance, group dynamics, social responsibility, homophobia, and sexual issues.

Site and Program Features

InterAct was founded in 1988 by a group organizing a reciprocal theater tour between the Irish Universities Theatre Company and the Annenberg Center for the Performing Arts at the University of Pennsylvania. Their mission was to foster cultural exchange through theater. The name InterAct evoked internationalism, theater, and interaction between cultures but, within a few years, evolved to the production of political, contemporary, and new plays. Work was staged at the Annenberg Center, the Painted Bride Art Center, and the Arts Bank. In 1997 InterAct moved into its first artistic home at 2030 Sansom Street, previously the home of the Wilma Theatre, renamed The Adrienne.

InterAct uses its main stage productions to introduce Philadelphia audiences to new writers, new ideas, and diverse cultures. Its Writing Aloud series features contemporary short fiction by the region's best writers read on stage by professional actors.

InterAction is a school and community-based program for youth using the discipline of theater and the empowering qualities of the creative process. InterAction offers acting and writing workshops (from two-hour to one-day sessions) and residencies (from two-week to 12-week sessions).

Knight CPAA Grant—\$203,600 over four years—for:
Playwriting and theater residencies at three community institutions in North Philadelphia.

CPAA Project Purpose

The CPAA objective was to expand current playwriting and theater residencies at three North Philadelphia community institutions in order to deepen program impact on participants. InterAct estimated that a total of 160 people a year would participate in the four-year program. At St. Vincent's Mother/Baby Home, 10 teen mothers would produce a play based on a curriculum on good parenting skills. At Little Flower Catholic High School, 120 girls would perform in four plays each year. At Visitation Afterschool Program, which services many immigrant families, 30 students a year would develop a play that strengthens the English skills of the participants.

All residency productions would be performed on InterAct's main stage in Center City. Another goal was cross-participation between InterAct's residency and its downtown constituencies. Residency productions were intended to diversify the main stage audience through these special performances and by adding program participants to its subscriber base. At the end of four years, InterAct hoped to have enriched the lives of residency participants; diversified its main stage audience; and deepened its impact on North Philadelphia communities.

CPAA Project Plan

InterAct's plan was to increase the frequency and duration of its three InterAction education programs based in North Philadelphia, as follows:

- extend the annual St. Vincent's Mother/Baby Home residency from 15 to 30 days, culminating in a performance written and performed by the mothers;
- extend the annual Little Flower Catholic High School residency from 10 to 25 days, culminating in a performance written and performed by the students; and
- extend the annual Visitation Afterschool residency from 15 to 30 days, incorporating a tutoring program for homework followed by play rehearsal, culminating in a performance written and performed by the students.

To enhance educational programming, InterAct would hire teaching artists who can connect to the community, such as individuals who are mothers or who are bilingual. At the end of each residency, the play would be performed both at community institutions and on InterAct's main stage at the Adrienne in Center City. Scripts of the residencies would be "published" for the participants through Borders' school micropublishing service.

The plan also called for InterAct to cultivate participants of the *InterAction* residencies, their parents and families, and the staff of the institutions to attend main stage performances, become subscribers, partake in stakeholder events, serve on the Education Advisory Committee, and even become board members. Residency host sites would receive literature on InterAct's main stage.

Bilingual informational materials for Spanish and Vietnamese speakers would be provided to the Visitation community. InterAct also planned to offer internships in its education department to aid in implementation of the residencies.

Major CPAA Activities

InterAct undertook long-term residencies at three sites in North Philadelphia—Little Flower High School for Girls, BVM Visitation After School Program, and St. Vincent's Mother/Baby Home. In 2006 InterAct scaled back its education director position and added a residency at a fourth site—De La Salle In Towne, a downtown high school for boys referred by the juvenile court system.

InterAction residencies are designed to teach acting, playwriting, and interpersonal skills. All participants engaged in a range of role-playing activities and theater games before working together with the teaching artist to create an ensemble performance piece addressing issues they face in their schools or communities. Each residency culminated with development of a play and a public performance at the Adrienne Theatre downtown. While in residence at these institutions, InterAct provided literature and free tickets to its main stage performances in hopes of broadening its audiences.

Little Flower Catholic High School for Girls

2005—A 30-day residency with 122 high school girls who produced four plays.

2006—A 25-day residency with 106 girls.

2007—Residency was postponed due to administrative staff turnover.

2008—Residency was held during spring of 2008.

BVM Visitation After School Program

2005—A 30-day residency with 63 elementary school students who produced two plays.

2006—A 25-day residency with 64 elementary school students.

2007—A 25-day residency with 20 middle school students, ages 12 to 14.

This residency with middle school Latino students, who all speak English as a second language, used theater to teach the students creativity, acting, playwriting, self-esteem and confidence. The students, addressing issues they grapple with in their communities each day, created three one-act plays, collectively called *Paths of Hope and Sorrow*. During May 2007 *Paths* was performed at InterAct Theatre downtown and at Visitation in Kensington. Other students, teachers, staff, and parents attended performances.

St. Vincent's Mother/Baby Home

2005—A 30-day residency with 12 young mothers (and babies) who produced one play.

2006—A 25-day residency with 11 young mothers (and babies).

2007—Residency postponed due to prolonged teacher's illness.

2008—Residency rescheduled during spring of 2008.

De La Salle in Towne

2006—A new 40-day residency with 14 adjudicated boys

2007—A 40-day residency with 12 adjudicated boys, ages 14 to 17.

This residency used theater as a tool to teach discipline, creativity, and confidence to young men ordered by the juvenile justice system to attend this alternative high school. InterAct artists worked with teens selected by their teachers to take part. While the residency was challenging, and the young men at times uncooperative, “they ultimately came through like champs” and were proud of the work they eventually did. Artists reported this as a significant achievement given that at the onset a number of students refused to take part and vowed that they would never perform on stage. In fact the boys wrote and produced a play called *Street Dreams: A Way Out*, which they performed a matinee in March 2007 at the Adrienne for an audience that included administrators, teachers, and staff from De LaSalle as well as staff from InterAct Theatre.

Implementation Challenges and Opportunities

Residency logistics. The primary challenge for InterAction residencies was working with overworked, underpaid, and severely disorganized administrators at the client organizations. When InterAct’s original contact person was unavailable (as was the case in two residencies), no one was available to commit as liaison for the project.

Another setback was getting parents to attend final performances. The institutions provided transportation downtown for students but not for parents. In 2005, at the end of Year 1, InterAct decided to enlist a staff member at each of the institutions to serve as an ambassador for InterAct. This person would notify parents early about the final performance and encourage them to attend; go to InterAct main stage shows and report back to staff; and invite parents to attend main stage shows. The institutions, however, were unable to commit staff to be an InterAct ambassador.

During 2006 InterAct’s education director position was restructured from full-time to part-time, which made funds available for teaching artists, longer residencies, and the new CPAA residency at De La Salle in Towne.

During 2007, two clients—St. Vincent’s Mother/Baby and Little Flower High School—were unable to adhere to the original schedule due to a prolonged teacher’s illness and turnover of administration, respectively. These two residencies were rescheduled during spring of 2008.

Organizational upheaval. During 2006 InterAct faced serious and unexpected organizational challenges “at every conceivable level”: cut backs by three long-term funders; 40 percent board turnover; all but one (the executive director) staff

turnover; and a downturn in subscriptions and ticket sales. InterAct hired a new education director, with administrative functions clearly separated from the teaching artist role. The previous education director, also an InterAction teaching artist, had neglected his administrative responsibilities, including documentation and reporting on the Knight-funded work. "Documentation, communication, and administrative lapses led to the decision to change the position."

Despite the crisis, InterAct reported, the education programs—in particular, the CPAA residencies—functioned well, and the clients were pleased. "The one consistent response we get is the strong desire to bring us back, which may be the most telling indicator that what we are doing has value and impact." CPAA funds sustained and deepened InterAct's North Philadelphia residencies, which constituted a major part of its outreach work with at-risk youth and special needs populations. In 2006 InterAction received its third Barrymore Award for Excellence in Theatre Education and Community Service.

Cross-participation goals, however, were not achieved nor pursued with any rigor. CPAA did not expand InterAction capacity—such as off-site institutional logistics, family connections, or InterAct intersections. InterAct recognizes that broadening its main stage audience will be a long-term building process. It is challenging to get parents, especially of low-income and immigrant families, to come downtown. "Center City is seen as a distant world from North Philadelphia."

Each year, however, InterAct reduced Knight's financial commitment and increased support by other funders "in an effort to gain sustaining power after the [CPAA] grant runs out." InterAct's plan is for InterAction to pursue income-generating clients—e.g., diversity workshops for college students—to support residencies for at-risk youth.

Philadelphia Mural Arts Advocates for the
CITY OF PHILADELPHIA MURAL ARTS PROGRAM

Lincoln Financial Mural Arts Center at the Thomas Eakins House
1727-29 Mt. Vernon Street, Philadelphia, PA 19130
<http://www.muralarts.org/>

Mission

The Philadelphia Mural Arts Program (MAP) is a public-private initiative of the City of Philadelphia Managing Director's Office and the Philadelphia Mural Arts Advocates. As a citywide public art program, MAP works in partnership with communities, grassroots organizations, city agencies, schools, and philanthropies to achieve the following goals:

- develop sustainable partnerships with community organizations to create murals that reflect the community's culture, history, and vision;
- catalyze community development, neighborhood activism, and civic pride;
- foster youth development through experiential art education and mentorship with professional artists;
- support artists and artisans in sharing their talents and experiences with youth and communities in Philadelphia; and
- use the mural design process as a tool for community engagement, blight remediation, beautification, demonstration of civic pride, and prevention and rehabilitation of crime.

The Philadelphia Mural Arts Advocates is a nonprofit corporation organized to raise funds and provide support for the Mural Arts Program. The Advocates share MAP's mission of transforming Philadelphia's communities through the creation of public art and providing quality art education programming for the city's youth.

Site and Program Features

The Mural Arts Program began in 1984 under the City of Philadelphia Anti-Graffiti Network as a vehicle to reach out to graffiti writers and redirect their energies to mural painting. In 1996 the City reorganized MAP as a separate program, and in 1997 MAP started its nonprofit arm, the Mural Arts Advocates. The Mural Arts Program, now based in the Francisville neighborhood just north of Center City, occupies the former residences of painter Thomas Eakins and his caretaker. MAP's expanded center, opened in November 2007, includes gallery space, a computer lab, and workshop, classroom, meeting, and administrative space.

MAP has two core programs serving the city: the community mural program, which produces about one hundred murals a year; and the arts education program, which offers visual arts classes at over fifty neighborhood sites. MAP's restorative justice program serves adults and youth incarcerated in correctional facilities in the Philadelphia area. The special projects program manages multi-faceted and multi-year public art projects that do not fit into its core programs.

Knight CPAA Grant—\$300,000 over three years—for:
My North Philly, an oral history and community mural project in North Philadelphia neighborhoods.

CPAA Project Purpose

The CPAA objective was create a series of murals in a set of North Philadelphia neighborhoods that would illustrate the voices, stories, and lives of the residents. MAP designed *My North Philly* to meet four community needs:

- revitalization projects that clean up abandoned properties and beautify neighborhoods;
- substantive art programming for those with little exposure to arts activities;
- improved communications and cooperation among the neighborhoods; and
- legitimization of North Philadelphia by fostering a sense of collective pride.

Based on its proposal to coordinate six neighborhood murals, MAP predicted that the project would reach 720 youth, adults, and seniors as direct participants in hands-on art workshops; 1,200 community members as participants in mural dedications and tours; and over 10,000 North Philadelphia residents who live in proximity to the revitalized areas. MAP envisioned that *My North Philly* murals—by spurring collaboration among partner organizations and participants—would act as vehicles to unite, strengthen and empower the neighborhoods.

CPAA Project Plan

When Knight's actual CPAA award proved sufficient to work in four rather than six North Philadelphia neighborhoods, MAP revised its three-year plan accordingly. In each of four neighborhoods, MAP would partner with six community organizations—churches, community development corporations, libraries, recreation centers, or neighborhood groups. To structure the partnership, MAP identified four neighborhood clusters, each composed of one hub organization and five satellite sites. Each of the 24 participating organizations would recruit 10 to 40 people to the project, broadening cultural participation within the organization's target group. Each cluster of organizations would participate in an intensive community process: identifying neighborhood sites in need of revitalization; collecting oral histories; facilitating community meetings; participating in hands-on art-making workshops, and culminating in the collective creation of a large-scale mural in the neighborhood.

Each mural project was envisioned as a 12-month process. Initially the neighbors, artists and the ethnographer would discuss neighborhood issues and history—the struggles, the joys, and the stories of the people. Community members would then create sketches and text to contribute to the initial mural designs. Next, the artists would lead residents through a digital process using Adobe Photoshop to modify the mural design. Finally, the community members would paint the murals on panels of parachute cloth and assemble photo-realistic mosaics using computer-based TilePile mosaic workstations.

MAP planned to extend the project's reach to the region through a gallery show, mural dedications, a project catalogue, a website, and mural tours.

Major CPAA Activities

My North Philly involved development of community partnerships in four North Philadelphia neighborhoods—the Golden Block corridor along North 5th Street, Kensington, Nicetown, and Strawberry Mansion—and the creation of seven outdoor murals. Each mural was created through a series of community meetings (15 total); tile workshops (9 total); community paint days (7 total), and mural dedications (8 total). For the oral history component of the project, an ethnographer interviewed 37 individuals from the four neighborhoods. The portraits and stories of these community figures, along with neighborhood maps and mural images, were captured for an exhibition at MAP's new gallery space and a book called *My North Philly: Neighborhoods. Murals. Stories.*

El Bloque de Oro, the Golden Block corridor of North 5th Street (Cluster A, 2005)

Mann Older Adult Center, 2101 N 5th St

Life Reflects Nature by Michele Ortiz and Jose Ali Paz

Centro Nueva Creacion, 185 W Tioga St

La Cancion de mis Recuerdos/The Song of My Memory by Eric Okdeh

Raices Culturales Latinoamericanas, 2757 N 5th St

Celebrado Nuestra Cultura/Celebrating Our Culture by Jason Slowik

601 West Lehigh Ave

A Tribute to Lillian Marrero by Danny Torres and Peter Pagast

MAP's first cluster was the largely Latino community revolving around the North Fifth Street commercial corridor, from Lehigh Ave on the south to West Tioga St on the north. HACE (Hispanic Association of Contractors and Enterprises) was the lead partner, and Mann Older Adult Center was the cluster hub. The mural process involved four community meetings and a community paint day (August 2005), where 30 elders constructed mosaic tiles and painted squares of parachute cloth for the final mural. Paint Day was also an occasion to enjoy Puerto Rican food, salsa music, and dancing. The bi-lingual dedication (October 2005), which featured music by AMLA and food by local restaurants, attracted over 100 people.

The mural artists benefited from the work of two ethnographers, who completed 24 interviews and held conversations with over 40 local residents. Seven satellite sites spawned six additional murals and one relief project. HACE built on its Main Street Program by creating a new mural to replace a faded mural image. Centro Nueva Creacion's mural project spun off into clean-up of adjacent lots and start-up of a youth arts instruction program.

Kensington (Cluster B, 2005-06)

Kensington and Letterly Avenues, 1822 Letterly Ave

My North Philly: Kensington by muralist, David McShane, and tile artist, Danielle Callahan

Kensington is a diverse working-class neighborhood with Polish and Irish Americans, Vietnamese, and African American families located in eastern North

Philadelphia. Coral Street Arts House, a converted factory, emerged as MAP's lead partner. The mural site is at the intersection of Kensington Avenue—once the heartbeat of the community—and Letterly Avenue. The process involved three community meetings, five tile workshops, a community paint day (August 2006), and a dedication celebration (October 2006). Paint Day attracted over 100 participants, including students from a local school and volunteers from Messiah College, Temple University campus.

Nicetown-Tioga (Cluster C, 2007)

Nicetown Park, 4309 Germantown Avenue and 1759 St Paul Street

Sharing Our Collective Stories: Forging Our Common Future

Muralist, Eliseo Silva, and tile artist, Danielle Callahan

Nicetown is a predominantly African American neighborhood in west North Philadelphia. Here MAP worked in partnership with the Nicetown Community Development Corporation (CDC), "a young organization with its ear to the pulse of the neighborhood." Through a series of four community meetings, locals identified the entrance to Nicetown Park across from the CDC office as a high profile site in need of revitalization. By meeting and partnering with local businesses and other organizations, including the Community Design Collaborative, MAP designed a master plan for the site that included a skate park, pedestrian lighting, and landscaping as well as two new gateway murals.

MAP hosted four Saturday tile workshops where 150 residents created over 130 tiles that were later installed throughout Nicetown Park and incorporated into the two murals. MAP hosted a community paint day (June 2007) when about 100 residents painted on the final murals. Finally, MAP hosted a festive mural dedication in conjunction with the annual Nicetown Park celebration (August 2007), which was attended by hundreds of residents, artists, community stakeholders, and public officials.

Strawberry Mansion (Cluster D, 2007-08)

Site: 2048 N 29th St (no mural installation)

My North Philly: Strawberry Mansion, design by Erel Martinez

MAP's last cluster, Strawberry Mansion, proved to be the most challenging. A predominantly African American neighborhood east of Fairmount Park, Strawberry Mansion has experienced severe economic and population upheaval during the twentieth century and, in recent years, gentrification pressures. The My North Philly oral history process unwittingly exposed unresolved tensions about the neighborhood's history and a mistrust of the City's Mural Arts Program.

During the fall and winter of 2007—working in partnership with Strawberry Mansion Community Development Corporation, Strawberry Mansion Neighborhood Action Committee, and East Park Revitalization Alliance—MAP conducted a planning and design review process, including four community meetings. Muralist Erel Martinez, in consultation with MAP's ethnographer and community representatives, designed a mural that portrayed Strawberry Mansion at a pivotal point in its history. During the 1960s riots erupted in

Strawberry Mansion that changed the face of the neighborhood. At the time, a large Jewish community thrived alongside the African American community. After the riots, most Jewish families and business relocated elsewhere in the city, leaving behind a weakened community structure.

Publication of MAP's My North Philly book, which included the Strawberry Mansion oral histories and final mural design, preceded installation of the mural. Subsequently, community members who had not participated in the project challenges the history, the mural image, and the community planning process.

Implementation Challenges and Opportunities

My North Philly design adaptations. The first challenge for MAP was that the Knight grant award was sufficient for four neighborhood clusters rather than six as originally proposed. A total of eight outdoor murals in the four neighborhoods were created rather than six (one large-scale mural per neighborhood) as originally planned. Because Knight did not support the full evaluation envisioned in its proposal, MAP included My North Philly in a program-wide evaluation funded by the Ford Foundation.

A key staff change was the relocation of the original My North Philly project manager, who had handled the planning phase and early implementation of the Golden Block cluster. Lindsay Rosenberg, special projects manager hired in July 2005, required a transition period to immerse herself in both MAP and the My North Philly project.

Other adaptations evolved with cluster-by-cluster implementation. Working with quite diverse communities under the My North Philly umbrella, MAP dropped the original model—each cluster composed of one hub organization and five satellite sites—in favor of a more responsive approach that leveraged resources already existing in the neighborhoods.

Golden Block 5th St Corridor. None of the seven satellite sites were slated to have murals. However, due to an influx of support from state and local agencies, six sites now have their own works of public art.

Kensington. The original muralist had to leave the project due to family illness. Because the new muralist was called in on short notice, the timeline had to be extended. The October 2006 dedication was five months after the planned completion date.

With the Kensington cluster, ceramic artist Danielle Callahan introduced community tile workshops as a way to expand participation in the mural project. The workshops were so successful that, in subsequent My North Philly clusters, hands-on tile-making replaced computer-based TilePile mosaic as the mode of community engagement.

Nicetown. MAP had to adjust the project timeline to attain a needed wall authorization and to resolve conflicts with artists' schedules. Twice MAP had to locate and renegotiate contracts with new artists, resulting in a major delay of the project.

Strawberry Mansion. The original project start had been significantly delayed in order for MAP to secure the mural wall site identified by the community during the planning process. Meanwhile, opposition to the final mural design from within Strawberry Mansion put the project on hold indefinitely.

Implications for MAP community mural process. With My North Philly, MAP brought ethnographers into the community mural-making process. For the first time MAP muralists incorporated community oral history interviews into the design process. In addition, the field work undertaken by the ethnographers, with MAP special project staff, led to discovery of community assets—such as Coral Street Arts House and Nicetown Community Development Corporation—resulting in partnerships that dovetailed with other community plans. My North Philly proved to be an incubator of tools and methods that staff believed could enhance MAP's core community mural program.

The Strawberry Mansion mural controversy led to a community meeting (at Songhai Cultural Center on April 21, 2008) with Mural Arts Program director Jane Golden, staff, and artists to listen to the concerns of city residents at large regarding MAP's mural design process, in particular, "historically correct" images and community inclusion. In May (at its center on May 14, 2008), MAP invited the public art and design community to "An Evening with Milenko Matanovic," executive director of Washington's Pomegranate Center, to discuss Pomegranate's approach to creating community gathering places. Knight's CPAA investment in My North Philly challenged the successful and renowned Mural Arts Program to explore new modes of community engagement.

POINT BREEZE PERFORMING ARTS CENTER

1717-21 Point Breeze Avenue, Philadelphia, PA 19145

<http://www.pbpac.org/>

Mission

Point Breeze Performing Arts Center (PBPAC) uses the performing arts as a social action strategy that cultivates talent and revitalizes communities. Its philosophy, in short, is arts for social change. Point Breeze's goal is to help the young become better artists, better people, and better community members. Its programs are geared toward building confidence, developing self-esteem and discipline, and cultivating citizenship. PBPAC programs target children and youth (ages 2 to 18) from low-income neighborhoods where performing arts education and after-school and weekend enrichment opportunities are scarce.

Site and Program features

Point Breeze Performing Arts Center in South Philadelphia was started in 1984 by a community activist as a neighborhood center, "a place where the performing arts become a part of the solution to community despair." A community-based program with citywide presence, PBPAC provides year-round instruction in the performing arts and public performance opportunities along with educational, counseling, and vocational support services. Its core programs are:

Academy—a 37-week on-site program offering instruction after school and on Saturdays in ballet, modern, tap, jazz, African dance, hip hop, gymnastics, karate, vocal arts, piano, and drama.

Philly MOVES—after school program five days a week for kids ages 6 to 18 at neighborhood sites including public housing developments, public schools, and charter schools. Program includes training in dance, theater, gymnastics, karate and art; homework assistance, tutoring, and enrichment activities; life skills, community service, and service learning; special trips, workshops, and speakers.

Summer Enrichment—summer Academy and Philly MOVES programs, five days a week for 6 weeks, offering exploratory experiences in performing and visual arts, karate, and gymnastics; academic enrichment activities; and weekly field trips.

Point Breeze Dance Company—PBPAC's pre-professional training and performance ensemble with company members ranging in age from 10 to 18.

Dance Company Apprentice Program—intense training program for Academy students who want to be members of the Company.

The Point—a group of adult theater artists who write, produce and present theatrical productions on commission for PBPAC or other organizations.

Point Breeze Jazz Ensemble—jazz band that performs standards for events across the region to keep alive the tradition of jazz music and culture.

PBPAC organizes community cultural events all year to bring together people from across the city and encourage neighborhood-based economic activities.

Knight CPAA Grant—\$250,000 over two years—for:
Satellite after school arts programs at two North Philadelphia public housing developments, Johnson Homes and John F. Street Community Center

CPAA Project Purpose

The CPAA objective was to expand its Philly MOVES after school arts education program to serve two North Philadelphia's public housing developments. PBPAC in collaboration with the Philadelphia Housing Authority (PHA) had successfully provided after school and summer programs at a number of sites, including Johnson Homes in North Philadelphia, for the previous four years. The project would continue and enhance the program at Johnson Homes and start-up a program at the John F. Street Community Center to serve the residents of Richard Allen homes and the surrounding community, a neighborhood otherwise devoid of arts programs.

PBPAC's goal was to engage residents of Richard Allen Homes and Johnson Homes in the arts by exposure to and participation in quality arts programming. Providing accessible arts education programs for these two underserved neighborhoods would build on PBPAC's relationship with the Housing Authority and PHA's philosophy of improving the quality of life for its residents.

Based on its experience elsewhere around the city, Point Breeze anticipated that arts programming would make a difference to participating youth in the way they spend their time, how they develop literacy as well as artistic skills, and the chance to discover potential creative abilities. "The impact on families as a result of broadening their child's education and exposure to the arts can only bring positive results to an otherwise underserved community."

CPAA Project Plan

PBPAC's plan, in collaboration with PHA, was a comprehensive two-year daily after school and summer arts education program at two public housing developments in North Philadelphia. The project would consist of six-, eight-, and 12-week workshops in dance, theatre, creative writing (poetry and play writing), computers, video, ceramics, mask making and music. Workshops and classes would convene on a rotating basis from Monday through Friday, from 3:00 PM to 6:00 PM, during the school year. At least three field trips (Kimmel Center, Metropolitan Museum of Art, and the African American Museum in Washington, DC) were planned to link the Point Breeze arts programs to other cultural communities in Philadelphia, New York and Washington, D.C. The summer program (six weeks during July and August) would offer more intense classes on Monday through Friday, from 9:00 AM to 3:00 PM, culminating in an arts festival.

Point Breeze would hire professional arts organizations and instructors to provide on-site workshops and classes at Johnson Homes and the John Street Community Center. In addition to its own in-house artistic staff, PBPAC would contract with other CPAA grantees—Philadelphia Young Playwrights, The Clay Studio, and AMLA. To provide the required student-teacher ratios for after school programs, PBPAC would employ qualified staff from within the local community wherever possible.

Major CPAA Activities

From fall 2005 through summer 2006, Point Breeze successfully completed year-round programming at both Johnson Homes and the John Street Community Center. The programs operated three hours a day, five days a week, on the Philadelphia School District schedule as well as an additional 15 eight-hour days and 19 half days.

Philly MOVES provided arts instruction and educational enhancement—hip-hop, jazz dance, ballet, karate, arts and crafts, drumming, drama, tap, computer training and community service activities along with cultural outings—for 55 students at each location (maximum capacity). There was a finale performance at the end of the school program year prior to the start of the summer program and a finale performance at the end of the summer program to give the students' peers, parents, families, and community an opportunity to enjoy their achievements.

Summer arts camp was an intensive seven-week program at both sites. The camp operated daily from 7:30 AM to 6:00 PM for parents who needed pre- and post-care. The program included: ballet, tap, jazz, gymnastics, hip-hop, ceramics, field trips, arts and crafts, and speakers. Both camps culminated with an outdoor festival for friends and family and included performances and vendors. Program participants at both sites shared cultural experiences by visiting each other and participating in joint programs.

During the CPAA initiative, PBPAC began to incorporate its after school programs into public performances by the Point Breeze Dance Company. In January 2006 students from Johnson Homes and John Street joined in an afternoon performance at Gallery East in downtown Philadelphia to honor Rev. Dr. Martin Luther King, Jr.

Johnson Homes—2010 N 27th St

Point Breeze had been running an after school arts program at Johnson Homes since 2000 and with the Knight grant was able to continue and enhance the program. Claymobile ran a ceramic arts residency on-site once a week for two six-week periods, and Spiral Q Puppet Theater ran a year-long puppet-making residency. The program director instituted a "literacy mentoring" program, whereby the resident seniors read to the students three times a week. In turn, the students called the seniors weekly to check on their safety. PBPAC described Johnson Homes as "its most intense and most successful off-site program thus far."

John F. Street Community Center—1100 Poplar Street

Delay in gaining entry to the newly constructed facility hampered the timetable for programming at John F. Street Community Center. In June 2005, after a six-month delay, Point Breeze gained access to the facility and commenced programming. The Knight grant made it possible for Point Breeze to bring Philly MOVES to PHA's "spanking new" facility, starting up an after school and full summer arts program every day all year in a community with few resources.

During 2006 IKEA hired PBPAC to provide weekly jazz concerts at its South Philadelphia location and engaged PHA to bus its senior citizens from the John Street site to the weekly concerts.

Implementation Challenges and Opportunities

Facility opportunities. Programming at the John F. Street Community Center started six months late. The major setback was the delay in gaining entry into the new facility due to construction at the site. However, PBPAC was able to recruit program participants in advance so that by the opening in June 2005, they were at capacity with 55 students. Programming at Johnson Homes proceeded on schedule.

Once construction was complete, and PBPAC had successfully negotiated a contract with PHA for use of the building, the John Street Community Center opened up opportunities for Point Breeze. The rental cost was \$1 per year, and the interior was not yet complete. When PHA asked what features they would like to see in the design, PBPAC requested a state-of-the-art recording studio and a full kitchen for caterers. Because of the recording studio and equipment at the John Street facility, PBPAC was able to move into producing beats, an attractive new opportunity for the teens and especially for young men.

Staff and program challenges. Most school-aged children in public housing settings are accustomed to unstructured out-of-school time and have no formal arts experience. Inappropriate behavior was a major problem at both sites, which inhibited all students' enjoyment of and achievement in the program. To address this issue, Point Breeze hired additional staff and maintained a ratio above that required by childcare programs. More staff enabled students to work in smaller groups and receive more individualized attention, which generally made behavior more manageable.

Point Breeze found it important but difficult to recruit site directors and staff familiar with public housing residents. They were successful in hiring site directors "who ingratiated themselves into the community" by attending community events, meetings, and schools as ambassadors of the program. Once the parents and students trusted the sites directors, they were more receptive to the rules and regulations of the program.

The Young Playwrights residency was deemed unsuccessful by both PYP and PBPAC. In part, Point Breeze noted that the playwriting program needed greater adaptation from a classroom to an after-school setting. In any case, the John Street Philly MOVES program was still in development and not ready for a new arts residency. At that point, especially for the kids, "everything was new."

Fiscal issues. For Johnson Homes, during its two-year CPAA project (2005 and 2006), Point Breeze received \$35,000 from the Philadelphia Housing Authority and \$84,000 from the City's Children's Investment Strategy (CIS) in addition to the Knight grant. The challenge with CIS funding is that monies are contingent on the number of students served on a daily basis, which does not take into account that services must be provided whether a center serves ten or 100 students.

During the two-year period, for the start-up program at the John Street Community Center, the Knight Foundation provided the only funding. Unexpectedly, the Housing Authority failed to allocate additional funds for this site, and Point Breeze applied for but did not receive CIS funding. While all its other satellite site programs are free, Point Breeze had to charge participants a \$20 summer program fee and underwrite the program in the fall to make it free to participants. Still, though it received no additional funding for John Street, Point Breeze did not alter its approach to the project and continued programming at this site on a daily basis.

SCRIBE VIDEO CENTER

4212 Chestnut St, Philadelphia, PA 19104

<http://www.scribe.org/>

Mission

Scribe Video Center seeks to explore, develop and advance the use of electronic media, including video and audio, as artistic media and as tools for progressive social change. "Scribe" is a metaphor for the use of electronic recording technologies as a modern tool to document contemporary life.

Scribe uses electronic media to document issues and ideas affecting diverse economic and cultural communities, create media works that comment on the human condition, and celebrate cultural diversity. Scribe Video Center facilitates new approaches to visual form and language in an effort to further the aesthetics of video making.

Site and Program Features

Scribe Video Center began in 1982 as a video production workshop where emerging and experienced media artists could work together in a supportive environment. Scribe's first move, from rent-free space at the old Brandywine Workshop (on Kater St in South Philadelphia) to a brick carriage house at 1342 Cypress Street in Center City, enabled it to expand into a media arts education center. In 2004 Scribe moved to its current West Philadelphia location with loft space converted into classrooms, editing rooms, and screening space. In 2007 Scribe became a broadcaster, ready to launch WPEB 88.1 FM, a low-power, non-commercial community radio station chartered to serve West Philadelphia.

Scribe Video Center provides training in all aspects of film, video and audio production and computer-based interactive media to individuals and community groups. Programs are open to the general public and media artists:

Workshops and master classes—professional training for novice, emerging, and established artists of all ages and after school and summer programs for youth;

Community Visions—video production program for community group members;

Documentary History Project for Youth—middle and high school students make documentaries with filmmakers and historians after school and in the summer;

Precious Places Community History Project—neighborhood groups teamed with filmmakers and humanities consultants to make oral history-based documentaries of their neighborhoods;

Producers' Forum—in-person screening series and a lecture discussion program;

Storyville—on-site screening series of new works by local film and video makers;

Street Movies!—outdoor screening series in Philadelphia and Camden; and

Artists' Resources—fiscal, equipment, and producers' support for local independent artists.

Knight CPAA Grant—\$75,000 over two years—for:
Community history video projects in North Philadelphia and Camden.

CPAA Project Purpose

The CPAA objective was to enable Philadelphia and Camden-area residents to record the oral histories of their communities, document the people and places that make their neighborhoods unique, and focus on local issues that pose a challenge to their futures. The community history video project would draw on the recollections, comments and visions of the residents of Camden and North Philadelphia and provide them with the resources and technical skills to document the social, cultural and political importance of their neighborhoods.

For Scribe the CPAA project was an opportunity to reach out to new groups and bring new participants to the field of media arts. For groups familiar with its programs, Scribe would work to strengthen its relationship with the organization, members and constituents, and open the door to expanded participation in the media arts. Throughout the process Scribe would mentor and support all people taking part, continually seeking ways to lower individual barriers to the arts.

CPAA Project Plan

The plan was to work with six groups in each of North Philadelphia and Camden to produce a short video that documents the people, places and events that have shaped its community. The groups—representing residents of diverse age, ethnic, and economic backgrounds—would be paired with humanities scholars from local universities and experienced filmmakers from Scribe Video Center.

Scribe's outreach phase would involve identifying and recruiting organizations to apply to the program. A selection committee—comprised of humanities scholars, video-makers and members of local community groups—would look for groups with several characteristics: a history in the community, a solid membership, the presence of people who know and can tell the community's history, a commitment to contributing sweat equity to the project, minimal financial resources, and a story that will have an impact on people within and without the community. The committee would then select organizations whose members and constituencies want: one, to create exciting audio-visual records of places that hold the communities' memories—historic houses, churches, parks, avenues, street corners; and, two, to learn the creative process, tools and aesthetics of video documentary making.

In the 12-month production phase in each city, the groups plan their videos, do historic and archival research, learn the basics of camera, lighting and sound, conduct and video the oral history interviews that are the heart of the documentaries, and do the post-production editing. Scribe provides access to the resources necessary to produce the videos (cameras, lights, microphones, editing computers, and other equipment), assists with research, and guides group members through the video-making process. The groups then plan and implement six-month outreach and distribution schemes including screenings and discussions throughout their communities, at schools, colleges and universities, churches, health centers and libraries.

Major CPAA Activities

Two Precious Places production cycles took place during the Knight CPAA initiative. In 2005-06 and 2006-07, 13 groups comprising some 130 community members produced a total of 12 documentaries. While each organization serves its immediate community in a different way, all create an active presence in their neighborhoods. Unique stories and issues relevant to the rapid changes occurring in Camden and North Philadelphia are closely tied with the tangible place that each group selected to document. Major activities were as follows:

- put out a call for applicants among Camden and North Philadelphia community groups;
- assembled a Community Group Selection Committee made up of humanities scholars, video makers and representatives of local community groups familiar with the rigors of video production to help review the applications;
- hired humanities scholars and filmmakers to serve as instructors/consultants to the selected community groups during the research, production and post-production phases of their projects;
- facilitated three months of training sessions for project participants, in production equipment, research methodology, interview planning, and story development;
- convened several all-group meetings, gatherings during which all community production teams and advisors introduce themselves and their projects;
- provided logistics supervision prior to shooting, including renting and borrowing production equipment for the productions;
- supervised the primary shoots, all of which take place on a single day each year, as well as any necessary follow-up shoots;
- oversaw the production teams during the six-month editing period; and
- organized publicity for the premieres of the finished video documentaries (February 2006 and February 2007) at International House in West Philadelphia.

In Camden, seven organizations produced six documentaries, three each year:

- The Still Standing Project, a group of community historians looking into the history of slavery in Camden, produced *UnHushed!* (2006), a story of Pomona Hall, the 18th century plantation that now houses the Camden County Historical Society but was originally owned by the Cooper family, the founders of Camden.
- The Cramer Hill Residents Association, in *Pride of the Hill* (2006), documented their struggle against a Camden redevelopment plan to invoke eminent domain to raze their homes and destroy a wetlands habitat for egrets and eagles in order to allow construction of a golf course and luxury condominiums.

- Two Camden groups—Jewish Camden Partnership and the Parkside Business and Community Partnership—collaborated to produce *Parkside, A Camden Neighborhood* (2006), which was predominantly Jewish during its first 50 years and predominantly African American during the last 50 years.
- Heart of Camden, a community organization run out of Sacred Heart Church in the Waterfront South neighborhood, produced *Eve's Garden* (2007) about a community garden in the shadow of the County Sewage Treatment Plant and the impact of community gardening as a unifying force.
- The Camden City African American Commission produced *Petty's Island: A Sacred Part of America's History* (2007) about a former depot for enslaved Africans now threatened by a development plan to turn the island into a gated community. Camden activists want to preserve the island as a nature refuge for eagles and as a memorial to the enslaved.
- The Lawnside Historical Society produced *On Mount Peace* (2007) about an African American cemetery established in 1890 in this Camden County and the modern-day struggle to have the cemetery designated a historic landmark.

Meanwhile, **in North Philadelphia**, six groups produced six documentaries over two years:

- Grupo Motivos, a group of Puerto Rican women, produced a documentary to celebrate their Norris Square garden, *Villa Africana Cólono* (2006), where residents gather to learn about their African cultural heritage and celebrate its influence on Puerto Rico and America through art, dance, music and vegetation.
- The Hispanic Association of Contractors and Enterprises (HACE), a CDC established in the early 1980s to save Philadelphia's Latino business corridor, explored the role of local youth in community revival in *Nuestra Voz, Nuestra Perspectiva: Zona Caribe Youth Share Their Precious Place* (2006).
- The Cardinal Bevilacqua Community Center produced *The Industrial Past* (2007), a look at Kensington, once known as the "Workshop of America," with a focus on the intersection at Kensington and Lehigh Avenues.
- The Yorktown Community Organization produced *Yorktown: You Are Here* (2007), which explores the evolution of this North Philadelphia neighborhood. Built in the early 1960s as an experiment in urban home ownership and marketed to middle-class African Americans, Yorktown is now threatened by neighborhood redevelopment and an expanding Temple University.
- Brewerytown/Sharpswood Civic Association explored past glory days, present vitality, and ongoing challenges in *Athletic Recreation Center: The Jewel of Brewerytown* (2007). The video also documents the connection between 19th century baseball and 21st century recreation in North Philadelphia.
- The East Park Revitalization Alliance produced *Strawberry Mansion, Neighborhood by the Park* (2007), which explores growing up in Strawberry Mansion through residents' reflections and a focus on North 33rd Street.

Circles of Participation

Several Precious Places documentaries were shown as part of Scribe Video Center's Street Movies! free public screening events during the summer of 2006:

- *Villa Africana Cólombo* and *Nuestra Voz, Nuestra Perspectiva: Zona Caribe Youth Share Their Precious Place* were screened by an audience of 93 in Philadelphia's Norris Square Park on August 5, 2006.
- *The Industrial Past* was screened by an audience of 29 at the Cardinal Bevilacqua Community Center in Kensington on August 12, 2006.
- *UnHushed!* was screened by 32 at Camden's Northgate park on August 19, 2006.
- *Pride of the Hill* was screened by an audience of 32 at Camden's Veteran's Memorial Park on August 25, 2006.

An attorney from Southern New Jersey Legal Services present at the screening obtained a copy of *Pride of the Hill* to show to other community groups as an inspirational piece and a "how-to" tool in fighting eminent domain.

For the summer of 2007 Scribe planned at least one Street Movies! screening in Camden.

Implementation Challenges and Opportunities

Through the CPAA initiative, Scribe Video Center was able to combine elements of its Community Visions and Precious Places programs—a set of methodologies that include documents search, interviews and oral history, story development, as well as video production—to engage North Philadelphia and Camden residents in the collective exploration of their local histories. Working with 13 groups to produce 12 documentary videos, Scribe connected with new groups in North Philadelphia, reconnected and expanded its reach in Camden, and brought local residents of all ages into the field of media arts.

Shortened production cycle. In its initial proposal for a three-year project, Scribe proposed to work with North Philadelphia community groups for an 18-month period and then Camden community groups for a second 18-month period. Instead, due to the shortfall in funding over a two-year period, the North Philadelphia and the Camden community groups worked concurrently. Groups in the 2005-06 production cycle worked concurrently for about 10 months, and groups in the 2006-07 production cycle worked concurrently for about a year. With Knight support, Scribe will continue to work with all the groups on outreach and distribution of the completed Precious Places series.

Initial outreach into the community took somewhat longer than expected which had effect of pushing back the shooting date one week later than originally planned. However, this had little effect on the outcome of the video projects or the dynamics within the production process.

External recognition of Precious Places documentaries. Precious Places documentaries have been garnering critical acclaim, "for their intrinsic artistic merit as well as their efficacy as a cultural force." Precious Places 2006 received an award from the Council on Foundations. Precious Places documentaries were featured at the West Chester Film Festival, held October 5-8, 2006; and at *Reach Out, Relive and Reveal Through Filmmaking*, a public panel screening and discussion on the creation of community oral history projects sponsored by the Temple University's Urban Archives Department, on October 9, 2006. *Villa Africana Cólombo* (North Philadelphia) and *UnHushed* (Camden), were screened at the Harlem Stage On Screen Film Festival held March 9 – 10, 2007 in New York. On May 1, 2007, Scribe Video Center was honored with the Walt Whitman Preservation Award from Camden's Heritage Collaborative Inc., "as Media Advocate for support of preservation through the Precious Places documentaries."

SPIRAL Q PUPPET THEATER

3114 Spring Garden Street, Philadelphia, PA 19104

<http://www.spiralq.org>

Mission

The Spiral Q Puppet Theater seeks to mobilize communities and illuminate the victories, frustrations and possibilities of living in the neighborhoods of Philadelphia and similar urban settings through the construction of full-scale giant puppet parades, toy theater and neighborhood pageantry.

Through its puppet parades and pageants, Spiral Q is resurrecting and reclaiming an almost forgotten form of people's theater to amplify and unite the power and vitality of those working for change through art-making, protest, and civic theater.

Site and Program features

Spiral Q Puppet Theater was founded in 1995 as a shadow puppet theater and downtown workshop for Philadelphia activists and social change groups. Now based in the Mantua neighborhood of West Philadelphia, Spiral Q works with community organizations citywide to envision, plan, build, and perform puppets, parades, and pageants. Spiral Q's programs are:

Neighborhood Parades and Pageants—neighborhood residencies, the core of Spiral Q's work, are collaborations with community-based organizations that focus artwork and puppet-making themes on neighborhood concerns and dreams.

Education Initiative—school-based puppetry art-making workshops and residencies that culminate in student-led parades, pageants, and performances;

Justice Works—open studio days for groups organizing demonstrations;

Living Loft Museum—interactive tours and workshops based on Spiral Q's on-site collection of over 100 giant puppets and masks created over the years; and

Peoplehood—an annual all-city parade and pageant bringing together neighborhood delegations—the culmination of Spiral Q's year-round residencies—through free public workshops, participatory civic theater, and spectacle.

Knight CPAA Grant—\$250,000 over three years—for:
Establishment of the North Philadelphia Puppet and Parade Collaborative

CPAA Project Purpose

The purpose of the North Philadelphia Puppet and Parade Collaborative (NP3C) project was to establish an arts network of nine local partner organizations that would create large-scale puppet shows, toy theater performances, park pageants and community parades that would speak directly from and about the lives of their constituents to the wider Philadelphia community. Spiral Q's goal was to lay the foundation for a strong North Philadelphia Puppet and Parade Collaborative, which would continue a yearly tradition of the North Philadelphia Parade.

The CPAA objective was to give North Philadelphia residents the tools and techniques for creating and communicating their stories. Spiral Q expected NP3C to enable residents to articulate their issues and find their voices; to explore visual, narrative, and musical means for expressing these issues; and to develop large-scale mechanisms for presenting this material and telling these stories to the wider world. Q also anticipated that the collaborative would bolster the efforts of nine community-based partner organizations that work with underserved children, youth and families.

CPAA Project Plan

Spiral Q's original three-year plan anticipated working with eight NP3C partners, running a workshop yearly at each site, with each workshop culminating in a performance. The revised plan, based on the reduced Knight award, called for three session parades (rather than eight site performances) and the culminating grand parade each year.

Workshops and session parades. Each year Spiral Q would provide narrative and performance workshops at eight partner sites (30-45 hours for up to 20 people per site) and work with 2 to 3 partners per session to produce three local parades. Over the three years, Spiral Q would work directly and intensively with approximately 500 residents through 24 workshops resulting in nine neighborhood parades.

North Philadelphia parade. All partners would cooperatively envision, organize and produce a yearly North Philadelphia parade intended to provide an artistic forum to explore salient civic issues. Representatives from each partner organization would participate in monthly training sessions (10 per year) to plan the parade as well as provide a mechanism for broader collaborative efforts. The three annual grand NP3C parades were expected to garner audiences of as many as 2,000 residents.

Local cultural assets. Spiral Q would provide program participants with subsidized tickets to two or three local performances and/or workshops per year (depending on additional funding). These experiences were intended to inspire participants and help them position their own creative work in the context of their broader cultural community.

Major CPAA activities

NP3C Partner Meetings

NP3C program structure involved monthly collaborative partner meetings planned as well as session parade partners meetings, both planned and facilitated by Spiral Q. These planning sessions consisted of four components: parade planning, community-building, skills development and exchange of resources, and evaluation. Each monthly meeting was approximately four hours in length.

Residencies and Parades

2005—In Year 1 NP3C reached nearly 800 people. From January to September 2005, Spiral Q coordinated monthly planning meetings with partners (34 participants). Teaching artists facilitated eight residencies at partner sites involving 180 participants, who constructed 80 puppets. Three residency sessions produced three neighborhood parades, where participants from 2 to 3 partner organizations shared their work from the residencies. The three local parades (spring 2005) involved 472 people, and the culminating UP North parade (August 2005) involved 191 people. Each parade engaged people from different parts of North Philadelphia.

2005-06—During Year 2 NP3C involved more than 870 people affiliated with 16 organizations throughout North Philadelphia. From November 05 to June 06, Spiral Q conducted nine monthly partner meetings (34 participants). From January to mid-May teaching artists facilitated eight residencies at partner sites involving 259 participants, who constructed 125 puppets or parade objects. Three residency sessions were completed, the first and third ended with neighborhood parades (198 participants). The culminating UP North parade, held in June 2006, involved 195 participants from 14 organizations.

2006-07—During Year 3, NP3C involved 860 people affiliated with 23 organizations throughout North Philadelphia. Spiral Q coordinated seven monthly meetings and from January to mid-June 2007 completed three sessions of residencies, providing 30-hour workshops at eight partner sites. The first and third sessions ended with the planned neighborhood parades; due to rain, the second session ended with a community procession. Again the residencies were scheduled on a staggered calendar so that participants could witness one another's parades.

NP3C's third annual North Philadelphia parade, on the theme of *Education to Power*, was "the largest and most successful UP North Parade to date." The final parade involved 23 partner organizations—the eight NP3C partners and fifteen additional community groups and schools. Red Shield and Youth Rap signed up on their own initiative and committed to the project fully with their own resources.

NP3C program partners:

Norris Square Civic Association at McKinley Elementary School

Centro Nueva Creación

Congreso de Latinos Unidos at Roberto Clemente Middle School

Girard Medical Center
New Freedom Theatre
New Jerusalem
Point Breeze Performing Arts Center at John Street Community Center
Village of Arts and Humanities at Hartranft Elementary School

NP3C affiliates:

Naylamp Street and Puppet Theatre
Red Shield Residence from the Salvation Army.
Youth Rap at Thurgood Marshall Middle School

Also featured:

8 Diamond residents Association
Brotherhood of Huntingdon Street
Erie Avenue Bangers
Good Schools PA
North Philly Stompers
North Stars of Art Sanctuary
Peace Action Delaware Valley

Local Cultural Assets

During 2005 Spiral Q coordinated two North Philadelphia cultural opportunities for partner organizations: a salsa class at AMLA and a youth theater performance at Art Sanctuary. During 2005-06 partner organizations had the opportunity to attend a performance of *Emergence-See* at New Freedom Theatre and a youth performance of *Testament* at the Village of Arts and Humanities.

During 2006-07 Spiral Q determined that local cultural programming was a low priority for partners and tangential to the larger purpose of the NP3C collaborative. Alternatively, based on a cultural exchange begun in Year 1, Spiral Q brought North Philadelphia artist Gustavo Boada and Naylamp Street and Puppet Theatre into NP3C as a guest instructor. Naylamp artists kicked off the final program year with a stilt walking performance at New Freedom Theatre for youth from five partner organizations.

Annual Peoplehood Parade and Pageant

In October 2005 the NP3C collaborative sent 60 representatives to Peoplehood, Spiral Q's annual all-city parade and pageant held in West Philadelphia. In October 2006 NP3C groups sent 90 representatives including four partner organizations. "Four months after the UP North Parade, participants rejoined Spiral Q at the Peoplehood Parade and proudly carried their puppets both in the parade and in the pageant. Some NP3C participants attended pageant rehearsals and their puppets played an instrumental role in the shaping the final narrative of that pageant." In October 2007 NP3C was again represented in the annual all-city Peoplehood parade.

Implementation Challenges and Opportunities

NP3C design adaptations. North Philadelphia Puppet and Parade Collaborative's schedule, due to the delay in and reduction of Knight's grant award to Spiral Q, was revised to call for the establishment of a community-based arts network of nine local partner organizations that would create three session parades, plan and produce a culminating grand parade, and attend two to three local cultural events. The timing of the award (December 04) affected the Year 1 schedule in particular, in that partner meetings were held from January to August, rather than November to June, which required the UP North parade to be held in the heat of August.

Small parades. The small-scale neighborhood parades produced as the finale to residency sessions turned out to be inviting and doable for the two or three partners organizations involved. As a result, in addition to monthly collaborative meetings, there were also a series of smaller planning meetings facilitated by Spiral Q among session parade partners. These meetings were the most critical and time-consuming element of the project and proved essential to realizing project objectives.

During spring 2007, the second session parade was rained out. However, having anticipated the need to plan for strong programming even in the event of rain, the residency's culmination, which included an inside procession and a "performative presentation" by participants, was "tremendously successful."

Cultural assets redefined. In 2006 and 2007 NP3C was unable to secure additional funding for subsidized tickets to local performances. As an alternative, in 2007 the collaborative brought in Naylamp Street and Puppet Theater and integrated additional community partners—who committed their own resources—in the planning process and UP North Parade.

The scale of the Third Annual UP North Parade in June 2007 was made possible by additional funding from: American Street Empowerment Zone Community Trust Board, City of Philadelphia Empowerment Zone/Neighborhood Transformation Initiative, Philadelphia Yearly Meeting, and United Way of Southeastern Pennsylvania.

Education to Power! Although the North Philadelphia Puppet and Parade Collaborative has not been sustained as a feature of the North Philadelphia's cultural infrastructure—Spiral Q's CPAA project goal—there are some interesting continuities.

In 2007 the NP3C collaborative voted for "education justice" as the theme for the Third Annual UP North Parade and then articulated "Education to Power!" as the message. Puppet-making and parade planning proved to be expressive outlets for urban school children and families straight-jacketed by the mandates of *No Child Left Behind*. Oddly, as a sequel to the CPAA initiative, Spiral Q activist artists have found a community niche with in-school residencies. In May 2009 they completed for the second consecutive year in-school residencies with all fifth graders at Feltonville Intermediate School in North Philadelphia, "building a sense of community within the school."

The Norris Square Civic Association after school program at McKinley School, a partner organization of NP3C, formed its own collaboration with Spiral Q and local partners—West Kensington Ministries, al-Aqsa Islamic Society, Richard and Friends in the Community, Weed and Seed, Men in Motion in the Community—to sponsor the Norris Square Parade and Celebration held in May 2009 in Norris Square Park.

MUSICOPIA (formerly Strings for Schools)

2001 Market Street, Philadelphia, PA 19103-7044

<http://www.musicopia.net/>

Mission

Musicopia's mission is to bring a vibrant combination of music performance and education to students and communities throughout the Delaware Valley, with a focus on areas that lack adequate music programs or are cut off from the region's rich cultural life. Musicopia's programs promote the transformative powers of music, the value of musical discipline, and an appreciation of cultural diversity. Musicopia advocates for restoring and improving in-school music instruction throughout the region.

Program Features

Strings for Schools was founded in 1974 by a classical string quartet to help fill growing voids in music education associated with school budget cuts. In 2006 Strings for Schools, with its expanded services and a roster of over 100 musicians representing a wide range of musical traditions, officially changed its name to Musicopia.

Musicopia serves schools and community organizations throughout the Philadelphia region with a variety of programs: interactive assemblies; workshops, workshop series, and residencies; professional development sessions for teachers (both non-music and instrumental instructors); and preschool programs.

Knight CPAA Grant—\$278,000 over three years:

For *Immersion in Latin Jazz and Culture*—a partnership with the School District of Philadelphia, Office of Creative and Performing Arts (OCPA), and Asociación de Músicos Latino Americanos (AMLA) for residencies in North Philadelphia schools.

For *Exploring Ourselves and Our Cultures*—a collaborative project with Philadelphia Young Playwrights and The Clay Studio for residencies in North Philadelphia schools (see description under Philadelphia Young Playwrights).

For after-school partnership with Art-Reach and Perkins Center for the Arts.

Latin Jazz Program Sites in North Philadelphia

Fairhill Elementary School, 601 W Somerset St, 19133

Hunter Elementary School, 2400 N Front Street, 19133

McKinley Elementary School, 2101 N Orkney St, 19122

Moffet Elementary School, 127 W Oxford St, 19122

Welsh Elementary School, 2331 N 4th St, 19133

Edison High School, 151 West Luzerne St, 19140 (planned site, not implemented)

Julia de Burgos Elementary School, 401 W Lehigh Avenue, 19133 (new site)

CPAA Project Purpose—*Immersion in Latin Jazz and Culture*

The primary goal of the *Latin Jazz* project was, in partnership with the School District of Philadelphia, the formation of a district-wide Latin Jazz Band that would draw from the Latino community served by the residency and bring together “young lovers of Latin music” from throughout Philadelphia.

CPAA objectives for both in-school residency projects, *Latin Jazz* and *Exploring*, were to increase the cultural opportunities for students and families in North Philadelphia and to bring together neighboring communities through inter-community events. Musicopia’s overarching goal for its two separate but related multi-year music residency projects was “a softening of the invisible barriers separating these two ethnically and socially different neighborhoods, which are only blocks apart.”

CPAA Project Plan—*Immersion in Latin Jazz and Culture*

The three-year plan was to do multi-part, cross-curricular music residencies in six schools in east North Philadelphia (see list below). Afro-Caribbean was to be the core musical genre and curriculum throughout, including an exploration of the history and development of Latin music in America. Residencies would include a series of workshops, culminating in joint-school student and Musicopia ensemble evening concerts. Latin percussionist and Musicopia teaching artist Marlon Simon was proposed as artistic coordinator.

Musicopia would work in close coordination with the Office of Creative and Performing Arts (OCPA) of the School District of Philadelphia toward the formation of a district-wide Latin jazz band. Instrumental students from each school will be included in all residencies. The host schools would serve as the initial recruiting ground for the Latin Jazz band (to begin practicing in spring 2005) and middle school feeder band (to be formed in 2006).

The plan involved an unrealized partnership with Asociación de Músicos Latino Americanos (AMLA), a CPAA grantee that had to suspend operations in 2006 and then relocated outside of the *barrio*. AMLA was to do marketing and public relations, secure spaces for concerts, and provide rehearsal space for the Latin Jazz Band. Musicopia was to provide a paid internship for an advanced AMLA music student to work in schools with Marlon Simon and one concert yearly for AMLA's monthly Cultural Treasures program.

Major CPAA Activities

Immersion in Latin Jazz and Culture

Assemblies and residencies. From January to June 2005 involved planning meetings with principals of the five elementary schools and with principals and music teachers at Strawberry Mansion and Kensington High School, and selected the Marlon Simon Latin Jazz residency. Marlon Simon was identified as Artistic Director of the Latin Jazz project and led the Afro-Caribbean residencies.

For most of the residency program, activities were completed on schedule. Edison High School, which was replaced with Julia De Burgos in September 2005, was the exception. The change in schools proved to be very successful, and the music director at Julia de Burgos led the Latin Jazz Band during rehearsals and concerts.

During 2006-07 the number of assemblies and workshops was lower than planned due to lack of school funding. Residencies were typically nine workshops in length, rather than 12, and assembly programs were frequently performed once in a day, rather than several back-to-back concerts. Nevertheless, the teaching artists were able to get through much of the originally planned curriculum.

Latin Jazz Band. The Latin Jazz Band ensemble began in the spring of 2005 as an after-school percussion ensemble led by Marlon Simon and the music teacher at William Hunter Elementary School, Juan Castellanos. During 2005-06, the ensemble grew from ten to 32 middle and high school students from five schools, with a full range of instrumentation represented, including winds, brass, percussion, and strings.

The Latin Jazz Band had several performing opportunities at their own schools and at other School District events, notably the Atrium concert at the School District of Philadelphia Building on May 22, 2006. Approximately 300 people attended the performance. Unfortunately, the Central East Regional Arts Festival held at Edison High School conflicted with Mother's Day.

Cultural Treasures concerts. The first concert, held in June 2005 at AMLA, featured Marlon Simon and his New York band, who got everyone up to dance. At the second concert, held in June 2006 at *Taller Puertorriqueño*, Marlon Simon and his Latin Jazz Quartet from Philadelphia taught a performance seminar on the history and structure of rumba. At the third concert, held in November 2006 at Taller, Marlon Simon and members of his New York-based sextet, Nagual Spirits, "taught several small but very interested groups of students" from Julia de Burgos and from Taller's two after-school programs.

Implementation Challenges and Opportunities

Host schools. At the outset, principals of all five elementary schools were supportive of the Latin Jazz project and scheduled breakfast meetings with School District staff and classroom and music teachers to plan the residencies. Musicopia was found Edison High a difficult host site and so in the fall of 2005 relocated the residency to Julia de Burgos, a bilingual elementary school (K-8). De Burgos had cooperative administrators and a full-time and highly respected Latin jazz music teacher.

Despite initial enthusiasm, scheduling of residencies was cumbersome. Moreover, unlike the Temple Partnership schools, the Latino area schools did not contribute to the music residencies. Although the NEA grant helped to compensate for the funding shortfall, this proved to be a severe strain for Musicopia. In 2006-07 Musicopia was seriously short-staffed; at schools where principals and teachers did not respond expeditiously to telephone calls and emails, programs were pushed later in the season.

For these reasons, the number of assemblies and workshops was lower than planned. A National Endowment for the Arts grant enabled Musicopia to carry out a slightly reduced version of the planned activities and approximately on schedule.

From AMLA to Taller. AMLA was unable to follow through with its end of the partnership due to the executive director's illness in 2005 and having to close its doors during the winter of 2006 due to building damage. Thus, Musicopia was unable to hire an AMLA intern, which left Marlon Simon without a dance component to his programs. To salvage the Cultural Treasures component of the project, Musicopia approached Taller Puertorriqueno, "who welcomed us with open arms." Throughout the CPAA initiative, Taller continued to be "a genuinely important link to the community because of its long-standing relationship to the Latino neighborhood in which it is located." Taller also assisted with advertising and the operations for the concerts, "proving to be an excellent community and arts partner. Truly, it has been a pleasure working with Taller."

District-wide Latin Jazz Band. "After its truly sterling debut in the spring of 2006," the School District of Philadelphia was not able to sustain the Latin Jazz Band. Although the School District had committed to paying teacher stipends for teaching students after school in the Latin Jazz Band, Musicopia filled the gap during the band's first semester but could not continue to do so. People were optimistic. Latin Jazz Band rehearsals were scheduled to continue at Julia De Burgos on a regular basis in the fall 2006, and the ensemble planned to perform at least three concerts in 2007. Despite commitment to the project by the School District's Office of Creative and Performing Arts (OCPA), as reported by Musicopia ("OCPA is very keen to continue this fledgling program"), no funds were forthcoming. This "critical end goal" of Musicopia's Latin Jazz project was not sustained for even one year of the CPAA initiative.

Bridging neighborhoods via schools. Bringing the students from the Temple area together with students from the Latino area, a goal of both projects, continued to be a significant challenge. The annual Community Arts Festival, held at Arts

Sanctuary, was considered “a modest success.” However, transporting students from one neighborhood to another proved to be more difficult and costly than expected. According to Musicopia, “this key goal has largely eluded us.”

Perhaps fostering partnerships between teachers in the different schools who are working with the same teaching artists might allow for greater contact between the two neighborhoods. We have realized, however, that imposing a relationship from the outside is neither practical nor desirable. As guests at these schools, Musicopia's teaching artists and administrative staff can bring programs and expertise to the table, but we cannot manage what are essentially internal, school-driven priorities.

PHILADELPHIA YOUNG PLAYWRIGHTS

7 Benjamin Franklin Parkway, Philadelphia, PA 19103

<http://www.phillyyoungplaywrights.org/>

Mission

Philadelphia Young Playwrights taps the potential of youth and inspires learning through playwriting.

Young Playwrights promotes literacy, creativity, problem solving, academic skills, motivation and self-empowerment for students in grades K-12 with varying backgrounds and abilities. Young Playwrights shapes the way teachers teach by incorporating arts education into classrooms and across curricula.

Young Playwrights introduces playwriting and theater to new constituencies and thereby seeks to improve arts accessibility, foster community, and develop diverse and aesthetically aware new audiences for the future.

Program Features

In 1986 Adele Magner founded Philadelphia Young Playwrights as a tool for classroom teachers to inspire students' literacy learning and creativity. Magner developed her vision in consultation with Gerald Chapman of Young Playwrights, Inc. in New York and with a group of Delaware Valley educators and theatre professionals. The first full year operation was the 1987-88 school year. The program has three program main features:

The classroom—A hallmark of Philadelphia Young Playwrights is the Artistic Team, comprised of a classroom teacher and a theater professional as teaching artist. The team works with student writers to inspire collaboration, perseverance, and transformation. Each student in the program writes at least a full scene, and most complete one-act plays.

Annual Playwriting Festival—Students from around the region are invited to submit their plays to the Annual Playwriting Festival. Young Playwrights' Literary Committee reads each script and provides students with individualized written feedback. First, second and third place distinctions are awarded at the elementary, middle and high school levels.

The theater—Selected winners of the Annual Playwriting Festival are invited to develop and share their plays with the public in the Play Development Series. Public presentations include in-school mini festivals, staged readings, workshop presentations, and professional productions.

Knight CPAA Grant—\$167,000 over three years—for:

Exploring Ourselves and Our Cultures—a collaboration of Musicopia, Philadelphia Young Playwrights, and The Clay Studio to offer an in-school multi-disciplinary residency program in six North Philadelphia schools.

Exploring Program Sites in North Philadelphia:

Duckrey Elementary School, 1501 W Diamond St, 19121

Dunbar Elementary School, 1750 N 12th St, 19122

Ferguson Elementary School, 2000 N 7th St, 19122

Meade Elementary School, 1600 N. 18th St, 19121

Kensington Creative and Performing Arts High School,
2051 E. Cumberland St, 19125

Strawberry Mansion High School, 3133 Ridge Ave, 19132

CPAA Project Purpose—*Exploring Ourselves and Our Cultures*

The CPAA objective was to provide multi-disciplinary arts education to North Philadelphia students through music, playwriting, and ceramic arts residencies. The project, *Exploring Ourselves and Our Cultures*, was designed to stimulate self-discovery, exploration of neighborhood culture, and community building.

Goals for each partner organization were to expand current in-school programs to new school communities—students, families, teachers, and schools—and develop partnerships with local arts and community organizations. The partners projected that the 3-year project would serve 540 students a year in grades 6 through 12. Musicopia expected to reach an additional 3,000 students through assembly programs.

Cross-fertilization was a primary CPAA objective: students and teachers sharing artistic processes across disciplines; middle school residencies supporting the transition of 8th graders into local high schools; and, along with Musicopia's Latin Jazz project, bringing together neighboring school communities.

CPAA Project Plan—*Exploring Ourselves and Our Cultures*

The three-year plan was to offer series of workshops and residencies to students at four elementary schools and two high schools in North Philadelphia (see listing above). The elementary schools were managed by Temple University's Office of Partnership Schools. The high schools had been recently designated by the School District as arts academies.

During the CPAA planning phase, partners began discussions with school principals about residency schedules and strategies for community involvement. The plan called for students and teachers within and across participating schools to share their artistic processes and finished works with their peers in an annual community celebration. Other arts organizations and community groups would join the arts partners and host schools as co-sponsors of a variety of community arts events for students and their families.

The arts partners envisioned training high school residency students as assistant teachers for their K-8 counterparts. To support the transition of 8th grade

students to arts academy high schools, Musicopia proposed inclusion of all middle school instrumental students in the music residencies.

Major CPAA Activities

Philadelphia Young Playwrights

Residencies and mini-festivals. During each of three years, throughout the winter and spring, playwriting workshops took place in all six North Philadelphia schools, serving a total of 180 students and their teachers. Teaching artists partnered with classroom teachers to guide the students through the playwriting process. Each classroom received 30 hours of teaching artist time that augmented the many hours of classroom work devoting to writing, critiquing and revising students' plays. Professional actors made multiple visits to each of the six classrooms bringing student works-in-progress to life.

During the final year, pairs of classroom teachers and teaching artists attended a day-long Artistic Team Retreat. The Meade School artistic team conducted an initial playwriting workshop for its 30 student playwrights at New Freedom Theatre. Twenty student playwrights attended one or both of two Saturday Student Playwrights Revision Retreats.

Five of the six schools produced culminating mini-festivals, student-driven celebrations of the plays they created throughout the year. Play readings and performances were done by Young Playwrights' program actors or by students performing alongside actors.

Annual Playwriting Festival. During 2004-05, over 25 students submitted one-act plays to the Young Playwrights Annual Playwriting Festival, with nearly half taking second or third place. During 2005-06, 38 students submitted completed one-act plays to the Annual Playwriting Festival. Two Duckrey students submitted unfinished plays, necessitated by the crash of their school computer system. Seven of the 40 plays took second or third place. Because some students wrote with a partner or in groups, the 40 submitted plays represent work by 72 student playwrights from across the six schools. In all six schools, each participating student completed at least one original scene, while some students who completed plays chose not to submit their work to the Festival. During 2006-07 students from all participating schools continued to submit their works to the Annual Playwriting Festival.

Professional theater trips. During 2004-05 and 2005-06 school years, Young Playwrights arranged trips whereby over 200 students attended professional theatre productions at least once. Classrooms attended live theatre at: Arden Theater Company, Philadelphia Theater Company, Lantern Theater Company, New Freedom Theatre, and Art Sanctuary. During 2006-07 nearly 100 students attended professional theatres. High school students from Kensington and Strawberry Mansion Schools saw *Caroline, or Change* at the Arden Theatre. Meade middle school students attended the movie *Freedom Writers* at the Pearl Theater in North Philadelphia and the play *Waiting* by Art Sanctuary's youth ensemble.

Musicopia

Residencies. In each of three years, Musicopia residencies were held in all six schools. Each school residency involved: initial assembly performances for a larger school population; a series of 12 one-hour workshops, scheduled one to two weeks apart, with a selected group of 25-30 students; and final in-school performances of workshop students in concert with the professional ensemble. Duckrey and Meade had two residencies each and contributed additional funds accordingly.

The two high schools were among the nine arts academies designated by the School District of Philadelphia and both received \$1 million in new instruments and full-time instrumental music teachers in the year preceding the CPAA initiative. Given this opportunity, Musicopia tried to recruit students in its middle school residencies likely to pursue music at one of these high schools.

Field trips. During 2005-06 Musicopia workshop students attended professional performances at Temple University's Tomlinson Theater as well as the Philadelphia Orchestra. School trips could not be scheduled during the 2006-07 residency. However, in the fall of 2007, Musicopia arranged for 06-07 workshop students to attend professional performances at the Philadelphia Orchestra and the University of the Arts.

The Clay Studio

Middle School residencies. Claymobile residencies at Duckrey School used themes of literacy and storytelling to encourage students to develop their own symbols for self-expression. Using hand-building techniques, students created masks as a way to explore self; created graffiti-inspired wall tiles as an urban form of storytelling; and created bookends that depicted personal scenes to explore the role of storytelling in everyday life.

Claymobile residencies at Dunbar and Duckrey Schools explored a variety of cultures as inspiration for the functional and symbolic uses of clay and pottery. Using hand-building techniques, students created coil pots, textured mugs, and soup spoons referencing the importance of food and diet; beads and pendants referencing African and Middle Eastern jewelry; coil tiles commemorating leaders important to African American history; and masks referencing West African tribes with a focus on exaggeration of facial features and surface patterning.

The 12-week 2006-07 Duckrey residency, designed by the Claymobile teaching artist with the social studies teacher, was tied to class study of Latin American history and culture. As a starting point, students visited the Philadelphia Museum of Art to view a traveling exhibit called *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820*. To explore the cuisine and customs of Latin American kitchens, students created pinch pot salsa bowls and dinnerware. To explore principles of design as well as the geography of particular countries, students built three-dimensional models of South American flags. The flags were then painted, glazed, and permanently installed in the classroom. Students also explored the

Puerto Rican carnival by creating masks inspired by design elements of Taino and African cultures.

At Ferguson School students learned basic hand-building techniques while exploring themes of family, culture, tradition, and self-awareness. Students created symbolic functional ware derived from German Red-ware plates. Each student developed a personal symbol and wrote a poetic line to accompany the image. One child, for example, wrote for his image of an eagle in flight: "Fly straight and right, let your dreams soar." Students learned the basic processes of mold-making and figurative construction to create sculptural environments based on Palissy ware, an important movement in 16th century France. (Bernard Palissy used molds of objects to make his work look realistic and marbleizing techniques to imitate rocks and minerals.) Students created slab relief *mandalas* to investigate cultural symbols of peace and enlightenment. As a final project students used the pinch and coil technique to create portrait busts of one another.

During the 12-week 06-07 Ferguson residency, students explored ceramics as a sculptural medium in various cultures—Europe, Indigenous America, Egypt, China and modern America. Students learned hand-building techniques to achieve expression in three-dimensional form through the creation of face pots, totem poles, and sarcophagus. To address the importance of symbolism and metaphor, students designed a coat of arms for their families that reflected their interests and traditions. The culminating project was the creation of self-portrait marionettes. This four-week project engaged students in drawing, modeling, problem-solving, and exploration of self-identify. The completed marionettes exhibited at Church of the Advocate "were extremely well received by children and adults." At the request of the principal and parents, the Claymobile teaching artist planned to return to Ferguson School in 2008 to lead the marionette project for two classes of 6th graders.

In Meade School residencies, students explored the architecture, current neighborhood, and historical figures of North Philadelphia and envisioned what the future may hold. Through drawing, journaling, and research, students analyzed their physical and emotional environments. They created mockup buildings using slabs of clay and finished the surface with painting and cold finish additions and made figurative works representing themselves and their family. All of the students placed their homes and figures together to form a collaborative and imaginative creation North Philadelphia on a miniature scale. The culminating project was the students' choice: to create plates of their favorite foods in the traditional *trompe l'oeil* (realistic) style. Food sculptures such as pretzels, hot dogs, bowls of candy, and hamburgers were bisque fired and cold finished. Projects were exhibited at the annual community arts festival at the Art Sanctuary/Church of the Advocate.

High school residencies. Claymobile high school residencies were hosted by Strawberry Mansion and Kensington CAPA during the fall and spring of 2005-06 (10/12-weeks each) and 2006-07 (six-weeks each). The classroom teachers in both schools were strong supporters of the program. "They were phenomenal in their dedication and eagerness to create a supportive environment." "In just two

years, the Claymobile had become a fixture in these schools, and student dialogue had begun to fill a void in the art programs at both schools."

At Kensington CAPA, Claymobile artists partnered with the Spanish class to focus project themes around Latino culture and history. The teaching artists and classroom teacher "developed an outstanding rapport" to provide students with a productive framework to create functional and sculptural objects. During the 2005-06 residency, students created Mexican themed salsa bowls, skull figures representative of Day of the Dead tradition, belt buckles and beaded necklaces, and dream boxes created from textured slabs that were finished with various textiles and painting techniques. The students were encouraged to write poetry, draw sketches, and bring ideas to class. During the 2006-07 residency, students created Venijante masks of the Puerto Rican carnival, salsa bowls, and self-portrait busts that were finished with various surface design techniques.

At Strawberry Mansion, students created architectural facades inspired by their immediate neighborhood. The students were also interested in creating functional ceramics that encouraged cooking traditional ethnic foods (2005-06) and as an opportunity to design a fall fashion line (2006-07). Their functional ware incorporated the specific patterns, motifs, and texture and color of their fashion.

Annual Community Arts Festival

Hosted by Art Sanctuary at Church of the Advocate, 18th St & Diamond St

All residencies culminated in an annual Community Arts Festival to celebrate the students' accomplishments in ceramics, music, and playwriting. The community event provided students a venue to exhibit ceramics, read plays, and perform music as well as the opportunity to perform with professional musicians and act with professional actors. The festivals were held on a Saturdays in May in 2005, 2006, and 2007 by Art Sanctuary at Church of the Advocate. Partner organizations provided bus transportation for the students and their families from each school to and from the Advocate at 18th and Diamond.

The festival provided high school students a chance to develop leadership skills. Each year Strawberry Mansion residency students assisted in the exhibition design and lighting. Beginning in 2006, The Clay Studio set up a mono-printing station, where people can handle clay without having to fire the work, staffed by high school students. The older students showed younger children how to make a design in clay, use paint to transfer the design onto paper, hang their print to dry, and take home a work of art.

School and community sponsorship—and eventually leadership—of the annual community arts festival was an important CPAA goal. Grantees worked with incremental success to recruit local businesses, community groups, and artists to participate in the festival. Artist demonstrations, hands-on art activities, food vendors, and raffle prizes complemented the multi-disciplinary student work. Participating local groups included Ira Bond, Art Sanctuary North Stars, Doc Gibbs Ensemble, African and Aztec dance groups, Centro Nueva Creacion, Tree House Books Young Authors Workshops, and the YMCA.

Each year the Community Arts Festival “generated more buzz.” In 2007 Philadelphia’s local FOX News station covered the event with a short feature on the evening news. The three spring Saturday festivals drew comfortable crowds of 150 to 200 family, friends, teachers, and neighbors.

In all three years, *Exploring Ourselves and Our Cultures* received in-kind school and community support for the festival: free rental from the Art Sanctuary/Church of the Advocate to hold the festival; free food and drink donated by local businesses; and numerous volunteer hours by the many school teachers who worked to plan and ensure the success of the arts festival. The grantees were not successful, however, in getting the host schools to take ownership of this multi-school, multi-arts community event.

Implementation Challenges and Opportunities

Exploring Ourselves and Our Cultures

Knight grant award schedule. The abbreviated planning period due to the December 2004 grant award date (anticipated September 2004) set back these (18) in-school arts residencies, particularly in the high schools. In the elementary schools, this was addressed “by being flexible and working twice as hard in half the time.” In the high schools, due to the short planning period and difficulty contacting principals, The Clay Studio was unable to schedule residencies during 2004-05. Instead, Claymobile did a fall and a spring residency in 2005-06. All three arts partners were faced with the challenge of “how to squeeze a year’s activities into six months.”

School District of Philadelphia context. During CPAA’s first year, principals changed at three schools (Duckrey, Dunbar, and Kensington). Fortunately, the new principals though unfamiliar were enthusiastic about the residencies. Meade School principal, Frank Murphy, took the lead on the *Exploring* project and organized the first meeting. Staff at Temple University Partnership Schools, composed of the four elementary schools, provided external leadership for the grantees, particularly Musicopia, who found that “when encountering difficulties, it is best to work from the top down.”

Of the nine Philadelphia public high schools recently designated as arts academies, two were Strawberry Mansion and Kensington. Arts staff, resources, or facilities, however, did not accompany the designation. In fact, Musicopia shifted its residency from Strawberry Mansion High School to William Penn High School, where the school administration was more supportive and the music faculty more organized. Young Playwrights and Clay Studio continued to work with Strawberry Mansion staff to provide playwriting and ceramics residencies for high school students.

Musicopia considered evaluation central to its relationship with schools but found the evaluation process “thoroughly unsatisfactory” at both Temple Partnership and the Latin Music project schools. The group had provided each school with extensive assessment materials, including pre- and post-tests for students and survey monkey instruments for teachers and principals but was unable to implement on-line tests and surveys, as planned. Still, Musicopia was

frustrated with administrators and teachers who failed to furnish requested evaluation and student assessment information.

Given persistent budget cuts and the priority of testing necessitated by *No Child Left Behind*, School District administrators and teachers had to devote time and resources to preparing students for tests. Still, in the third year of the *Exploring Ourselves and Our Cultures*, all six schools provided \$1,500 in financial support for a total of \$9,000. In part, the Temple Partnership schools had additional fund-raising capacity. Musicopia received no school support for the *Latin Music* project.

In-school arts residencies. The CPAA arts partners found the classroom teacher to be a linchpin of an in-school arts residency. Young Playwrights, an established in-school artists' program, had long viewed the classroom teachers as well as the students as an integral part of its residencies. Young Playwrights pairs each teaching artist with a classroom teacher as an Artistic Team, trains the Artistic Teams to work together, and provides stipends for participating classroom teachers.

Claymobile found that the classroom teacher was usually main point of contact for the school, "a job that many did not want due to increasing workload and classroom responsibilities." However, communication between Claymobile teaching artists and classroom teachers—typically relayed through memos, e-mails, and phone messages—"fostered an inefficient and impersonal partnership." Success of the residency relied on the flexibility and patience of the Claymobile artists. Musicopia found that implementation of in-school residencies required an additional support person for each school to act as liaison between the principal, classroom teacher, and the musicians. Beginning in 2006, to offset these tensions, Musicopia and Claymobile offered teachers stipends "to encourage and reward their support."

From the point of view of a teaching artist with little preparation, student behavior in the classroom was often uncontrollable. Behavior related directly to classroom teacher management. Sometimes the disruptive student was dismissed from a class or the entire residency. Teachers often used the Claymobile program as a bargaining tool for good behavior. In some cases, students were offered incentives at the Community Arts Festival.

During 2005-06, due to principals' concern about excluding students, Claymobile ran two 6-week residencies at each school instead of one 12-week residency as planned. Later, however, school staff agreed that original plan of one 12-week residency with a single group of 30 children would be more successful. An extended residency with fewer children encourages enthusiastic students and allows them to deepen their understanding of the clay medium and their exploration of culture and identity.

Arts residencies at the high school level were positive but challenging. High school students are highly programmed with sports, activities, and standardized tests. While the typical Claymobile class is 90 minutes, high schools can afford only a little over an hour for programming. Residency schedules were sometimes interrupted due to testing, half days, and extra curricular events. Also student

focus tends to wane in the latter part of the spring session due to thoughts of graduation, prom, and summer break. During 2006-07, to accommodate the rhythms of high school, Claymobile split the residencies into two six-week sessions during fall 2006 and spring 2007.

Field trips were more challenging than residencies to arrange due to grueling testing schedules, teacher turnover, and the new School District requirement of a month lead-time for trip approval. Young Playwrights redirected unspent field trip funds to support mini-festivals in the schools and more time in the classroom by professional actors and teaching artists. Musicopia scheduled trips to the Philadelphia Orchestra and University of the Arts during fall 2007, after the CPAA residencies had formally ended.

Another factor affecting Young Playwrights' field trip plans was the unexpected hiatus of Freedom Repertory Theatre. Young Playwrights planned to purchase family subscriptions for all of its students to New Freedom's main stage season in 2005 and 2006. Due to fiscal issues, however, Freedom canceled its 2004-05 and produced only one play in 2005-06. Young Playwrights provided students a variety of alternative theater-going opportunities.

Arts partner experience. During the three-year project, coordination among The Clay Studio, Musicopia, and Philadelphia Young Playwrights remained strong. Programming, development, and leadership staff of all three organizations communicated regularly to discuss the project and explore other collaborative opportunities.

During the *Exploring* project, the grantees were unsuccessful in their attempt to integrate creative processes among workshop students and teachers beyond the culminating arts festivals. During 2005, due to restrictions in time and shortage of resources, the partners were unable to integrate two different workshop classes. During 2006 they brought together two or three students from each discipline for an end-of-year focus group at Duckrey School. In 2007, to address the issue, they planned a multi-disciplinary after school program at the Meade School.

In the spring of 2007, as a multi-disciplinary pilot project, Young Playwrights, Musicopia, and the Claymobile undertook a four-week after school program in which students explored the theme of "heroes and villains" via the three disciplines. The 6th to 8th grade students explored and contrasted playwriting, music and clay as creative processes. In two culminating events, students shared their work with an audience and participated in a roundtable discussion with neighborhood adults on the value of the arts in their lives. The pilot project demonstrated to the arts partners that multi-disciplinary work requires integrated planning and a lead teacher.

A successful, though unexpected, multi-disciplinary arts partnership was Young Playwrights' collaboration with the Rosenbach Museum. During 2006-07 sixty students from Duckrey and Meade Schools participated in Young Playwrights' collaboration with the Rosenbach Museum and Library. Under the guidance of multi-media artist Homer Jackson, the students examined and reflected on historical materials culled from the museum's exhibit called *Look Again: African American History IS American History*. The students then created a video entitled

Message from the Past, Message from the Future, which features the students as citizens of a new world. Videographer and new media artist Anula Shetty filmed the students' video,

Partnership sustainability. The CPAA grantees were dedicated to continuing their work with these schools and raised some external funds beyond the Knight grants. In 2006-07, CPAA Year 3, the partnership received a National Endowment for the Arts grant of \$25,000 (\$10,000 to The Clay Studio, \$7,500 to Philadelphia Young Playwrights, and \$7,500 to Musicopia). In 2007-08, after the close of CPAA, the partnership again received an NEA consortium grant (\$12,000 to Musicopia, \$9,000 each to The Clay Studio and Philadelphia Young Playwrights).

By and large, the CPAA grantees have pursued independent paths with respect to serving North Philadelphia schools. Clay Studio's CPAA budget identified funds for a Claymobile satellite site at Meade School. However, although Meade has designated a room to house the equipment, at the close of CPAA, renovation still had not been scheduled, so TCS had not yet raised funds to support the equipment purchases for the site. Clay Studio has continued Claymobile programming with the high schools, supported in part by The Christopher Ludwick Foundation.

Musicopia's sequel to the CPAA initiative is its Bridge to Music Program, which has enabled it to expand music opportunities at the Temple University Partnership Schools. With support from the Bronstein Foundation, Meade School was selected in 2005 as the first Bridge to Music pilot site. Temple Partnership and Meade School committed to hiring a full-time music teacher to lay the foundation for building general music and instrumental programs. In 2006 Duckrey School joined the Bridge to Music Program. Bridge to Music supports fledgling school music programs—for example, by acquiring and repairing instruments, group instrumental music coaching, and creating performance opportunities. Musicopia's hope is to add one neighborhood school a year.

In fact, the *Exploring* arts partnership was a CPAA-initiated collaboration that—despite abundant inter-organizational chemistry—lacked program synergy and school or community spin-off. In some ways, the *Exploring Ourselves and Our Cultures* project was parallel in design to the CPAA initiative overall—that is, Knight identified a set of schools/neighborhoods and targeted external resources to those schools/neighborhoods without integrated planning, programming, or technical assistance.

THE CLAY STUDIO

139 North 2nd Street, Philadelphia, PA 19106

<http://www.theclaystudio.org/>

Mission

The Clay Studio is dedicated to the education and promotion of the ceramic arts. Its programs reflect the organization's dual character as a community centered institution involved with the life of the city and region and a national and international focal point for ceramic arts.

The Claymobile, the outreach arm of The Clay Studio, brings clay art education to diverse populations in the Philadelphia region and encourages organizations and schools to develop and expand their arts programs.

Site and Program features

Founded in Old City in 1974 by five artists in need of workspace, the Studio by 1979 had become a chartered nonprofit and ceramic arts learning center. The downtown Philadelphia facility offers a range of ceramics arts programs—a school, artist residencies, and studio space—as well as a gallery. Programs are geared to all levels of interest and proficiency.

The Claymobile, started in 1994, is a mobile ceramic art program that partners with schools and community based organizations, integrating arts into their curricula and programs. The program has expanded from the classroom to nontraditional settings throughout the region serving adults as well as children. A second Claymobile van was purchased in 2005.

Knight CPAA Grant—\$145,000 over three years:

To enhance and expand Claymobile programs in North Philadelphia by starting up a ceramics workshop and mentoring program in six schools in partnership with Philadelphia Young Playwrights and Musicopia.

To partner with other CPAA grantees—Point Breeze Performing Arts Center, Art-Reach, Perkins Arts Center, and AMLA—to bring Claymobile services to after-school and community-based programs.

Major CPAA Activities

In-school residencies, 2005 to 2007

See above description of *Exploring Ourselves and Our Cultures* under Philadelphia Young Playwrights.

After School and Community Residencies

Art-Reach at Drueding Center, June-December 2005. The Clay Studio, Musicopia and Art-Reach partnered to serve the Drueding Center, a transitional housing program for homeless women and their children. Claymobile presented 18 workshops with two groups at the Drueding Center (17 and 16 participants respectively). Both groups visited The Clay Studio for a tour of the facilities and a wheel throwing demonstration. At the final celebration, the women performed a musical score using hand-constructed instruments (clay maracas and percussion instruments) and exhibited their ceramic art works.

Point Breeze Performing Arts Center at Johnson Homes and John F. Street community centers, Fall 2005. Both Point Breeze satellite sites in North Philadelphia, Johnson Homes Community Center and John Street Community Center, hosted a six-week Claymobile residency (25 students, ages 8–15). Ceramic projects were a complement to Point Breeze's performance programming (dance, drumming, and other music) and further exploration of African American culture and history. Students learned basic hand building skills that took shape in the form of textured slab cups with handles, pinch pot animals, African inspired masks, name tiles and mono prints. The students' artwork was exhibited downtown at The Clay Studio in February 2006.

Perkins Center for the Arts at Camden after school programs, 2006-07. The Claymobile offered after school ceramic arts programs at two elementary schools in Camden, N. J. At Parkside Elementary, Claymobile worked with two groups of 12 children. Students learned hand building techniques to create coil pots accented with animal sculpture, animal tiles, book ends that explore graphic storytelling, and African inspired masks used for celebration and tradition. At Lanning Elementary the Claymobile served 15 students, who did projects "that explored history with ceramics as a cultural viewfinder." Students created pressed coil bowls, Greek inspired vases, relief plates for Mother's Day, and collaborative tile wall pieces. The spring 2007 session culminated with an in-school exhibition for staff and parents.

CAMDEN, NEW JERSEY

CPAA grantees located in Camden

Rutgers-Camden Center for the Arts

Settlement Music School, Camden Branch

Walt Whitman Arts Center

Regional grantees serving Camden

Perkins Center for the Arts

Scribe Video Center (see profile under North Philadelphia)

The Clay Studio (see profile under North Philadelphia)

RUTGERS CAMDEN CENTER FOR THE ARTS

Rutgers University Camden Campus, N 3rd St & Linden St., Camden, NJ 08102
<http://www.rutgerscamdenarts.org/>

Mission

Rutgers Camden Center for the Arts (RCCA) is a multi-venue arts center on the Camden campus of Rutgers, The State University of New Jersey. RCCA endeavors to: communicate the authentic artistic expressions of the cultures that enrich American life; convey the work of established and emerging artists in the region, across the nation, and around the world; investigate the complex links between the arts and the humanities; develop exemplary methods for preK-12 curricula and lifelong learning in the arts; and illuminate the nature of the creative process and the evolving role of art and artists in society.

RCCA, a regional institution serving Camden County and the Delaware Valley, is committed to the City of Camden. Its Community Arts Program goals are:

- to increase residents' valuation of and attachment to their city and neighborhoods by enhancing awareness of Camden's historic continuum;
- to empower residents by identifying and developing, through the arts, their assets and capacities for effective engagement in Camden's revitalization;
- to increase recognition of the arts as languages that speak across racial, cultural, social, educational, and economic barriers; and
- to increase trust in RCCA on the part of Camden residents and willingness to participate in available arts opportunities.

Site and Program Features

Founded in 1976, Rutgers-Camden Center for the Arts, located on the Rutgers University campus in downtown Camden, produces and presents year-round programs in the visual and performing arts and arts education. Its three main venues—Gordon Theater, Stedman Gallery, and Black Box Studio—present work ranging from international touring artists and companies to local theater and student-derived works.

RCCA design and provide research- and curricular-based arts education programs for the region's preK-12 schools as well as after-school and summer programs in the City of Camden. Arts programs include in-classroom artist workshops and on-site performances and educational activities. The Distance Learning in the Arts (D'Arts) program uses high-speed broadband to videocast curricular-based arts to classrooms throughout the region and U.S.

Since 1995 RCCA has conducted projects that integrate arts into Camden City neighborhoods. The Community Arts Coordinator develops partnerships with neighborhood organizations that anchor projects in youth programs and coordinate participation by community residents. The Camden Art Gardens program, under the guidance of RCCA's professional teaching artists, create public artworks and gardens to enhance the urban environment and strengthen community.

Knight CPAA Grant—\$250,000 over four years—for:

Artists at Work—an expansion of existing summer performance series program;

Camden Art Gardens—expansion of existing community public artworks program; and

Camden Arts Ambassadors—a pilot program of CPAA's Camden Arts Partners.

CPAA Project Purpose

RCCA's CPAA objective was to increase arts and cultural participation among Camden residents by expanding its community arts programs. The three programs addressed five community needs identified by RCCA: lack of guided activities for children and teens outside of school; lack of quality arts and cultural activities and events; high level of social distrust among Camden residents; high alienation and low neighborhood attachment on the part of adolescents; and the deterioration of public spaces and poor quality of the overall environment.

For the *Artists at Work* summer performance series, RCCA projected the following outputs over the four-year period: in Year 1, four events with 1,600 participants; in Year 2, four events with 2,000 participants; in Year 3, four events with 2,400 participants; and in Year 4, four events with 2,400 participants (maximum seating capacity).

For the *Camden Art Gardens*, RCCA articulated several goals: increase the connectedness of people to their neighborhood and of neighbors to neighbors, reclaim deteriorated public spaces, and improve the livability of the environment. RCCA projected the following outputs:

Year 1 – three gardens, 40 – 60 participants;

Year 2 – four gardens, 60 –120 participants (one new neighborhood site);

Year 3 – five gardens, 100 – 150 participants (one new neighborhood site); and

Year 4 – six gardens, 120 – 200 participants (one new neighborhood site).

CPAA objectives for the *Camden Arts Ambassadors* program were two-fold: to make it easier for Camden residents to obtain information about the city's arts and cultural opportunities; and to overcome language and social barriers to engaging Camden residents in an ongoing arts and cultural dialogue.

CPAA Project Plan

Artists at Work. The summer performance series brings together many social services agencies in Camden that serve youth—in particular, Hispanic Family Center, Camden Youth Services Commission, Kaighn Avenue Baptist Summer Program, and the Broadway Family Center. RCCA's Gordon Theater hosts a series of four free performances for summer youth groups. Each performance by a carefully selected artist is followed by a personal account of the artist's self-identification as an artist, the preparation he/she underwent to become a professional artist, and his/her creative process. The program allows time for questions and answers between artist and audience members.

Camden Art Gardens. The program brings neighborhood residents together to create public space and community gardens. The project partners would be City Garden Club/Camden Children's Garden, Camden Neighborhood Renaissance, and other neighborhood organizations. Visual artists experienced in community art projects, teamed with gardeners, work for several weeks in designated neighborhoods with residents (children, older youth, adults and seniors) to guide them in planning and creating expressive public spaces.

In Year 1 RCCA would begin with three neighborhood partners and garden sites: Victory Temple, Cooper's Poynt, and 2nd and Elm Streets Community Garden. In each subsequent year, artists and gardeners would start-up one new site and continue work on existing sites to maintain the evolution and growth of both gardens and RCCA's relationships with Camden communities.

Camden Arts Ambassadors. This pilot program to be undertaken by the Camden Arts Partners, a collaboration of the Camden-serving CPAA grantees—Rutgers-Camden Center for the Arts, Settlement Music School Camden, Walt Whitman Arts Center, Perkins Center for the Arts, and South Jersey Performing Arts Center. The plan was for RCCA to contract with six to eight representative Camden residents; establish and maintain personal connections with neighborhoods and organizations; provide information on arts and cultural opportunities for residents; and encourage participation.

Major CPAA Activities

Artists At Work

Summer 2005. *Lamont Dixon and the Free Expressions.* Performance poet and teaching artist took poetry to greater heights, delivering his brand of "vibepoetics" backed by his jazz band to an audience of 413 Camden youth.

Linda Goss, Storyteller. A national leader in contemporary storytelling charmed an audience of 500 Camden children with her enchanting African tales.

Josh Robinson and Rhythms & Roots Latin Music. The ensemble performed an educational program of Latin music to an audience of 532 Camden youth.

Chinese Dance Company of New York. With dazzling costumes and fantastic props, the dancers explored ancient Chinese culture through dance with an audience of 288.

Summer 2006. *From the Heart of Little Hawk.* Kenneth Little Hawk shared Native American traditions through song, dance, storytelling, history, and sign language. The focus was respect for one another and the environment. The audience was 721 Camden youth.

Aesop's Fables. Poko Puppets performed with large-scale puppets using an innovative combination of dance, puppetry, mime and storytelling for 601 Camden youth.

Arpeggio Jazz Ensemble. Musicians led 508 youth through interactive lessons—with percussive rhythms and "scat" singing—to make music and learn the story of jazz.

Aires Del Borinquen. Camden children and teens affiliated with the Puerto Rican Cultural and Arts Center performed traditional dances from Puerto Rico for 500 Camden youth.

Summer 2007. Artists At Work had as its theme a Festival of World Dances.

Universal Drum and Dance Ensemble. This Camden-based ensemble performed traditional African drum and dance with joyful exuberance for 662 participants.

Rajika Puri, Nirali Shastri and Steve Gorn. Stories of Indian mythology were told through the expressive dances of Rajika Puri and accompanied by traditional Indian songs, chants, percussion and flute music. The audience numbered 508.

Nadia Moussa Dance Company. An odyssey in dance from the Persian Gulf, through Turkey, Egypt and beyond performed to the sounds of the doumbek drum and other traditional percussive instruments for 369 participants.

School of Peruvian Arts and Folklore. The troupe performed lively folk music and dances of the Amazon, the Andes, the coastal regions, and the Afro-Peruvian communities of Peru for a young audience of 603.

Camden Art Gardens

Over four years, professional artists guided children, older youth, adults, and seniors in designing and creating the artistic components for four neighborhood art gardens.

Victory Temple Baptist Church, 2nd and Pearl Streets

Artist-teacher: Susan Greenbaum

Participants: 15 children, 40 adults in the congregation

RCCA's project with Victory Temple began in 2004 with the artist conducting a visual arts workshop series as part of its summer bible camp. During the summer of 2005, the artist and students created a large stained glass panel, a large terraced block planter, and a meditation path. During the summer of 2006, the artist and students completed and installed a large stained glass panel; completed the terraced block planter with plants; and installed the meditation path with mosaic stepping stones. Students also made small stained glass panels for their homes.

Cooper's Poynt Elementary School, 3rd and State Streets

Summer 2004 – Summer 2005

Artist-teacher: Deborah Williams

Participants: 102 students (grades 2-8), 12 adults

Cooper's Poynt School was selected as an Art Garden site to ameliorate its harsh external environment. The school sits at the center of an expanse of concrete but inside has two areas open to the sky with grass and seating. During 2004, the first year at this site, students created quilts to adorn the hallway walls. During 2005, in 32 workshops as part of the summer enrichment program, students designed and created tiles based on their study of Asia, Africa and Latin America. The tables and benches in the interior open areas were installed with these fanciful mosaic creatures.

Fall 2006 – Spring 2007

Artist-teacher: Dressler Smith

Participants: 171 students (grades 3-5), 12 adults

The artist worked with all the 3rd, 4th, and 5th grade students in the school, in series of 20 one-hour workshops, to create two large murals for the cafetorium. The artist guided the students in composing the murals, based on their research of the geography, history, and ecology of the school's river location. One mural depicts the Cooper family house and grounds—Cooper's Poynt—on the Delaware River, still existing but in ruins, as it would have looked in the 19th century. The murals included native vegetation and the animals and birds identified by the students. One scene, for example, shows a pair of eagles, which have made a comeback in southern New Jersey and have been sited by some of the students. The artist outlined the forms and demonstrated different painting techniques. She guided the students as they painted, all the while noting when and where the various techniques originated and pointing out the effects of each.

Dudley Grange Park, 32nd and Federal Streets

Partner: STARR—Sports Teaching Adolescents Responsibility and Resiliency

Artist-teacher: Zola Bryen

Participants: 20 children, 8 adults

The STARR Program wanted to do a project in Dudley Grange Park, where the young people played soccer on weekends. A large graffiti-ridden wall, part of a Public Service Electric & Gas Company Substation, was selected as the site for a tile mural. PSE&G committed to installation of the tiles.

During the summers of 2005, 2006, and 2007, under the direction of the artist, the STARR children and youth attended studio workshops where they made clay tiles embellished with personal symbols and glazed in bright colors. These tiles were incorporated into panels that are the components of three large-scale murals installed in wooden frames on the wall of the PSE&G substation in Dudley Grange Park. PSE&G completed installation of the murals in the winter of 2007.

Second & Main Street Community Park, 2nd and Elm Streets

Partner: Respond, Incorporated

Artist-teachers: Marilyn Keating and Debra Sachs

Participants: 45 children, 30 adults

Beginning in 2004 and continuing each summer through 2008, Respond children and adults from the community, under the artist's direction, designed a variety of artistic elements for the Community Park art garden. In 2005, during a series of eight two-hour workshops, the artist and children created animal guardian sculptures made of wood and painted canvas, which were placed around the garden fence. During the summer and fall of 2006, during a series of eight workshops for a total of 20 hours, children from the Respond Summer Enrichment Camp worked with elders and their children and grandchildren at the Respond Elder Center on Linden Street, Camden. Under the direction of the artist, the elders and their grandchildren gathered at one of Respond's sites to make mosaic designs—flowers, crosses, butterflies, suns, and some abstracts. Two

benches—called the Elderly Thrones—were covered with these mosaic designs and installed in the park. During the summers of 2007 and 2008, the artist, children, and elders renovated the thrones and arts components completed in previous summers. In October 2007 Respond organized a block party to celebrate progress on the park: Comcast funded a concert by percussionist Josh Robinson; the artists organized a wishing tree project for the children; and City Council provided food. About 200 people attended.

By the fall of 2007, the Respond site was due to end as a RCCA project. However, due to the impact of the Elder Thrones and the garden's other artistic elements, Respond's executive director wanted to continue the project. RCCA and Respond agreed to work together to seek continuing funding for the project.

Northgate Park, 326 Penn Street, 08102

RCCA Community and Artist Projects Manager: Carmen Pendleton

Partner: Camden County Prosecutor's Office

Participants: 8 children, 20 adults

Northgate Park had been abandoned by its original owner, the adjacent Northgate Tower residence. The neglected park had not been maintained by the City and had become a drug-dealing site. In 2007 the Camden County Prosecutor's Office approached RCCA's Camden Art Gardens program to help plan reclamation of this deteriorated space, located near two public schools and a parochial school. RCCA staff carried out the initial work through a series of meetings and one Saturday clean-up (16 hours of staff time). The Prosecutor's Office planned to seek funds to establish the site as a Camden Art Garden.

Camden Arts Ambassadors

Begun in 2005, with the CPAA initiative, the Camden Arts Ambassadors work in Camden neighborhoods to inform individuals, organizations, schools and businesses of arts opportunities at RCCA; to encourage residents to take advantage of RCCA programs; and to gather information from residents.

The process is largely word-of-mouth and incorporates the following activities: translation (English-Spanish) of RCCA collateral materials; working with RCCA marketing and communications staff to plan strategies for each program; making presentations to schools, church groups, social service agencies, neighborhood associations, and senior groups; participating in community events and government fairs to distribute flyers and answer questions about RCCA programs; and regular contact with the Superintendent of Schools to advance RCCA's relationship with the School District.

During 2006 RCCA expanded the Ambassadors program; hired a former volunteer ambassador as Community and School Relations Manager; and reorganized the program to reflect this new position. During 2007 the program expanded to ten Ambassador Interns and three Senior Ambassadors.

Implementation Challenges and Opportunities

Camden Arts Gardens. Scheduling *Arts Gardens* projects was tricky. It was desirable to begin work in late spring or early summer to allow time for installation before cold weather set in. But for some sites—Victory Temple, for example—the schedule depended on the start date of its summer program. At Cooper's Poynt School, RCCA's partner was to be the school's summer enrichment program, the Extended Year Literacy Academy. During 2006, however, the summer program funding was cut, so the *Arts Garden* project was moved back to the fall. During 2005, the Dudley Grange program began in late summer and had to continue into the school year. In this case, the new timetable became an advantage because the summer students were able to continue participation as part of Respond's after school program.

Art gardens that have traditional flora aspects as part of their design are slow to emerge as completed gardens. RCCA worked to identify gardening partners, sometimes non-Camden residents, to supply in-kind plants and seedlings and assist with the gardening.

Camden Arts Ambassadors. Recruitment of reliable, effective ambassadors took more time than anticipated. It proved beneficial to have fewer ambassadors working more hours each. RCCA opened up recruitment to individuals who live outside of Camden, if they had close familiarity with Camden organizations. Still, after three years, it became clear that arts ambassadors have high turnover and that hiring and training ambassadors was a drain on staff time. At the same time, ambassadors have become part of the staff and are committed to increasing awareness of and participation in RCCA programs.

The new Community and School Relations Manager, a former Arts Ambassador, forged a significant collaboration with Camden Community Connections, between the Camden County Prosecutor's Office and the Camden County Workforce Investment Board. The project works with local organizations to offer young offenders, gang members, and other at-risk youth in Camden job shadowing opportunities, internships, subsidized work experience, summer jobs and full- and part-time placements. Collaboration with Camden Community Connections opened up a new field opportunity to inform individuals and organizations about RCCA.

RUTGERS-CAMDEN CENTER FOR THE ARTS

From SOUTH JERSEY PERFORMING ARTS CENTER (SJ PAC)

Knight CPAA Grant—\$310,000 over three years—to SJ PAC:

For *A Camden Christmas Carol*, over two years, to commission and produce a new play; and

For *Camden Arts Partners*, over three years, to coordinate Camden-serving grantees as a marketing group.

CPAA Project Purpose

A Camden Christmas Carol. The CPAA objective was to produce a new Camden-based play that would be researched and performed with community participation. The project would employ story circles to engage community members and build community relationships. The story circle, developed by New Orleans-based playwright John O'Neal, is a process of shared personal storytelling that reflects community history, breaks down barriers, and creates bonds between participants.

The goal of the project was to increase awareness of SJ PAC, expand participation in its programs, and enhance its relationship with the Camden community. SJ PAC expected to reach approximately 2,000 Camden residents with this project—80-100 residents involved in the story circle process, 300-400 attending the staged readings, and 1,200 attending the final performances of the play. The broader impact of the story circle and play production process would be a greater sense of community identity and pride and a deeper understanding of the diversity of cultures in the community.

Camden Arts Partners. A product of the Knight CPAA initiative, the project was intended to foster coordination among the five Camden-serving grantees and increase program participation by community members.

CPAA Project Plan

A Camden Christmas Carol. The cornerstone of this two-year project was the commission of a new, Camden-centric adaptation of Charles Dickens' *A Christmas Carol*. The plan was to engage nationally renowned playwright John O'Neal to write *A Camden Christmas Carol* using his unique story-circle technique to involve the community in the research process. SJ PAC would bring O'Neal to Camden to conduct story circles and train others to do the same. O'Neal, local theater companies, and community members would use the story circle to collaborate on a play, which would be performed first in a series of staged readings and, in December 2006, in full production.

SJ PAC planned to use the play project to expand partnerships with regional professional theater, in particular, two African-American theater companies—Passage Theater in Trenton, NJ and the African Globe in Newark, NJ. The use of outside partners to write and produce was intended to bridge local actors and

production artists (such as technicians and designers) with regional and national organizations.

Camden Arts Partners. To increase the visibility of the arts in the city of Camden. SJPAC would serve as coordinator of partner meetings, expanded media coverage, and two pilot projects to strengthen communication with residents (arts ambassadors and bilingual communications).

Major CPAA Activities

RCCA inherited both projects (and budgets) from the South Jersey Performing Arts Center after its demise In May 2005. The Camden Arts Partners met about twice a year, but no organization had the staff to devote to collective marketing and media coverage. The Arts Ambassadors were incorporated as a RCCA program. Perkins Center and Settlement Music School collaborated on producing bilingual promotional materials.

A Camden Christmas Carol

By contrast, Rutgers-Camden took on an elaborated the *Christmas Carol* project. SJPAC transferred to RCCA: the concept; the director, Barry Moore, a Camden resident and theater professional familiar to RCCA; and the playwright, John O'Neal. RCCA's two-year *A Camden Christmas Carol* project occurred in six distinct phases:

- 1—July-Sept 2005—transition of the project from SJPAC to RCCA;
- 2—Oct-Dec 2005—staged reading based on first draft of the adapted script;
- 3—Jan-March 2006—post-production autopsy and review;
- 4—April-August 2006—project reorganization and script writing;
- 5—Sept-Dec 2006—final script and production of fully staged play; and,
- 6—Jan-June 2007—post-production autopsy and planning for the play's future.

July 2005 – September 2005

Transition of the project from South Jersey Performing Arts Center to RCCA

RCCA assumed responsibility for *A Camden Christmas Carol* with the intention of implementing the project essentially as it had been planned by SJPAC. Playwright John O'Neal would write the script based on research of Camden and story circles with Camden residents. In May 2005 RCCA held story circles at various community locations in Camden.

To aid in his research, RCCA staff provided Mr. O'Neal with tours and meetings with staff members of the Walt Whitman House Museum and the Camden County Historical Society and a copy of Rutgers-Camden Professor Howard Gillette's 2005 book, *Camden After the Fall: Decline and Renewal in a Post-Industrial City*.

October 2005 – December 2005***Staged reading production based on the first draft of the adapted script***

As the project continued, Mr. O'Neal became increasingly active in the redevelopment plans for New Orleans after its devastation by Hurricane Katrina. His initial draft of the play was a simple laying over of Dickens' language with a contemporized setting and characters. RCCA recruited actors of all ages from the Camden community and the Rutgers Department of Fine Arts/Theater for the staged reading of O'Neal's draft.

Three performances of the staged reading of the play were held December 17-18, 2005 under the direction of Camden theater professional Barry Moore with playwright John O'Neal in attendance. The staged readings were performed in RCCA's Black Box Studio. The minimal set, lighting, and costumes were accompanied live by classical and jazz cellist Stefán Örn Arnarson. Arnarson improvised a score that enhanced the tone of each scene and delivered the ominous Voice of the Spirit of Christmas Future.

The performances were free of charge and advertised only within the City of Camden. All story circle participants received a special invitation. Each performance was attended by a capacity audience of 90—for a total of 270. By observation audience members reflected the demographics of the city. After each performance, RCCA provided refreshments for the audience in order to solicit feedback. Response was generally positive, although several people expressed confusion over parts of the play.

January 2006 – March 2006***Post-production autopsy and review***

O'Neal expressed an interest in continuing with the project, even though his time was increasingly absorbed by his work in New Orleans. Four deadlines and three months passed without a script. On April 5, 2006, O'Neal notified RCCA Director Virginia Steel by email that he would not be able to continue with the project.

April 2006 – August 2006***Project reorganization and script writing***

At this point, many people had devoted considerable time and effort to the project and were committed to the concept. Rather than produce a simplified version of the play, as proposed by SJPAC, the team now wanted to do a full production. To make this vision a reality, RCCA's Stefán Örn Arnarson, experienced in play production, assumed the role of Production and Audio Director. He and Artistic Director Barry Moore identified Sarah O'Neill as the new playwright. The core production team was reorganized as follows:

- Virginia Oberlin Steel (RCCA), Executive Producer
- Barry Moore, Artistic Director
- Sarah O'Neill, Playwright
- Stefán Örn Arnarson (RCCA), Production and Audio Director
- Carmen Pendleton (RCCA), Community Projects and Artist-in-Residence Coordinator

—James Mobley (RCCA), Technical Director and Set Designer

The team studied Dickens' original story and adaptations for live theatre, film, and television. Under O'Neill's direction, the team sketched as a broad framework the time period, characters, electronic media, and puppetry. The playwright and artistic director met frequently to review and revise the script seeking authentic expression of Camden and its residents and artistic integrity with respect to the original Dickens' story. Once completed, the script continued to undergo revision as it was rehearsed.

September 2006 – December 2006

Final script and production of fully staged play

With script in hand, RCCA recruited additional experienced professionals to join the production team. Most worked *pro bono*, juggling paid professional engagements.

- John O'Neill, writer/producer of children's TV shows, Asso Production Director
- Steven McMaster (RCCA), Documentation and Media Production Specialist
- Gladys Sekel (RCCA), Community Liaison and Arts Ambassadors Coordinator
- Jean Ronald LaFond, opera singer/actor, Ben Scrooge
- Donovan Hagins, TV actor, Assistant Artistic Director, Spirit of Christmas Present
- Elizabeth Hill, visual artist-in-residence
- Aileen Oldt, community theater costume designer.

The fully staged production was held in December 2006. Camden residents directly impacted by *A Camden Christmas Carol* totaled 2,840 (exceeded projected 2,000). Camden residents were directly involved in the project in various ways:

- story circle participants (74)
- production team—artists, actors, stage crew, costume assistants, volunteers(62)
- quilt makers (121)
- arts ambassadors (18)
- audience for staged readings and performances (1,786 Camden residents, 2,013 total)
- Camden students who attended school performances (779).

January 2007 – June 2007

Post-production autopsy and planning for the play's future

Implementation Challenges and Opportunities

SJPAC demise and Katrina. SJPAC received the Knight CPAA award in December 2004 and in May 2005 closed its doors and transferred the project to RCCA. RCCA's main change from SJPAC's original plan centered on John O'Neal, Artistic Director of New Orleans-based Junebug Productions, who became involved with the rebuilding of New Orleans after its destruction by Hurricane Katrina. Once RCCA realized that O'Neal was not available for *A Camden Christmas Carol*, the creative team identified a new writer, Sarah O'Neill, who understood the project's artistic and community goals.

The most serious setback was the loss of time. Sarah O'Neill planned to review all story circle tapes for possible use in her adaptation. However, the tapes recorded with John O'Neal's video camera were blank. Only the content from the RCCA story circles were usable. The original schedule for the project called for completion the physical components of the production—set, lighting plot, costumes, and props—during the summer of 2006. The play was also to have been mostly cast by mid-summer.

University v. community use of theater. The subject of *A Camden Christmas Carol* demanded that the performances be scheduled in the weeks prior to Christmas. RCCA manages the Gordon Theater, but during the fall semester the Department of Fine Arts/Theater Area typically has claim to the theater from November through early December for a faculty/student production. In May 2006 the RCCA Director met with the DFA Chair and Head of the Theater Area to find a way to partner on this community arts project, a one-time event that would be a good experience for the students. The DFA declined to partner with RCCA and would not alter its schedule to accommodate *A Camden Christmas Carol*.

Unexpectedly, the Head of the Theater Area cancelled his last week of performances to give RCCA one more week in the Gordon Theater, still only three weeks access to the stage prior to the play's opening. In this time, they dismantled the DFA set, built the new set, designed the sound and lighting, rehearsed 23 scenes, choreographed the scene changes, and integrated the multi-media components. Since all cast members had to be present every rehearsal every night for three weeks, and all crew and production staff were there for 12 to 14 hours each day, RCCA set up the adjacent Black Box Studio as a Green Room so that the 42 actors—who ranged in age from 6 to 75—would be well-fed and comfortable while waiting for their scenes.

Visual artist-in-residence in community theater. Leveraging Knight funding, RCCA obtained a grant from the Mid-Atlantic Arts Foundation to support visual artist-in-residence Elizabeth Hill as part of the play production team. Hill, who had studied the art of large-scale puppetry in Scotland, worked with Camden residents to create the large-scale puppets who played the Christmas Spirit characters in Camden's adaptation of the Dickens' classic. Hill also involved scores of residents in fabric- and quilt-making, contributing a uniquely Camden character—The Quilt—to the new production. The synergy of visual and performing artists on RCCA's production team enhanced the community engagement as well as the theatrical quality of *A Camden Christmas Carol*.

SETTLEMENT MUSIC SCHOOL

Camden School of Musical Arts

531-35 Market Street, Camden, NJ 08102 (since February 2006)

Relocated from: 2926 Westfield Avenue, Camden, NJ 08105

<http://www.smsmusic.org/branches/camden.php?t=6>

Mission

Settlement Music School is dedicated to providing children and adults with the highest quality individual and group instruction and activity in music, dance and the related arts. Settlement offers a wide range of programs for preschool, school age children, adults and seniors and operates out of six branch schools serving the region. Settlement aims to serve the broadest possible constituency regardless of age, gender, ethnicity, physical ability, or ability to pay.

Site and Program Features

Settlement Music School was founded in 1908 as the music program of the College Settlement in South Philadelphia. It now administers five Philadelphia area branches—in South Philadelphia, Germantown, the Northeast, West Philadelphia, Jenkintown—as well as the Camden Branch. Settlement's core program provides individual instruction in instruments, voice, and theory; and class instruction including music workshops, fundamentals, ensembles, and dance. Financial aid based on need and scholarship aid based on ability are available. Settlement also contracts with area schools and pre-schools to provide introductory music workshops for children.

The Camden School of Musical Arts (CSMA) was founded in 1986 by a group of local ministers, music teachers, and residents concerned about the decline of music education in the public schools. The school was housed at the Asbury United Methodist Church in East Camden until January 2006, when it relocated to its current facility across the street from Camden City Hall.

In 1997 CSMA began a mentoring relationship with Philadelphia's Settlement Music School, with Settlement providing management support and technical assistance to the Camden School. In 2002 Settlement purchased the Market Street property in downtown Camden to be renovated as a new branch; in 2003 the Camden School became Settlement's sixth full branch and first New Jersey location and in 2005 formally amended its articles of incorporation. In January of 2006 the School relocated to the renovated Market Street facility.

The Camden Branch's new facility—with 20 studios, a 100-seat recital hall, and capacity to serve up to 700 students—became fully operational in February 2006. In addition to on-site individual and group classes and outreach programs, the Camden Branch features a jazz ensemble, a children's choir, and an on-site summer camp.

Knight CPAA Grant—\$400,000 over three years—for:
Outreach, recruitment, and program support for Settlement Music School's new branch in Camden.

CPAA Project Purpose

The CPAA grant to Settlement Music School was to fund outreach, recruitment, and program support for its new branch in Camden. Settlement's music education outreach program goals were: to enhance the skills in music and movement of low-income children in Camden; and to increase enrollment in its on-site programs at the new downtown facility.

The Camden Branch of the Settlement Music School, expected to be fully operational in early 2005, projected total enrollment of over 1,600 students during the following three years with specific goals for low-income residents of Camden.

In response to early outreach efforts, ten pre-schools and daycare centers requested information regarding fees and scheduling of children's music workshop classes for the following year. Early outreach confirmed the necessity of grant support because, while interest was high, none of these centers had funding in place to pay for music programs.

Over-arching goals were that the Camden Branch's outreach and recruitment activities would integrate the new branch "into the Settlement culture and programs while at the same time integrating Settlement as a whole into the neighborhood life of Camden."

CPAA Project Plan

Based on a year of outreach experience, Settlement proposed to focus and intensify the activity by working in close collaboration with fewer organizations. The plan was to hire a full-time Camden Outreach Coordinator, who would oversee the music education outreach program; expanded music workshop classes; and additional arts training opportunities for participants.

The Music Education Outreach program would offer workshops in four to six elementary schools and focus on musical style, form, and history. The Children's Music Workshops would offer classes to pre-school children at four to six daycare centers to develop music literacy through creative expression, movement, songs and specially designed instruments. Settlement's Teacher Training Institute for the Arts would offer arts training to participating faculty and staff. In order for its outreach programs to translate into significant on-site enrollment among Camden children, Settlement would have to develop a financial assistance fund for residents of the City of Camden.

A related plan was to engage an independent consultant to assess the effectiveness of its outreach activities in integrating the Camden Branch into Settlement and Settlement into Camden.

Major CPAA Activities

Camden Branch Outreach Coordinator. During 2005 the new Outreach Coordinator personally conducted a broad outreach campaign for Settlement Camden. She met and spoke with many community groups, nonprofit organizations, schools, day care centers, health care facilities, churches, government entities, and subsidized apartment complexes to inform and interest the community in Settlement programs. The Camden Branch distributed over 5,000 flyers in Camden and Pennsauken. By invitation the Coordinator served on a number of local boards and committees—notably, the Philadelphia Orchestra, Education Committee; Linkages, Education Committee; SCAN (Sensitivity and Cultural Awareness Now), Diversity Committee; and Vicinage Minority, Concerns Committee. The Camden Department of Health and Human Services requested a meeting to discuss ways to develop after-school music programs at HHS sites.

During 2006, while continuing to establish relationships within the city of Camden, the Coordinator found that the most effective approach was to meet and speak with “gatekeepers”—teachers, pastors and church leaders, community organizers, parents, and grandparents. She learned that one-on-one networking in the community was effective in fostering greater awareness of the school. Once the “gatekeepers” learn about Settlement’s programs, they target this information to children and families. These outreach efforts, combined with the opening of the Branch’s new facility, contributed to a significant increase in program inquiries and enrollment.

During 2007, while continuing to develop Camden City relationships, the Coordinator began to network with Camden County schools, churches, and organizations. She provided information about Settlement’s programs to faith-based organizations in towns near Camden, including Cherry Hill, Pennsauken, Audubon, Gloucester, Haddonfield and Lawnside. For the first time, Settlement distributed summer program flyers to every library in the county; fall program flyers to additional locations such as township buildings, senior centers, recreation centers, and apartment complexes; and more than 5,000 flyers to schools across Camden County.

Upon request Ms. Williams had speaking engagements with Virtua Hospital Community Day, SOS Boatpeople, New Jersey Youth Corps, Parkside Community Meeting, Camden County Commission on Women, District Parent Council Annual Information Fair, Superior Courts Diversity Day, and the Faison Mews Senior Apartment Complex. Ms. Williams served on the Youth and Education Committee of Linkages, a Camden community organization, which hosted a parent recognition dinner at the Camden Branch.

Music Education Outreach (MEO) Program—elementary and middle schools.

During the MEO Programs, geared to elementary and middle school students, Settlement faculty ensembles introduced the four orchestral families of instruments (strings, brass, woodwinds, and percussion). A representative of the ensemble visits each school before the assembly to prepare students for the upcoming program and after the program date for follow-up question-and-answer sessions.

Each year Settlement's Music Education Outreach Program served five Camden schools (see listing below). Schools participating for a second year received the expanded MEO program with in-depth study of the history, physical properties, and function of the instruments as well as a variety of musical forms. New schools—and schools participating for a third year—received the introductory MEO Program. The Music Education Outreach Program reached over 4,000 Camden K-8th graders during the three-year CPAA initiative, as follows:

Year 2005	1,750 students at five schools (Introductory MEO Programs)
Year 2006	1,200 students at five schools (3 Expanded, 2 Introductory)
Year 2007	1,100 students at five schools (1 Expanded, 4 Introductory)

Children's Music Workshop (CMW) Program—day care centers and preschools.

The Children's Music Workshop program provided a 12-week series of classes designed for day care centers and pre-schools. The program used specially designed child-sized percussion instruments and musical materials to foster music skill development and literacy. Creative expression, body movement and improvisation were also used to introduce music concepts and develop basic skills. Children learned to sing in tune, keep a steady beat, and match musical sounds to expressive story-song content.

The Children's Music Workshop program reached 693 Camden preschool children at seven centers during the three-year CPAA initiative, as follows:

January-June 2005	93 children at three preschool/day care centers
July-December 2005	135 children at five preschool/day care centers
January – June 2006	117 children at four preschool/day care centers
July-December 2006	112 children at four preschool/day care centers
January-June 2007	112 children at four preschool/daycare centers
July-December 2007	124 children at four preschool/daycare centers.

Settlement Music School, Camden Branch, Outreach Programs 2005-07

<u>Children's Music Workshop</u>	<u>Years</u>	<u>Day Care/Preschool</u>
CMW + TTIA training*	2005, 06	Angels Alley Day Care
CMW + TTIA training	2006, 07	BPUM Day Care
CMW + TTIA training	2005, 06, 07	Camden Day Nursery
CMW + TTIA training	2005, 06, 07	El Centro Day Care
CMW + TTIA training	2005, 06	MLK Day Care
CMW	2007	Respond Day Care, Inc.
CMW + TTIA training	2005, 06, 07	Rowan University Child Care
<u>Music Education Outreach</u>	<u>Year</u>	<u>Elementary/Middle School</u>
MEO	2005	Camden Forward School
MEO	2005, 06	Cream Elementary School
MEO	2005	Davis Elementary School
MEO	2006, 07	D.U.E. Season Charter School
MEO	2007	LEAP Academy Charter School
MEO	2005, 06, 07	McGraw Elementary School
MEO	2007	Morgan Village Middle School
MEO	2005, 06, 07	San Miguel School
MEO	2006	Washington School

*Settlement Music School, Teacher Training Institute for the Arts (TTIA)

Teacher Training Institute for the Arts (TTIA). Settlement's Teacher Training Institute for the Arts represents a coordinated approach to providing faculty and staff at preschools and day care centers with the skills to reinforce lessons offered in the Children's Music Workshop Program. As part of its outreach efforts, throughout the CPAA initiative, Settlement continued to offer workshops for all early education professionals in Camden as their in-service days would allow.

During 2005 Settlement was able to schedule only one day of training due to the limited number of in-service days for early education professionals at daycare centers and preschools. TTIA conducted two workshops, Creative Movement and Visual Arts, for 154 participants from MLK Daycare Center, El Centro Daycare, and Rowan University Daycare Center. During 2006 TTIA provided training for daycare faculty and staff at day care centers participating in the Children's Music Workshop Program, including BPUM, Rowan, Camden, and Martin Luther King. In June TTIA offered a Festival of Learning at the Camden Branch, an in-service day for early childhood education professionals. Twenty individuals, representing six daycare centers, attended the four-hour conference. Due to the conference, Camden County Head Start asked TTIA to conduct a full-day training for 122 early learning professionals at 11 Head Start sites in the city. TTIA also ran a four-week mentoring session with the Centerville OEO Head Start, providing teachers with hands-on classroom assistance in creating appropriate music experiences for students.

In 2007 the work of Settlement's Teacher Training Institute for the Arts in Camden began to decline. Many preschools and day care centers provided no in-service days for their staff and gave them little incentive to seek training opportunities. In April ten people attended a TTIA outreach program to introduce new early learning professionals to Settlement programs. In October, due to low enrollment, TTIA cancelled a Festival of Learning for preschool and elementary school teachers at the Camden Branch and invited interested individuals to the Philadelphia conference on the same day at the reduced Camden rate.

Camden Branch enrollment and activities. During the CPAA initiative, from 2004 to 2007—with the introduction of Settlement Music School to the Camden community through its multi-faceted outreach programs and relocation to a new downtown facility—on-site enrollment as reported by the Camden Branch increased from approximately 200 to 600 students. Accordingly, the Camden School began to expand its programs—including ballet classes and a children's choir, for example—to meet the needs and interests of its growing enrollment.

Year	On-site program goals	Actual on-site enrollment
2005	350 students	219 students (6% increase)*
2006	600 students	498 students (60% increase)
2007	700 students	600 students (17% increase)

*The number of students from low-income families qualifying for aid increased, raising the amount of aid distributed at the Camden Branch to \$82,107.

Implementation Challenges and Opportunities

Downtown opening delay. Opening of the Camden Branch's new downtown facility was delayed due to difficulty in acquiring permits from the City of Camden. Construction began in March 2005 and was completed in January 2006. Enrollment of students during pre-registration in December 2005 was limited by the available space at Asbury United Methodist Church, where the branch remained through January 2006. Final occupancy permits were received in February, when the branch officially moved into its new facility.

The delay in opening the new facility demonstrated the importance forging community relationships. The partnerships that Settlement fostered through its extensive outreach efforts provided the means to reach students through off-site and special programs.

School scheduling constraints. The MEO program was designed to include a visit from a representative of each ensemble before the assembly to prepare students for the upcoming program and a visit by the same representative after the program date to conduct follow-up work including intensive question-and-answer sessions. Settlement offered these preparatory and follow-up visits to all participating schools but they were declined. All cited scheduling conflicts.

Settlement Music School visibility in Camden. The Knight CPAA initiative contributed directly to "the dramatically increased awareness of Settlement in the community." As a result, the Camden Branch achieved its short-term goals of higher enrollment, expanded programs, and effective partnerships. The Director found the Outreach Coordinator and Camden Branch partnerships with local schools and community organizations to be effective strategies for developing and expanding the base of local residents who are knowledgeable about the resources available at Settlement.

Through its outreach, the Camden Branch developed relationships with numerous schools, churches, government agencies and community organizations in the City of Camden and the surrounding communities. Some of these partnerships have led to development of new on-site programs, including jazz dance and Afro-Latin percussion classes.

From Settlement's point of view, its outreach programs have provided the groundwork for the Camden Branch "to serve as a focal point and anchor in the Camden community, providing opportunities for self-discovery and enrichment through the arts to all who apply."

WALT WHITMAN ARTS CENTER

Second & Cooper Streets, Johnson Park, Camden, NJ 08102
<http://www.waltwhitmancenter.org/>

Mission

Walt Whitman Arts Center uses world-class artists and arts programs to contribute to the revitalization of Camden, New Jersey. Walt Whitman is a multi-cultural literary, performing, and visual arts center dedicated to artistic excellence and accessible programming for Camden and its surrounding communities.

Walt Whitman's life and work are a chronicle of an individual's quest to embrace the diversity of humanity. He formed a deep affection for his adopted home city of Camden. He found that its citizens exemplified the free, democratic and expansive spirit he tried to convey in his writings. The Walt Whitman Arts Center is dedicated to continuing its namesake's legacy.

Site and Program Features

Established in 1976 as the Walt Whitman International Poetry Center, under the auspices of the City of Camden, the Walt Whitman Arts Center is housed in the former Cooper Library, a neo-classical structure at the center of Johnson Park in downtown Camden. Today the library building is owned by Rutgers University, and the park occupies a block of the Rutgers-Camden campus. Johnson Park, a designated state and federal historic landmark, is currently undergoing restoration—with financing by the Camden Redevelopment Agency, the Economic Recovery board for Camden, and the State of New Jersey Green Acres Program—led by Cooper's Ferry Development Association and Rutgers University.

Programs offered by Walt Whitman range from main stage theater, music, and dance presentations to neighborhood-based public arts projects and classes in diverse media serving all ages from preschoolers to seniors. Walt Whitman brings multi-cultural assembly programs and hands-on arts workshops to local schools and presents free summer children's theater at the center.

From 1999 through 2007 the Walt Whitman Arts Center housed the Delaware Valley Folklife Center (DVFC), established with funding and technical assistance from the New Jersey State Council on the Arts and the National Endowment for the Arts. DVFC's mission was to raise awareness of the region's multicultural heritage and create dialogue among communities by fostering, presenting, and preserving traditional and emergent folk arts and folklore.

Knight CPAA Grant—\$439,000 over three years—for:
Development of the Storefront Arts Project in five Camden neighborhoods.

CPAA Project Purpose

The Storefront Arts Project was developed to enhance the cultural opportunities of Camden residents—a need identified through the Camden City Master Plan and Camden City Cultural Plan initiatives—through a comprehensive program that works with neighborhoods, community organizers, and artists to bring arts resources to communities at a grassroots level.

In addition to first-hand experience with the creative process, Storefronts would provide Camden residents “with opportunities for intimate interaction with some of the nation’s finest writers, performers, and visual artists” by showcasing artists in local communities. Ultimately, Storefronts outreach was intended to bring new audiences through the doors of the Walt Whitman Arts Center.

Over the long term, Walt Whitman anticipated that the Storefront Arts Project would strengthen neighborhoods through shared vision. By developing close partnerships with local community development corporations, Walt Whitman hoped to integrate Storefront Arts into long-term neighborhood revitalization plans.

CPAA Project Plan

Launched in September 2003, in partnership with community organizers and host sites, the Storefront Arts Project targeted five neighborhoods across Camden. The Storefronts strategy was to engage residents in the creative process as part of their everyday lives by planning and integrating classes, public arts projects, plays, concerts and exhibits into neighborhood settings. During its first year, prior to the Knight CPAA grant, Storefronts generated a variety of off-site programming with “tremendously positive” community response as well as sold out main stage presentations featuring neighborhood talent.

Walt Whitman’s three-year CPAA plan was to continue and maintain on-going arts classes and workshops for adults and youth in neighborhoods across Camden. The Storefront Arts strategy had a number of elements:

- establish up to 13 ongoing classes, workshops, and public arts programs hosted by community organizations across five Camden neighborhoods;
- expand Camden’s farmers market into a public market that features live arts as well as fresh foods (in partnership with Camden Area Health Education Collaborative);
- hire a neighborhood coordinator to work with artists and community organizations and coordinate resources and partnerships to plan neighborhood arts programming and capital development projects;
- acquire North Camden property, secure financing for rehabilitation, and complete construction of Camden’s first community arts center and hub site for Storefront Arts;

- increase Walt Whitman membership and donor base from among Storefront Arts participants and community members; and
- improve organizational and project infrastructure through expansion of staff and technological resources.

Major CPAA Activities

Storefront Arts Project 2005

Walt Whitman's Storefront Arts Project was underway, with artists deployed to neighborhood sites around Camden for about a year, when the Knight CPAA implementation grants were awarded in December 2004. Media attention associated with the Knight initiative did a good job of marketing the new program.

In response to community requests for arts programming, Walt Whitman moved well beyond its target number of projects. While it had planned to program 10 to 12 sites across five neighborhoods, Walt Whitman reported that from December 2004 to December 2005, Storefronts had expanded across nine sites in seven neighborhoods and conducted 70 set of arts classes artists residencies, on-street concerts, and poetry readings serving thousands of people of all ages.

Storefronts also introduced a live arts program at Camden Community Farmers Market—presenting up to three artists a day, two days a week, from June through November. During the 2005 market season, as reported, the program reached some 5,000 people with 60 performances of poetry readings, music concerts, visual arts demonstrations and interactive dance and movement workshops on the street.

By December of 2005, as reported, Walt Whitman had completed the first phase of capital program planning to build a neighborhood-based community arts center in North Camden and had attracted nearly \$400,000 in grant support for the project.

Delaware Valley Folklife Center 2006

In December 2005, WWAC's executive director filled the then vacant director position of the Delaware Valley Folklife Center. The new director, cultural worker and folklorist Dr. Thomas Carroll, pursued Camden neighborhood fieldwork in conjunction with the Storefront Arts Project. That year DVFC produced a number of programs in Camden.

In December 2005 *Feria Cultura Mexicana*, a festival celebrating traditional Mexican culture, was planned and produced with members of the Mexican community of Camden and local social service agencies.

In February 2006 for Black History Month, *Camden Mural Arts and Social Justice*, a public program and exhibit opened at a neighborhood school in North Camden. The event featured the muralist, a local artist, and the members of the community depicted on the mural. All exhibit text was drawn from interviews with the mural subjects.

In June 2006 a major street festival called *Fiesta Latina* was held in North Camden. The event was produced in collaboration with community members as a public presentation of Latino culture—Dominican, Puerto Rican, Mexican, and Nicaraguan. Performances and exhibits featured traditional cultures as well as original work prepared for the occasion. A special feature was construction of a traditional Taino dwelling, the *bohio*, exhibited and interpreted by members of the Puerto Rican community. Traditional foods of each culture were provided free of charge to the public.

As a result of *Fiesta Latina*, DVFC director conducted fieldwork in the Mexican community to build relationships with Mexican cultural producers and community members. This work resulted in a number of *Mexican community programs*. In October 2006, on the main stage at the Walt Whitman Arts Center, a local dance group, *Tonantzin Coatlicue*, presented a traditional Mexican/Aztec dance and ritual performance. In November the group performed in a neighborhood *Day of the Dead Celebration*. From October to December 2006, an exhibit of original, Aztec-inspired art—called *Aztec Art and Artifacts: An Exhibit of the Work of Francisco Garcia Gorgua*—was presented in Walt Whitman's upstairs gallery.

After North Camden, Walt Whitman envisioned East Camden as the next neighborhood for Storefront development of a community arts center. The DVFC director began fieldwork and networking activities in East Camden to form a neighborhood cultural committee on the North Camden model and to prepare for development of a community mural. The *East Camden Mural Initiative* would involve working with Southeast Asians as well as African American, Latino, and other Asian communities. Walt Whitman and DVFC planned to partner with Perkins Center for the Arts on the project.

Delaware Valley Folklife Center 2007

In December 2006 and January 2007, DVFC participated in the planning and presentation of a *Three Kings Celebration*. Four neighborhood *parandas* (participatory performances of traditional music and song) attracted crowds of 50 people each to the individual households where they were held. Main stage performances of Latino music, dance, and song and distribution of gifts to children, held at Walt Whitman Arts Center, were attended by 300 people.

After “the success of *Fiesta Latina 2006*,” the North Camden neighborhood committee that had produced the festival continued to meet and work with DVFC on several initiatives—in particular, planning for *Fiesta Latina 2007*; formation of a Caribbean dance group; and construction of “another more elaborate” *bohio* for use as an ongoing cultural educational tool. *Fiesta Latina 2007* was held in July, rescheduled from June due to inclement weather.

DVFC continued to work with Camden's Mexican community. Three community programs were held in late summer and fall of 2007. *Tonantzin Coatlicue* performed its traditional dance, accompanied by a performance and demonstration of *juego pelota*, a pre-Columbian Mexican ballgame on the main stage at Walt Whitman Arts Center. *Historia de los Cincos Soles*, an exhibit of original Aztec art by Mexican artist Francisco Gorgua Garcia, was open to the

public in Walt Whitman's gallery from October to December. The 2007 *Day of the Dead Celebration* featured construction of an elaborate outdoor altar in East Camden and an Aztec dance performance by Tonantziin Coatlicue and Fuego Nuevo for an audience of 300 people.

Storefront Arts Project 2007

Fiscal distress and organizational changes of the Walt Whitman Arts Center beginning in fall of 2006 had a significant impact on the continuity of the Storefront Arts Project. Staff reported a total of 30 programs conducted from April through November of 2007 as follows: 13 residencies (ranging from 3-days intensive to 6-8 week workshops); 2 musical concerts/performance; 3 Made-in-Camden events; and 12 Farmers Market events.

Still, artists brought vocal, musical, craft, dance, visual, and literary programs to a variety of community settings. Residencies included ballet at Parkside School; fabric arts with seniors; art-making at the farmers market; String Nation Festival workshops by day with performances at RCCA by night; poetry workshops at halfway houses; and music and theater therapy with women at Garrett House in transition from correctional facilities.

Spirit of Camden: Resurrection through Dance

In the fall of 2007, Walt Whitman developed a set of Storefront residencies where production was the goal rather than freestanding arts workshops. The residencies culminated in a musical production called *Spirit of Camden: Resurrection through Dance*, an original work that brought together professional artists and Camden residents. Choreographer Maureen Henighan Booker, who trained with Alvin Ailey and the Dance Theater of Harlem, used the city of Camden as the landscape for pieces that juxtapose "the perceived state of Camden" with its actual talent. Directed by Walt Whitman artistic director Desi Shelton, the cast was drawn from the Storefront residencies—dancers, musicians, and artists from the city of Camden. *Spirit of Camden* was a tribute to Camden arts education pioneer, Ben White of Hatch Middle School.

Performances were held in late September at RCCA's Gordon Theater on Rutgers-Camden campus. Admission was \$20. Ticket earnings contributed about \$18,000 to the total production costs of \$30,000.

Implementation Challenges and Opportunities

Fiscal and organizational woes. The demand for high-quality arts opportunities at the neighborhood level—triggered by funding of the Storefront Arts Project—exceeded Walt Whitman's expectations. The plan called for targeting five neighborhoods with 13 programs over a 12-month period. However, in order to respond to an ever-growing list of neighborhoods and community organizations wanting to participate, the Center over-extended its organizational capacity. Moreover, as the executive director reported, "we underestimated the frequency with which our host sites [and the farmers market program] would want return artistic activity."

In other words, Walt Whitman Arts Center had little experience and no systems in place to administer citywide artists' residencies and/or satellite programs. Meanwhile, it saw an increase in artist fees, marketing costs, and staff time needed to coordinate the popular program. Slow payments on state and private grants put the Center "in a critical cash flow crunch" that impeded its ability to maintain the work. "The cash flow issue—the ability to pay the artists and, ultimately, the staff—was the critical challenge."

By fall 2006, Walt Whitman had moved from a cash flow crunch to fiscal crisis and organizational upheaval. Staff was furloughed for four months from November 2006 through February 2007 due to shortage of funds; the executive director resigned in March 2007; new staff was hired in March 2007; and an interim executive director was appointed in May to serve until November 2007. Board membership turned over. Fiscal and administrative systems required full attention. The Delaware Valley Folklife Center director's contract was not renewed. The artistic director, who had started as a Storefront artist prior to CPAA, provided the sole program continuity.

Good concept, poor planning. The Storefront Arts Project as a concept directly addressed a gap in Camden's cultural ecosystem—the lack of community arts centers. Community response validated neighborhood demand for artists' residencies and cultural programming. However, Storefront Arts exposed a serious shortfall in capacity at both organizational and community levels. Walt Whitman did not get basic infrastructure in place ahead of marketing—a full-time Storefronts director, database management, and an experienced community development partner. The Center needed a business plan to transition *pro bono* residencies into fiscal partnerships and a CDC to handle the real estate transactions and contracting necessary to realize even one dedicated Storefront site. Moreover, it appears that Storefront Arts became a touchstone for division within the arts as well as the development communities of Camden with respect to a vision of the city and the future of its residents.

With the close of Knight CPAA, Rutgers Camden Center for the Arts had relocated its offices to the Cooper Library, pushing Walt Whitman Arts Center into a cramped corner; and Walt Whitman had closed down the Delaware Valley Folklife Center. With the fall of 2008, Walt Whitman has a new executive director and mission "to use world class arts programs to contribute to the revitalization of Camden." School assembly programs showcase rhythm & blues, pop and dance, gospel and opera.

PERKINS CENTER FOR THE ARTS

395 Kings Highway, Moorestown, NJ 08057

Satellite facility: 30 Irvin Avenue, Collingswood, NJ 08108

<http://www.perkinscenter.org/>

Mission

Perkins Center for the Arts is dedicated to excellence in the arts and to providing a wide range of creative opportunities for people of all ages and every level of artistic development. Central to Perkins' mission is the belief that artists and the language of the arts are ideal for perceiving and interpreting the complex modern world in which we live. Perkins is a regional arts center, serving South Jersey and beyond, providing high-quality arts programs in a grassroots community setting.

Site and Program features

Founded in 1976, Perkins Center occupies a manor house, carriage building, and arboretum—listed on the National Register of Historic Places and leased from Moorestown Township—In the residential community of Moorestown, NJ. Perkins Center's programs include studio classes and workshops in the visual and performing arts; a conservatory with individual and group music lessons; annual exhibition and performance series; and the ARTS (Arts Reaching The Students), an in-school artist residency program. Community-based programs include a summer arts program, that brings together urban and suburban children; an out-of-school program, bringing artists to work with youth at four sites in Camden; the junior training artists program, where teens earn income by assisting professional teaching artists; and community collaborations to create murals and community gardens.

In 2002, Perkins Center expanded to Collingswood, Camden County. In partnership with the Borough of Collingswood, Perkins has renovated a satellite facility as a green building with art studios, classrooms, and exhibition spaces. This expansion has allowed Perkins to develop new visual, performing and literary arts programs and reach new audiences.

Knight CPAA Grant—\$452,000 over three years—for:
Expansion of after school, summer arts, and junior artist apprentice programs in Camden.

CPAA Project Purpose

Perkins Center's CPAA objective was to expand its after-school arts programs at St. Joseph's parochial school and the Boys and Girls Club in Camden. In 2005 Perkins would increase the number of days of after-school programming by 25 percent to 200 days. In 2006 and 2007 Perkins would add two sites and increase programming to 240 and 288 days respectively.

A second CPAA objective was to expand Perkins' summer arts programming to include 125 Camden youth and its junior apprentice program to include 16 junior training artists (JTAs). JTAs complete a 15-hour training program and then are hired as assistants in the after-school and summer arts programs. Perkins expected to reach several hundred Camden youth through these programs.

Perkins Center's overall goals for its neighborhood projects were to achieve community objectives through the youth programs—specifically, to bring in-school arts programs out into the larger community; to bring individuals from different social, ethnic and economic backgrounds and communities together in shared arts experiences; and to contribute to the beautification of communities by providing opportunities for teen employment and adult volunteerism.

CPAA Project Plan

Perkins Center's three-year plan focused on three primary strategies for increasing cultural participation in Camden: a youth initiative, neighborhood projects, and Camden Arts Partners.

Perkins' Youth Initiative plan was to increase in arts education opportunities for children and teens by expanding its After-School Program and the pre-teen component of the Summer Arts Program. Perkins also planned to increase the number of Junior Training Artists employed in the After-School, Summer Arts and Mural/Community Gardens Programs; offer scholarships for teens to take classes at its Moorestown and Collingswood facilities; and convene artist-teacher training sessions to strengthen the role of the arts in education.

The Neighborhood Projects plan was to hold community concerts that complement the in-school musical arts residencies; increase the audiences at the final performances of the Summer Arts Program; and create murals or community gardens in three neighborhoods in Camden.

As a Camden Arts Partner, Perkins anticipated collaborating with the other Camden grantees to increase program visibility and participation through expanded media coverage, an advocacy campaign, and stronger communication with Camden residents.

Major CPAA Activities

Out-of-School Arts Residencies

In CPAA's first year, Perkins Center redefined its After-School Program as the Out-of-School Hours Program, expanded the program by 33 percent, and extended programs to work with at-risk teens into the summer months as well as evenings and weekends.

During 2005 Perkins Center provided a total of 196 days of out-of-school activities at five partner sites (see list below) with 279 youth participating (exceeding expectations by four days and 39 participants). Professional artists taught a variety of classes—including African dance, digital cartooning, and ceramics with Claymobile. In another residency, mural artist Cesar Viveros taught teens the fundamentals of mural-making.

During 2006 Perkins Center provided a total of 244 days of out-of-School activities eight partner sites with 251 youth participating. Following are illustrative residencies:

Ana Sample House. For 15 weeks, residents of the Ana Sample House, a homeless shelter for women and children, explored African Drumming and Storytelling with Nigerian born artist, Abayomi Awodesu. The students learned how to use oral folklore traditions toward creative decision-making, problem solving and musical self expression.

San Miguel School. For 12 weeks, students at San Miguel, a Catholic boys school, learned about the process of creating fabric arts, including tie dye, prayer cloths and quilt making from fabric artist Betty Leacraft. Their completed work hangs in the school foyer.

YES facility. For an intensive 33-day residency, students living at the YES facility, a residential treatment facility for emotionally disturbed and aggressive youth, investigated various art forms and expressions in sculpture, spoken word and drumming, dealing with complex decision making skills and the theme of "the journey within". Students performed for parents and friends at the residency's end.

During 2007 Perkins provided 15 arts residencies for a total of 274 days at ten partner sites with 240 youth participating. Thirteen professional artists taught classes in disciplines ranging from Middle Eastern drumming, storytelling and spoken word, to mosaics.

Perkins Center for the Arts, Out-of-School Programs, Camden 2005-07

After School and Out-of-School Programs	2005	2006	2007
Ana Sample House (Volunteers of America)	X	X	
Camden County Prosecutor's Office	X	X	
Camden County Youth Center and YES facility			X
Center for Family Services YES Facility	X	X	
Heart of Camden/Camden Community Connections			X
Lanning Square School		X	X
Our Lady of Lourdes Hospital	X	X	
Parkside School		X	X
Saint Joseph's Pro-Cathedral Elementary School	X	X	X
San Miguel School	X	X	
Sumner School	X		X
Urban Promise Ministries (four satellite locations)	X		X
Mural residency with Cesar Viveros	X	X	

Mural/Community Gardens Projects

The Knight CPAA grant enabled Perkins Center to expand its Summer Arts Program to include a public art program that “engages whole communities” called the Mural/Community Gardens Program. During 2006 Perkins completed a major community mural project on the South Jersey Legal Services building at the corner of Market Street and Haddon Avenue in Camden. The mural, entitled *I Saw a City Invincible*, is a visual exploration of the past, present and future of Camden developed through community meetings with 105 local residents. Lead mural artist Cesar Viveros collaborated with artists Julie Deery and Bailey Cypress to incorporate tiles and mosaics created by students at Camden's Sumner Elementary School, connecting an in-school ARTS residency with a community arts project. Residents were also involved as volunteers to assist in the painting of the mural.

Also in 2006 Perkins completed two community murals in Camden: at 901 Atlantic Avenue and at Jasper & South 4th Streets. The Jasper & South 4th mural, located in the Waterfront South area, was undertaken with Sacred Heart Church and the Heart of Camden, a community development corporation. Perkins' continuing partnerships with the Camden County Prosecutor's Office and Camden Community Connections enabled the Center to bring out-of-school classes in mural painting together with the creation of two community murals.

During 2007 Perkins Center undertook its most ambitious Mural/Community Gardens project at Baldwin's Run, a Hope VI public-private partnership community in East Camden. The project engaged community members in the creation of tiles and mosaics for a series of custom-designed benches and

planters, to be placed around the community playground, recently relocated behind the community center. In a series of summer arts workshops, youth created and glazed handmade tiles for installation on the five large planters and five cast concrete benches. At two community meetings, residents discussed their ideas for the theme and imagery on the benches and planters and hung a bulletin board to gather additional ideas. On Community Clay Day in October, artists Jessica Liddell and Linda Shusterman developed and presented designs and imagery in response to the community input and invited residents to create and glaze tiles for the project. In December 2007, with all arts elements completed, the multi-cultural benches were awaiting final installation with the completion of the playground.

Junior Training Artist Program

Perkins reports that its JTA Program has been "extremely successful." In 2005 Perkins expanded the JTA program to employ 13 teens—4 in After-School, 4 in the Mural Program, and 5 in the Summer Arts Program. In 2006 Perkins employed 14 teen-agers, who worked as classroom support staff for 21 professional artists (for a total of 736 paid hours). JTA training prior to program assignment proved to be the key to successful placement of these students. The training was conducted by the Director of Community Programs and invited teaching artists. Perkins also found that there is a greater need than originally projected for JTAs in the Summer Arts and Mural/Community Gardens Programs and a more selective need in the Out-of-School Program.

In 2007 the major focus of the JTA program was employment in the expanded pre-teen Summer Arts Program. Perkins Center employed seven Junior Training Artists (for a total of 707 hours) as classroom support for the professional teaching artists, providing mentorship and job training skills. Four JTA's returned from previous years, one noting that he "loves working at Perkins Center."

Young Artists/Summer Arts Program

In 2006 Perkins Center moved the Young Artists (11-13 year olds) in its Summer Arts Program to the Collingswood facility, giving this age group a stronger focus, sense of identity, and additional space to develop their ideas and arts projects. In 2007 Perkins expanded the Young Artists into a full-day summer program (Collingswood in the morning and Moorestown in the afternoon) and awarded 66 scholarships. As Perkins reported, the move to Collingswood combined with the full-day program "proved to be one of the major successes in our efforts to engage teens!"

Perkins expanded promotion of its Summer Arts Final Performances through bilingual materials and fliers. In 2005 a total of 420 parents, siblings, and grandparents of campers attended the four performances (30 percent increase over 2004). In 2006 and 2007 about 75 to 100 people attended each of four performances. "These events have become an anticipated, well attended and much talked about event by students, parents, faculty and staff throughout the summer."

Community Arts Series

Perkins Center reformatted its community concerts—originally developed for music residencies—to feature visual, literary, as well as performing arts at the end of in-school residencies. The new *Community Arts Series* events “allow the non-school based community at large to observe, participate in, and celebrate the learned skills and revealed talents of students involved in our in-school residencies.”

In April 2006 Community Arts Night at the Brookfield Academy Elementary School, an independent school for students removed from the public schools due to serious behavioral issues, drew 88 family and friends. The evening featured visual artist, Eiko Fan Takahira, coaching her students through their newly acquired Japanese language skills and Chinese calligraphy. Visitors toured an exhibition of self-portraits, bird house construction, and calligraphy T-shirts; viewed huge origami birds flying throughout the school, and dined on hand-rolled sushi prepared by parents under Eiko's tutelage.

During the three-year initiative, the Community Arts Series continued to grow in number of performances as well as increased participation.

ARTS Residency at Lanning School

A 12-Day ARTS Residency with a focus on literacy at Lanning Square Elementary focused on literacy. Teaching artist, storyteller, and performer Queen Nur collaborated with percussionist Kala Joe to guide students on a verbal tour of African traditional stories. Queen Nur used the art of storytelling to reinforce oral language skills, the basis of early literacy learning. Students learned the stories by listening then returned the telling using elements of spoken word performance to repeat the tales. They developed a rhythm and cadence in their spoken language with the help of Kala Joe's patterned drumming rhythms. Performances reinforced their use of new vocabulary, phonemic awareness, phonological strategies and decoding skills. At a public celebration of this residency, the children presented their stories at for family, friends, classmates and the community.

Implementation Challenges and Opportunities

Community program capacity. The Knight CPAA grant enabled Perkins Center to hire a Director of Camden Community Programs, adding significant capacity to its outreach and partnerships in Camden. However, because this position experienced turnover during the course of the initiative, Perkins reorganized to expand the duties of existing staff to handle the Center's education and community-based programs.

In 2007 Perkins introduced a new component to its community work, engaging the services of a cultural worker (Dr. Thomas Carroll) to research and make contact with key community members and leaders in the Baldwin's Run community in East Camden. Carroll's responsibilities included gathering information and meeting community members to facilitate and fully integrate the Community Gardens project into the community.

Engaging Camden teens. Running the teen scholarship program out of suburban Moorestown proved difficult. In 2006 Perkins Center moved the scholarship program along with the Young Artists in the Summer Arts Program to Collingswood, which is closer to Camden and one block from the PATCO High Speed Line. Transportation funds were included as a part of the scholarship offer for Camden teens. Perkins ran a series of classes in the winter, spring and summer of 2007 as a pilot project for using public transportation (PATCO) to bring Camden residents to the Collingswood facility and fulfill its three-year goal of 42 teen scholarships.

In 2007 Junior Training Artists (JTA) employment was concentrated in the Summer Arts Program and in the Mural/Community Gardens Program. During the school year, it proved difficult for the teen to fit in JTA work after school or on weekends and to coordinate with the artists. The Summer Arts Program, mural art classes, and community garden projects take place during concentrated blocks of time and have made the JTA program more consistent and successful.

Baldwin's Run community garden. At Baldwin's Run housing development, the Community Gardens Project had to be rescheduled from 2006 to 2007 due to delay in construction of the community center. The project was again delayed to await construction of the playground. In Perkins' view, success depended on the synergy among the community center, the playground, and the community art project. The tile and mosaic benches and planters have since been installed, and the new playground open for all the community to enjoy.

Camden Art Partners. The Camden Art Partners, initiated by Knight and the TCC Group to bring together the Camden-serving CPAA grantees, worked out to be meetings twice a year to learn about one another's programs and activities. None of the ongoing grantees was in a position to replace SJPAC as coordinator and devote resources to collective marketing and media strategies. However, the biannual exchange did contribute to collaborative thinking. Perkins Center and Walt Whitman, for example, were exploring the possibility of doing a joint mural project. Perkins would supply the expertise in creating the mural, and Walt Whitman would engage its folklorist (the Delaware Valley Folklife Center director) to learn about the history and peoples of the community as content for the mural.

CHAPTER 4.

OUTCOMES: HOW CULTURAL PARTICIPATION CHANGED IN NORTH PHILADELPHIA AND CAMDEN BETWEEN 2004 AND 2008

The original focus of CPAA was the expansion of cultural participation in North Philadelphia and Camden. By this yardstick, CPAA must be judged a significant success. In 2004, the Benchmark Report noted a large gap between the regional cultural participation rates of the study areas and the rest of metropolitan Philadelphia. By 2008, this gap had closed significantly. At the same time, the level of engagement by local residents in CPAA grantees' programs also increased. By 2008, the range of opportunities available and the willingness of North Philadelphia residents to avail themselves of those opportunities had increased.

Of course, CPAA cannot take full responsibility for these changes. A variety of social and demographic forces influenced North Philadelphia and Camden during these years. The population of the area was changing as more whites, Hispanics, and Asians entered the area. At the same time incomes and property values increased in parts of the study areas, bringing new optimism about the areas' future, even as overall poverty rates increased. As a result, we cannot claim that CPAA "caused" the increase in cultural participation in the study areas. Still, from a multivariate perspective, the initiative can claim to have contributed to a shift in the realities and perceptions of the place of North Philadelphia and Camden in the metropolitan area.

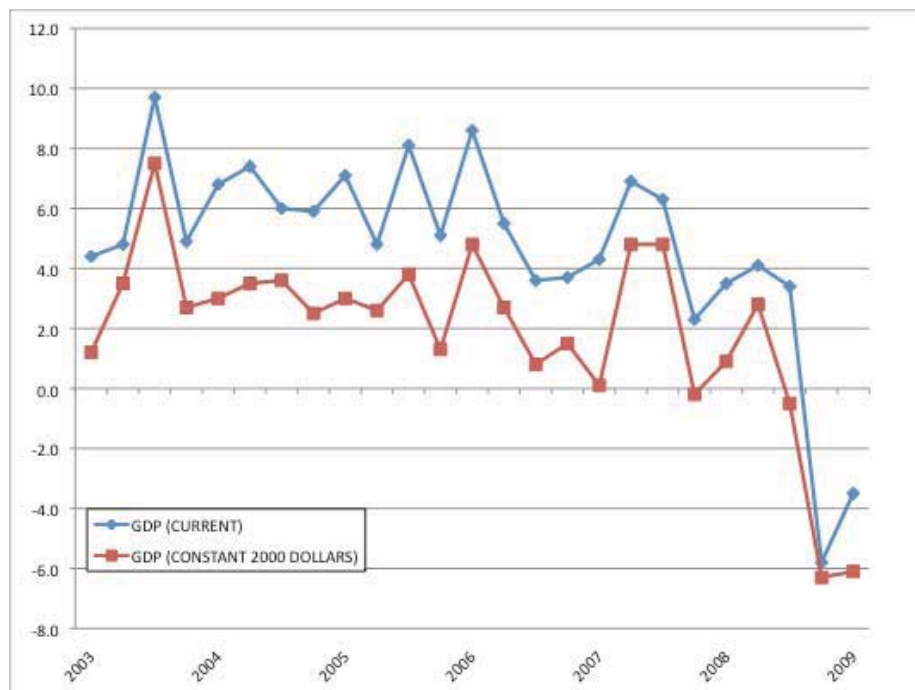
This chapter examines changing patterns of cultural participation in the study areas during CPAA. It begins with an examination of the changing social and economic status of North Philadelphia and Camden between 2000 and 2007 as a way of placing cultural participation in its social context. After an explanation of the study's methodology for estimating cultural participation, it examines three dimensions of cultural participation. First, it places North Philadelphia and

Camden in regional context, using data on cultural participation for the entire metropolitan area provided by the Greater Philadelphia Cultural Alliance. It then turns to the performance of CPAA grantees to examine how participation in their programs changed over time. Finally, using a survey of artists conducted by the study team in 2006, it examines patterns of artists' involvement in North Philadelphia and Camden and compares them with the artists' involvement in the rest of the metropolitan area.

THE CHANGING SOCIAL AND ECONOMIC CONTEXT

CPAA took place during a period of relative prosperity in the United States. After the recession of the early 2000s, the economy expanded in steady, if unspectacular fashion between 2003 and early 2008 before the Great Recession began to shake the economy.

Change in gross domestic product, by quarter, United States, 2003-2008



Source: Council of Economic Advisors

The improving economic fortunes of the nation were generally shared by the Philadelphia metropolitan area, as well as by North Philadelphia and Camden. Between, 2000 and 2007, household incomes across the metropolitan area had increased from seventy-two to ninety thousand dollars.¹ Camden and North

¹ The 2000-2007 data cited here are from the public-use microdata samples of the 2000 US census and the 2005-2007 American Community Surveys, the only government data source. Unfortunately, the smallest geographic unit for which data are available in these sources is the "public use microdata unit" or PUMA. The PUMAs for North Philadelphia are close to the boundaries of the

Philadelphia began the decade with significantly lower incomes and to some extent fell farther behind the metropolitan area during these years. Still, average incomes did expand during these years by a modest 14 and 11 percent respectively.

Average household income, by location, metropolitan Philadelphia 2000-2007

	2000	2005	2006	2007	% change
Camden, Gloucester, Pennsauken	44,860	48,320	52,069	50,986	13.7
North Philadelphia	32,251	35,928	32,602	35,860	11.2
Rest of Philadelphia	50,362	54,395	56,709	61,434	22.0
Rest of metro Philadelphia	83,706	95,258	97,939	105,057	25.5
Entire metropolitan area	71,839	81,822	84,184	90,384	25.8

Source: American Community Survey, US census

The relative decline in the economic fortunes of North Philadelphia and Camden were reflected as well in their declining population. Overall, the metropolitan area experienced a very modest 2 percent increase in population during these years, but the city of Philadelphia in general and the study areas in particular experienced significant declines in their population, which fell by more than four percent.

Population change, by location, metropolitan Philadelphia 2000-2007

	2000	2005	2006	2007	% change
Camden, Gloucester, Pennsauken	123,810	117,931	115,827	118,234	-4.5
N Philadelphia	276,397	265,298	261,610	264,149	-4.4
Rest of Philadelphia	1,183,184	1,138,296	1,136,539	1,127,091	-4.7
Rest of metro Philadelphia	3,345,080	3,523,634	3,521,760	3,522,578	5.3
Total	4,928,471	5,045,159	5,035,736	5,032,052	2.1

Source: American Community Survey, US census

Yet, these overall figures belie a more significant pattern in the social development of the two study areas. While they did experience modest decline overall, the more significant pattern was one of economic and social differentiation. In the past, both study areas as a whole had experienced hard times, but during the first decade of this century, some sections of North Philadelphia and Camden experienced significant growth and vitality while others continued patterns of decline.

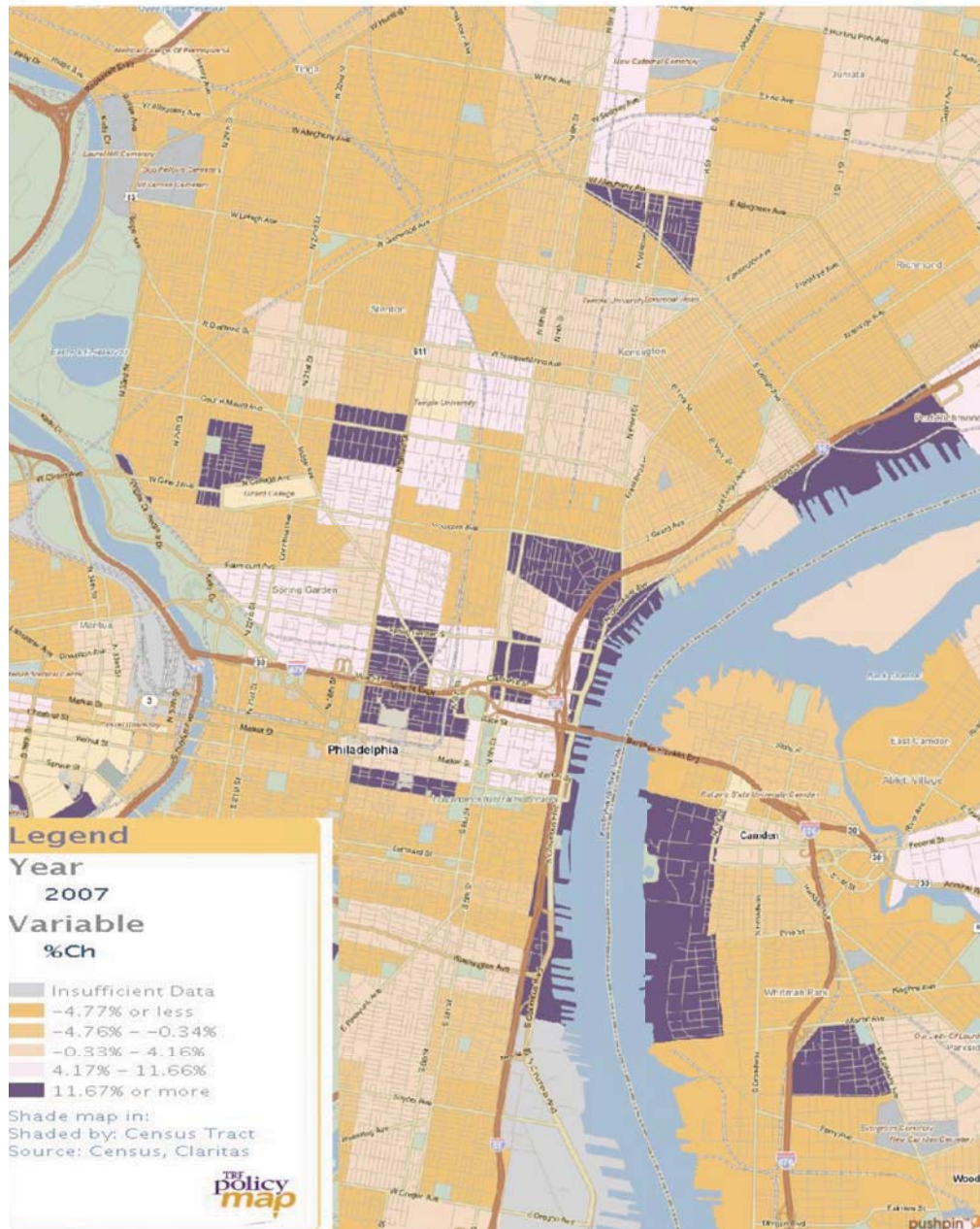
Population

Between 2000 and 2007, most sections of North Philadelphia and Camden experienced declines in their population. This was particularly evident in eastern

study area, but those for Camden include both Gloucester city and Pennsauken. Therefore, these data should be used to represent trends for the area, rather than as accurate data for Camden city (Ruggles and other 2008).

sections of Camden and western North Philadelphia. Yet, there were significant pockets of population increases. In North Philadelphia, neighborhoods adjoining Girard College and Temple University saw their populations increase by more than 12 percent. To the south and west, new housing development inspired modest increases in population in lower North Philadelphia. In Camden, neighborhoods along the river south of the freeway also enjoyed population increases.

Population change, 2000-2007, metropolitan Philadelphia census tracts



Source: PolicyMap

The differentiation in population growth was a result of significant ethnic churning, particularly in North Philadelphia. In both study areas, the proportions of the population that were black or white declined between 2000 and 2007 while the proportions that were Hispanic and Asian or Pacific Islander increased. Again, these changes were not evenly distributed across the study areas. In North Philadelphia, African Americans' presence declined in the western and central sections as the number of Hispanics and Asian Pacific Islanders increased. In Camden, the decline in African Americans was particularly prominent to the southern part of the city.

Ethnic composition of population, by location, metropolitan Philadelphia 2000 and 2005-2007

<i>Location</i>		<i>White</i>	<i>Black</i>	<i>Latino</i>	<i>Asian Pacific Islander</i>	<i>Other</i>	<i>Total</i>
Camden, Gloucester, Pennsauken	2000	30.6	35.6	28.1	3.2	2.4	100.0
	2005-2007	24.6	38.4	31.6	3.7	1.7	100.0
North Philadelphia	2000	25.1	48.2	24.0	1.1	1.6	100.0
	2005-2007	22.2	46.8	27.4	2.1	1.6	100.0
Rest of Philadelphia	2000	46.9	40.7	5.2	5.0	2.2	100.0
	2005-2007	42.7	42.3	7.0	6.2	1.7	100.0
Rest of metro Philadelphia	2000	84.0	8.9	2.8	2.9	1.4	100.0
	2005-2007	80.8	10.0	3.6	4.1	1.5	100.0
Metro Philadelphia	2000	70.4	19.5	5.2	3.3	1.7	100.0
	2005-2007	67.8	19.9	6.2	4.5	1.6	100.0

Source: American Community Survey, US census

Income and Property Values

As with other indices, income, poverty, and property values tell two stories. Overall, North Philadelphia and Camden continued to experience a high level of economic distress. At the same time, before the recession, pockets of each section seemed to show signs of vitality.

Poverty increased significantly in North Philadelphia and Camden during these years. While the official poverty rate remained virtually unchanged in the metropolitan areas between 2000 and 2005-07, it increased by eight percent in both study areas, rising from 24 to 26 percent in Camden, Gloucester, and Pennsauken and from 38 to 42 percent in North Philadelphia.

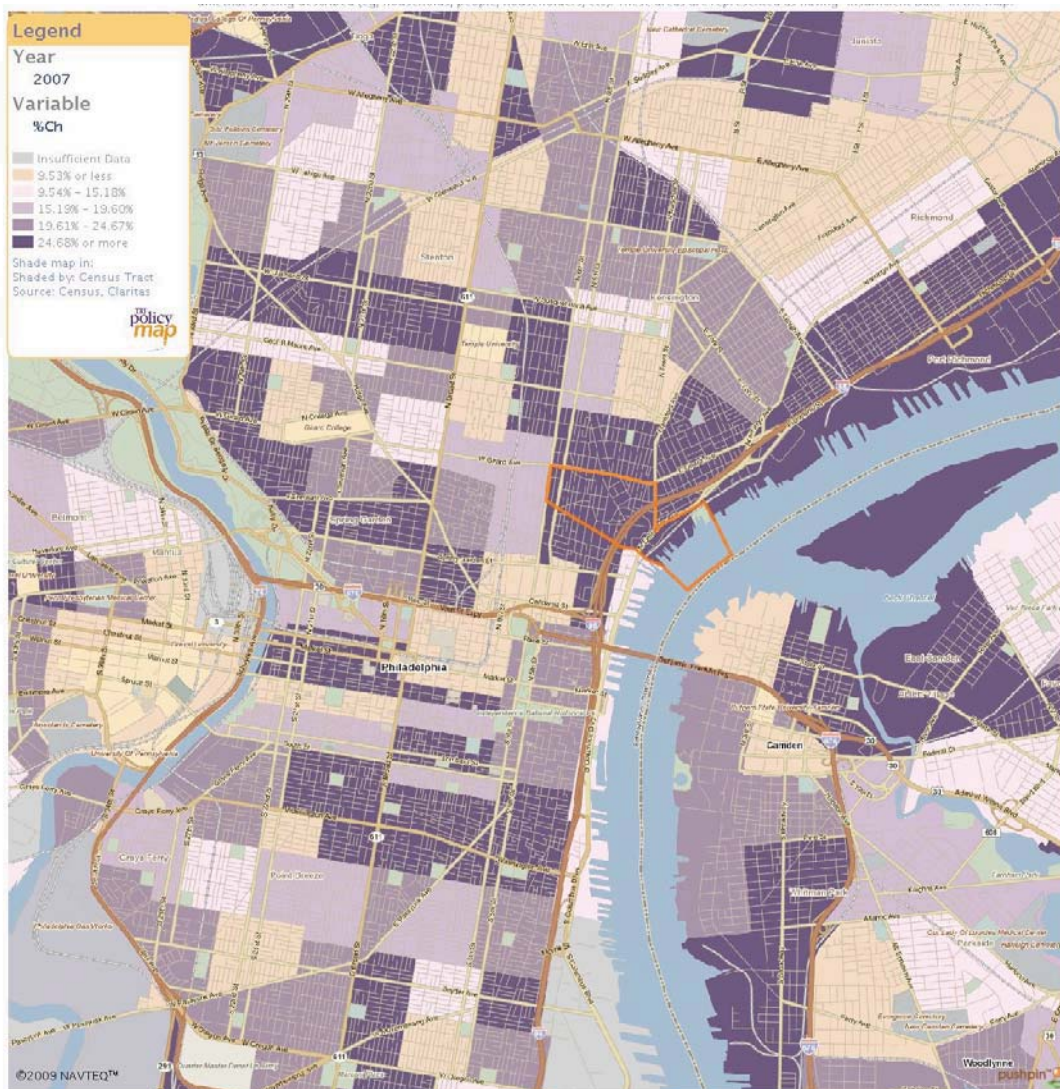
Poverty rates, by location, metropolitan Philadelphia, 2000 and 2005-2007

	<i>2000</i>	<i>2005-07</i>	<i>% change</i>
Camden, Gloucester, and Pennsauken	23.7%	25.6%	8.3%
North Philadelphia	38.4%	41.5%	8.0%
Rest of Philadelphia	19.4%	20.0%	2.7%
Rest of metro Philadelphia	5.6%	5.8%	4.1%
Total—metropolitan Philadelphia	11.2%	11.3%	0.5%

Source: American Community Survey, US census

However, this did not reflect the pattern in all neighborhoods with the study areas. Per capita income increased at rates that were above average across sections of North Philadelphia and Camden. For example, both to the east and west of Temple University, per capita income increased by more than 25 percent, while other sections enjoyed more modest increases. In Camden, Coopers Point and Lanning Square suffered declines in per capita income while Pyne Point, East Camden, and Whitman Park experienced significant increases.

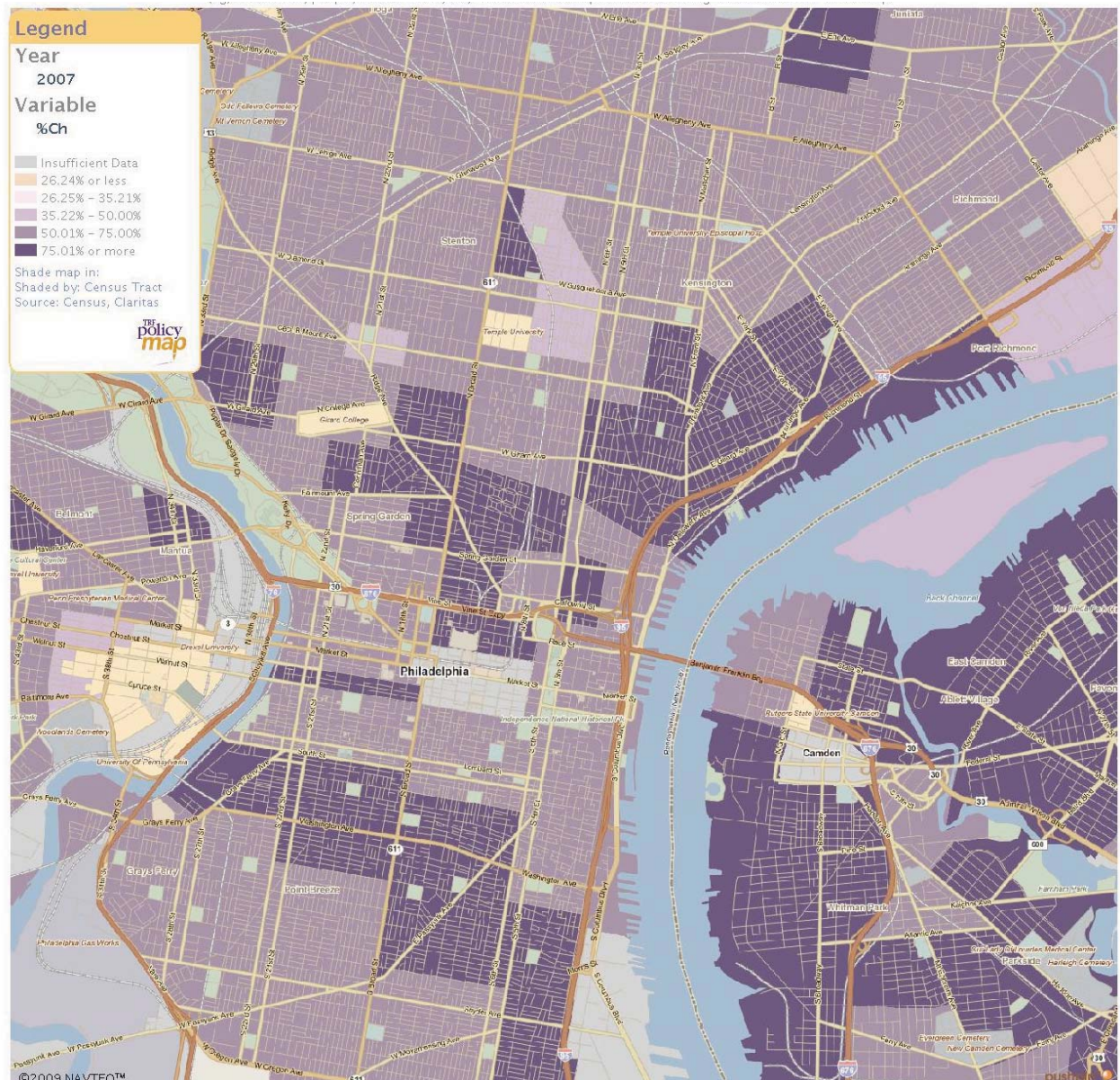
Estimated change in per capita income, metropolitan Philadelphia census tracts, 2000-2007



Source: PolicyMap

The uneven changes in income were reflected as well in property values. In 2007, North Philadelphia and Camden remained low-rent districts with very modest residential property values compared to the rest of the metropolitan area. However, during the first decade of the century, sections of the study areas did experience a bit of a housing boom. Given the role of predatory and subprime lending in the economic collapse of 2008, we should be wary of these patterns, but they still suggest a level of economic vitality in North Philadelphia and Camden that had been generally absent for decades.

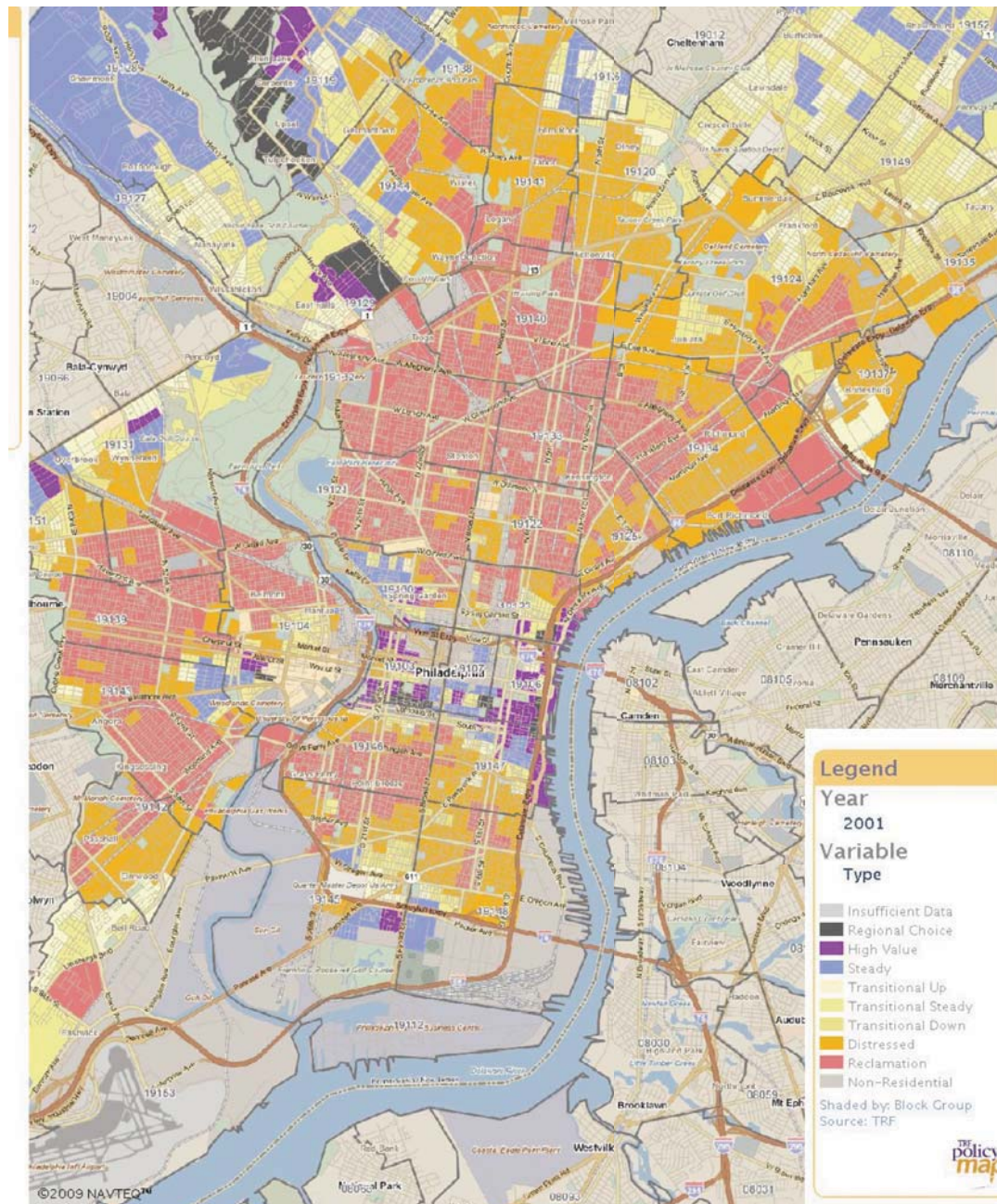
Estimated change in value of owner-occupied dwelling, metropolitan Philadelphia census tracts, 2000-2007



Source: PolicyMap

The best single indicator of the improving fortunes of North Philadelphia (unfortunately, we don't have equivalent data for Camden) is The Reinvestment Fund's market value analysis (MVA), an indicator of housing market status that combines a variety of indicators. In 2001, the first MVA designated the vast majority of North Philadelphia as “distressed” or “reclamation” census tracts, indicating a declining market in need of significant intervention.

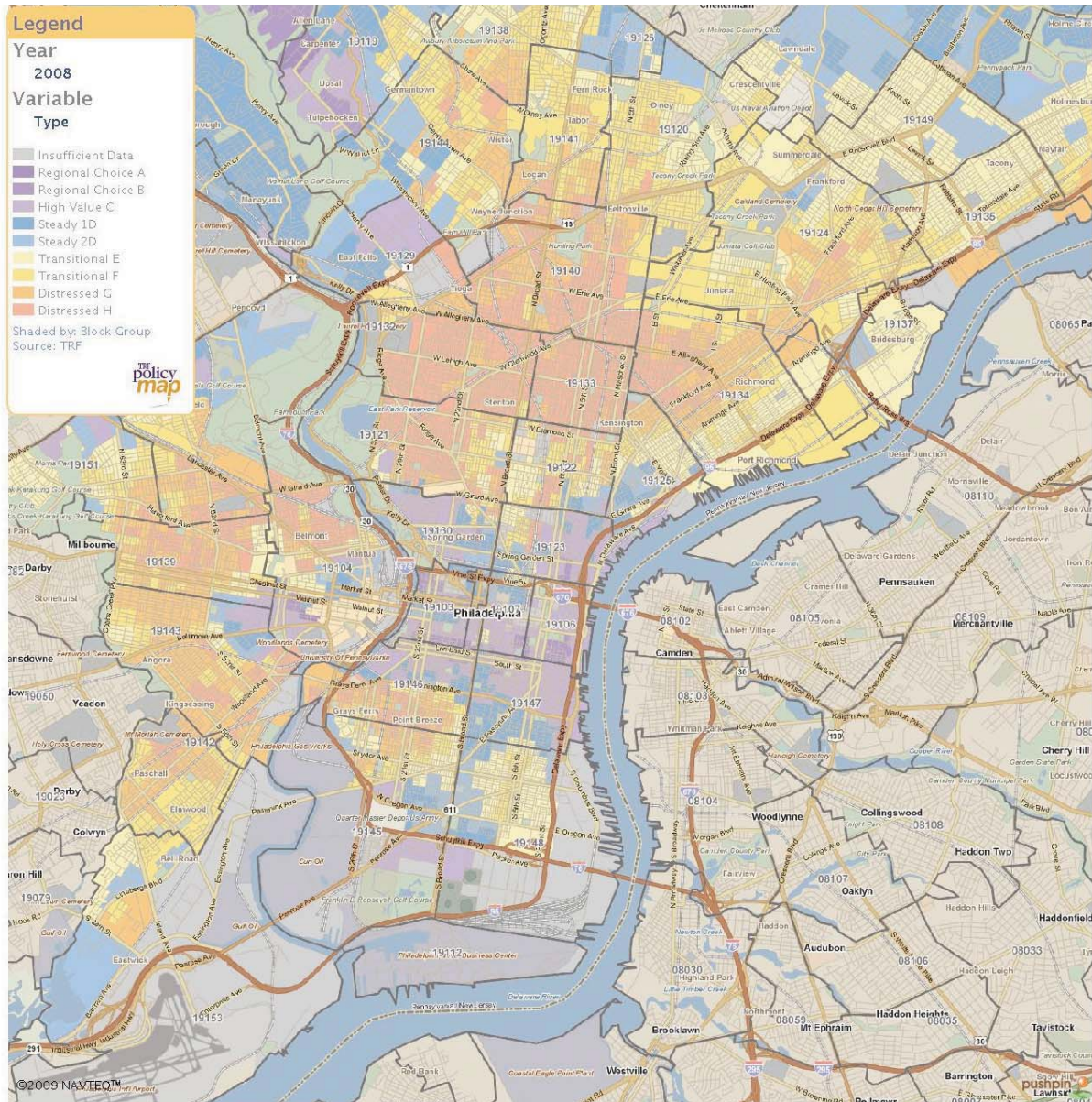
Market Value Analysis, Philadelphia, 2001



Source: PolicyMap

By 2008, the North Philadelphia MVA noted increasing vitality in the area's housing market. While significant sections remained distressed, many census tracts of lower North Philadelphia were seen in 2008 as transitional, typically in a positive direction.

Market Value Analysis, Philadelphia, 2008



Source: PolicyMap

North Philadelphia and Camden were selected for inclusion in CPAA because they were predominantly low-income black and Hispanic neighborhoods. Although that reality did not change substantially during the course of CPAA, some sections of the study areas clearly experienced signs of vitality between

2000 and 2007 that represented an important departure from earlier decades. These changes provided an important context within which to assess changes in the study areas' cultural participation.

METHODS FOR ESTIMATING CULTURAL PARTICIPATION

Previous SIAP research has demonstrated that participation is influenced by strong *neighborhood effects*, that is, the characteristics of one's immediate neighborhood are related to the frequency and intensity of one's cultural participation (Stern and Seifert 2000b). SIAP's *small area estimates* are one of the few methods for developing a reliable portrait of participation for areas as small as a few city blocks and thus provide a unique perspective on cultural participation.

SIAP developed small area participation estimates by compiling data provided by cultural organizations that are located in or serve North Philadelphia and Camden. A variety of participation data were collected, including mailing lists, audiences lists, event sign-in sheets, student registration, artists and teachers, and organizational connections. Using these data, SIAP developed a geographical database that identified the number of cases from each participant list located in each of the metropolitan area's 4,000 block groups. The data were grouped into five indexes of individual involvement—audience/attendees, students, artists, mailing list entries, and other individuals (such as members, volunteers, and donors)—and one index of organizational involvement.

The small area estimates provide a portrait of variations in organization-based cultural participation across the region as well as within North Philadelphia and Camden. Our *Benchmark* estimates of participation include twenty-eight cultural organizations located in or serving North Philadelphia and Camden. We compare the findings of the Benchmark estimates with a broader index of *regional* or *mainstream* cultural participation based on data from over seventy cultural organizations, including the metropolitan area's major institutions. The Benchmark participation index includes information on approximately forty-four thousand participants while the regional estimate includes information on over six hundred thousand cultural participants.

The same methods were used with both analyses. SIAP geocoded individual databases and aggregated the results for each of the metropolitan area's four thousand census block groups. Cultural participation rates (number of participants per 1,000 residents) are calculated using the 2000 census estimates of each block group's population. Finally, this database was linked to other elements of SIAP's cultural asset database to examine the demographic and socio-economic correlates of the cultural participation rate.

REGIONAL PARTICIPATION

The CPAA evaluation focused on the success of grantees in expanding their participation during the initiative. However, initiative had a more ambitious goal: to expand all forms of cultural participation in the study areas. Therefore, in

addition to examining participation in grantees' programs (see below), the research team collaborated with the Greater Philadelphia Cultural Alliance (GPCA) to use its Philadelphia Cultural List Cooperative (PCLC) database to estimate regional participation across the metropolitan area and specifically in North Philadelphia and Camden.

Because the databases included in the PCLC changed between 2004 and 2008, the research team could not use the database to measure absolute changes in participation over time. Instead, our focus is on changes in neighborhoods' participation rates relative to the metropolitan area rates in each year. The key findings of the 2008 analysis are:

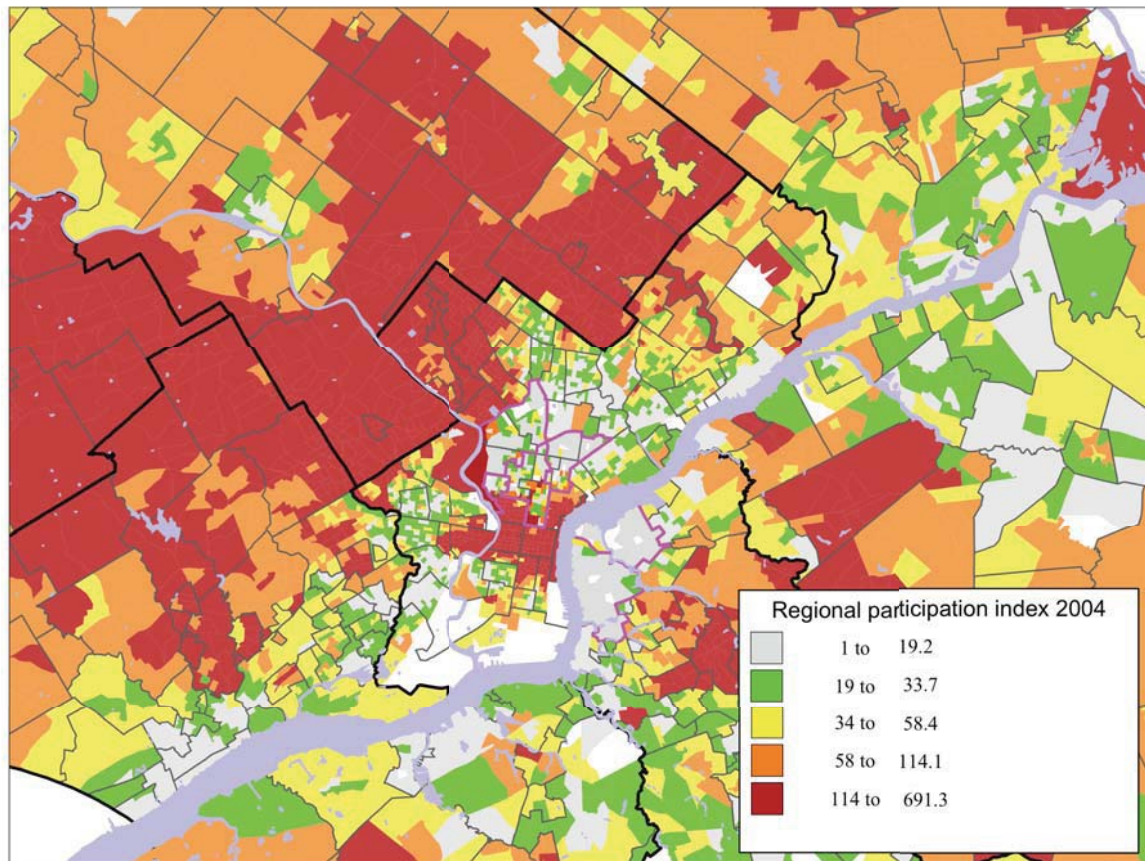
- Generally speaking, the profile of cultural participation in metropolitan Philadelphia remained stable between 2004 and 2008. In both years, Center City and its surrounding neighborhoods, northwest Philadelphia, and southeastern Montgomery County had the highest rates of cultural participation.
- The most significant increase in cultural participation occurred in neighborhoods near Center City. Cultural participation rates in North Philadelphia, in particular, increased in relative terms.
- As in earlier years, educational status and the presence of cultural organizations were the best predictors of an area's cultural participation rate.
- While the participation profile of the metropolitan area has remained stable, the gaps between white and minority block groups, rich and poor block groups, and well- and poorly-served block groups declined significantly between 2004 and 2008.

Findings

Regional participation in 2004

In 2004, Center City and its surrounding neighborhoods, northwest Philadelphia, and lower Montgomery County had the highest cultural participation rates, while other Philadelphia neighborhoods and more distant suburbs had the lowest rates.

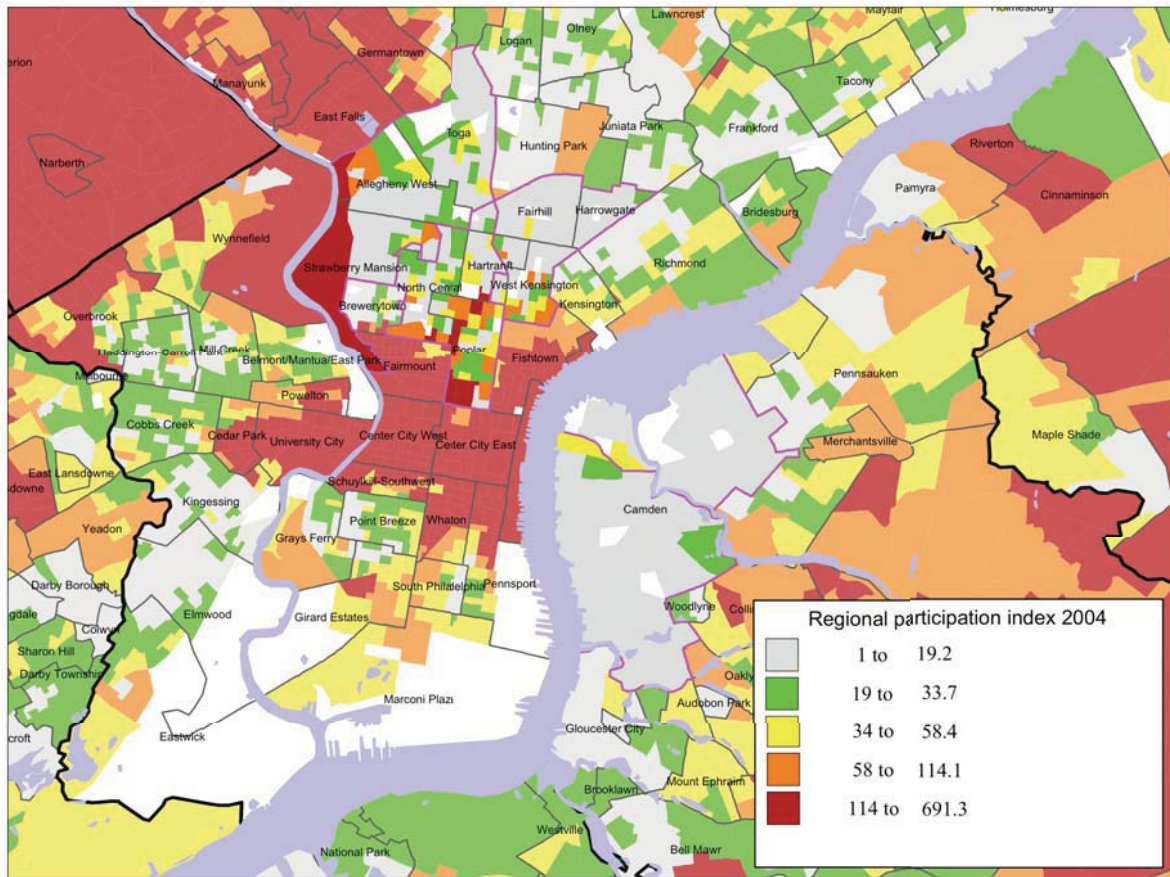
Regional cultural participants per 1,000 residents, metropolitan Philadelphia block groups, 2004



Source: Greater Philadelphia Cultural Alliance, SIAP

As illustrated on the map, regional cultural participation was extremely low in North Philadelphia and Camden in 2004. Several parts of the city—Center City, Northwest Philadelphia, and neighborhoods surrounding Center City—had high levels of participation in mainstream culture, as did sections of Montgomery and Delaware counties in Pennsylvania and Burlington and Camden counties in New Jersey. By contrast, rates of cultural participation in North Philadelphia and Camden were among the lowest in the metropolitan area.

Regional cultural participants per 1,000 residents, metropolitan Philadelphia block groups, 2004



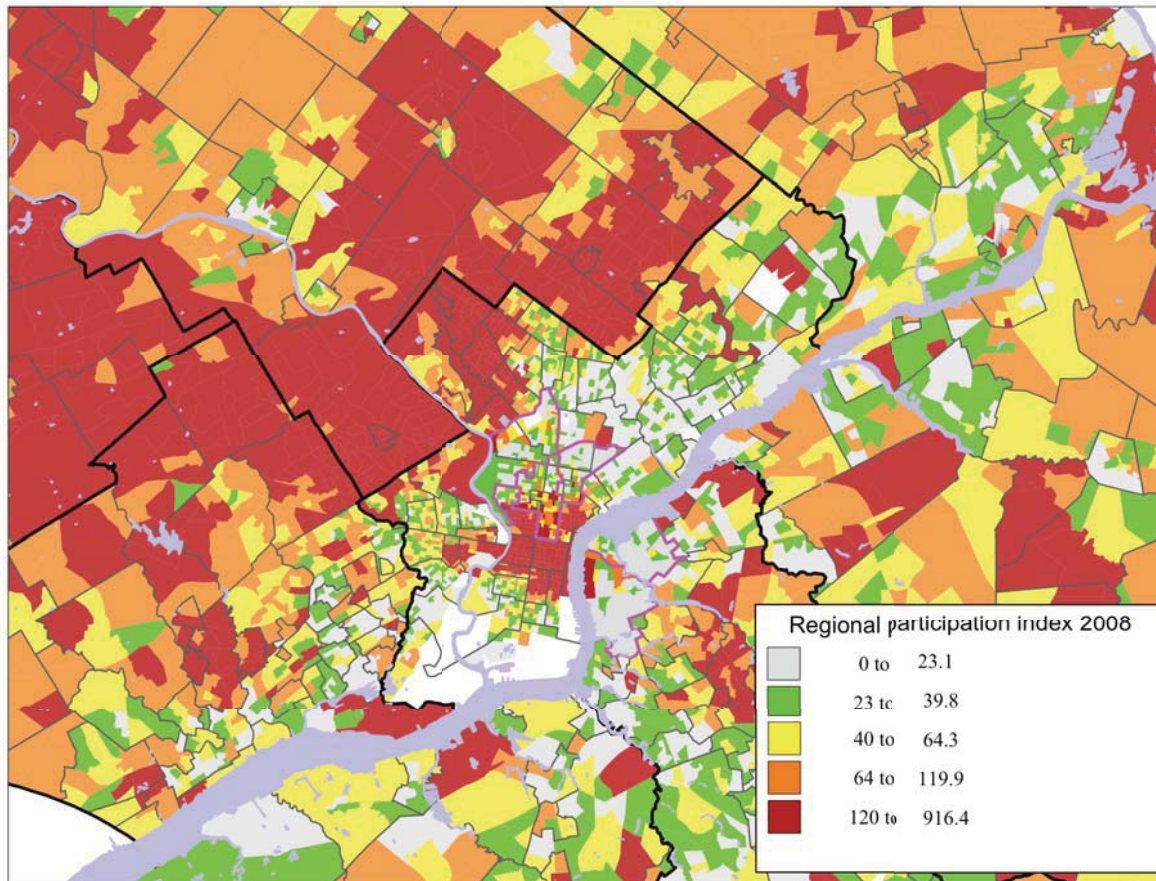
Source: GPCA, SIAP

Although regional cultural participation was low overall, there was significant variation across North Philadelphia and Camden. Camden City's representation on the regional participation estimates was generally in the bottom 20 percentile of the metropolitan area's block groups. North Philadelphia participation rates, however, ranged from a few block groups that were among the highest rates in the metropolitan area to block groups that had among the lowest rates in the region.

Regional participation in 2008

Generally, regional cultural participation in 2008 looked quite similar to the 2004 profile. Center City and some of its surrounding neighborhoods and sections of Montgomery County, Chester, and Delaware counties continued to have the highest rates of cultural participation.

Regional participants per 1,000 residents, North Philadelphia and Camden block groups, 2008



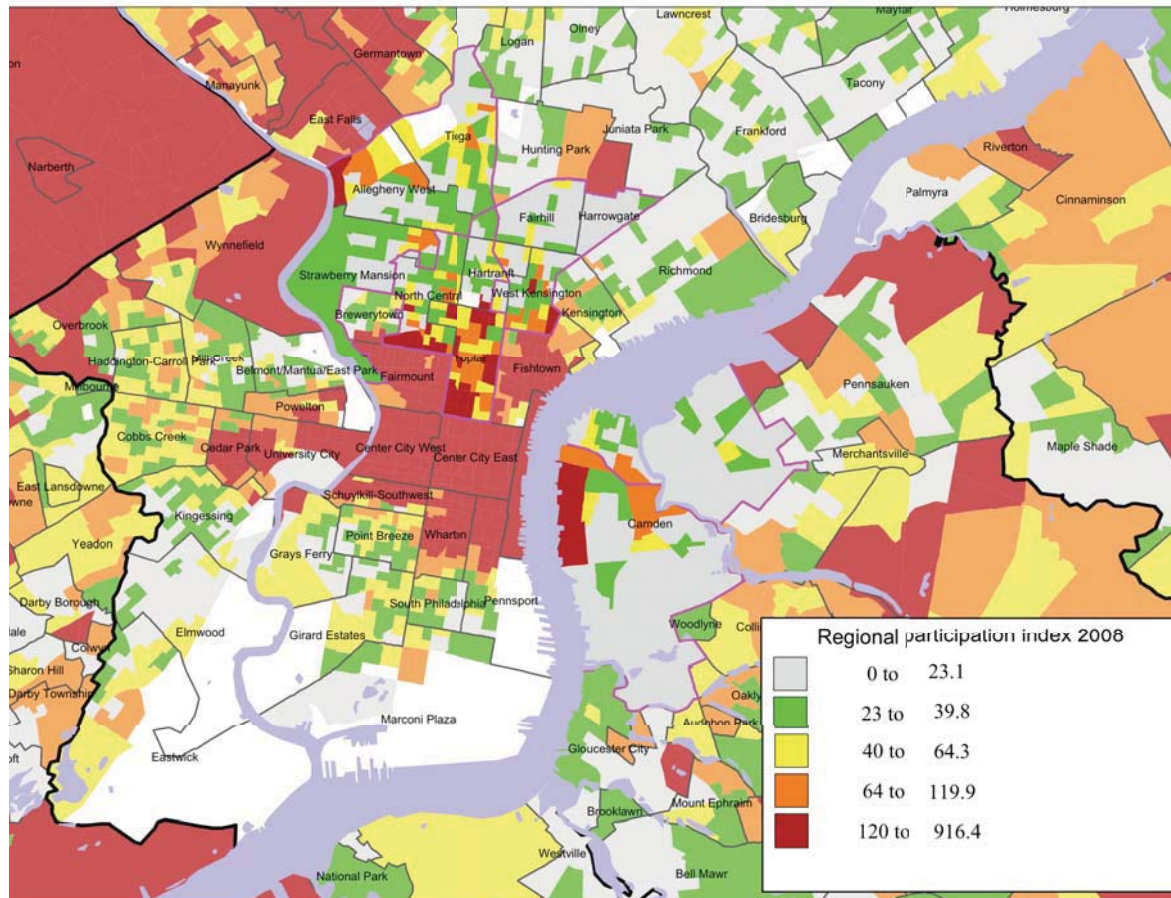
Source: GPCA, SIAP

Cultural participation within Philadelphia and Camden, however, underwent a more significant change. Most notably, the participation indexes of neighborhoods in lower North Philadelphia and along Camden's riverfront were much more likely to have high regional participation rates than they had four years earlier.

The northern extremes of North Philadelphia—including Tioga, Hunting Park, Fairhill, and Harrowgate—continued to have among the lowest regional participation rates in the metropolitan area. Farther south, however, North Philadelphia neighborhoods had participation indexes that were closer to the regional average. North Central, Poplar, and West Kensington, in particular, had several block groups in 2008 that placed them among the highest level of cultural participation in the metropolitan area. To some extent, these increases could be seen as a spill-over effect from adjacent neighborhoods—like Fishtown/Northern Liberties to the east and Fairmount and Brewerytown to the west. In addition, Temple University and development near campus pushed up regional participation rates farther north.

Camden, for the most part, continued to be a laggard with respect to cultural participation. Most of the city's block groups remained among the lowest in the metropolitan area on the 2008 cultural participation index. Riverfront development apparently raised cultural participation for some areas to the west, but generally speaking there was little increase in Camden's regional cultural participation rate.

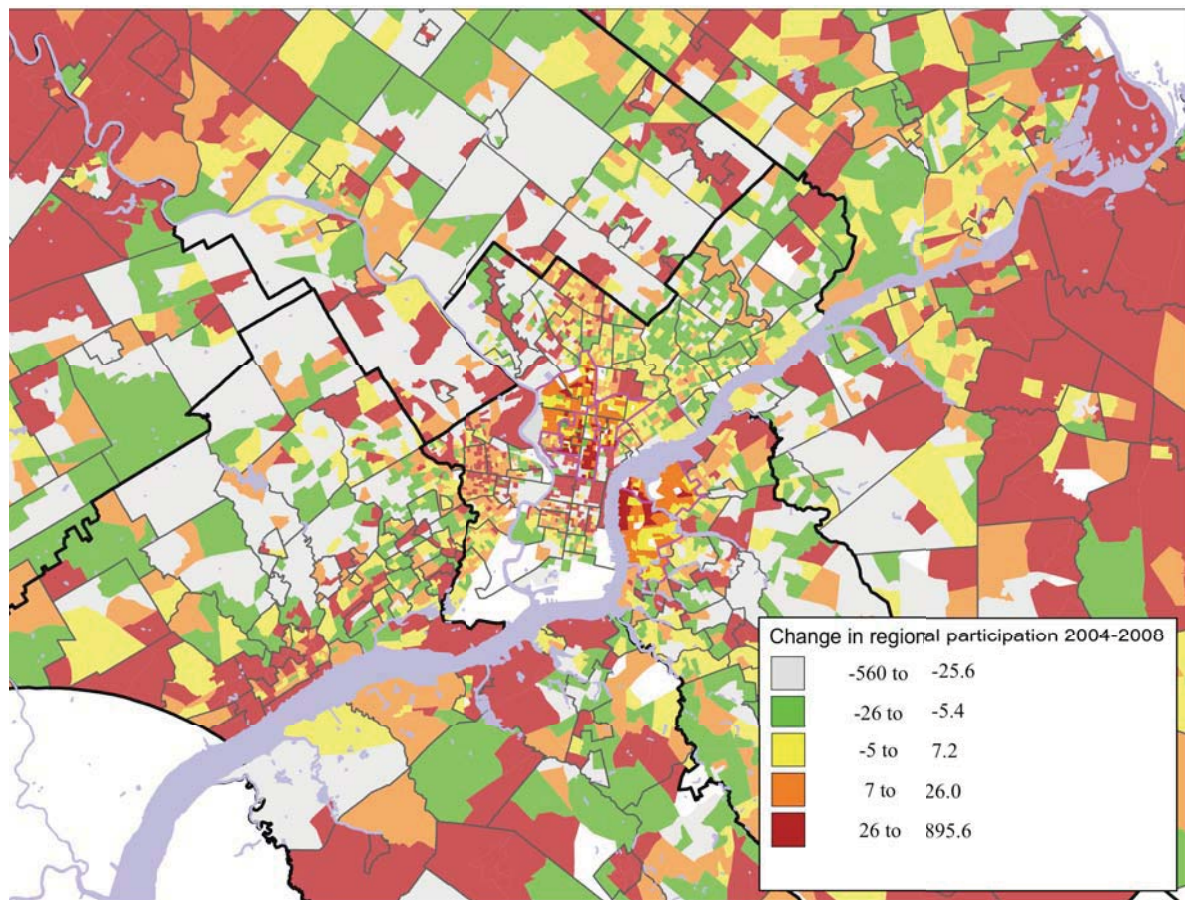
Regional participants per 1,000 residents, North Philadelphia and Camden block groups, 2008



Source: GPCA, SIAP

In order to estimate the relative change in cultural participation, we indexed block groups in the metropolitan area by their participation rate compared to the metropolitan area average. We then used the difference between these index scores to estimate relative changes in participation. A positive number indicates that relative cultural participation moved up, while a negative number indicates that the block group's cultural participation declined between 2004 and 2008 relative to that of the entire metropolitan area.

Change in regional cultural participation (compared to metropolitan area's average), metropolitan Philadelphia block groups, 2004 to 2008

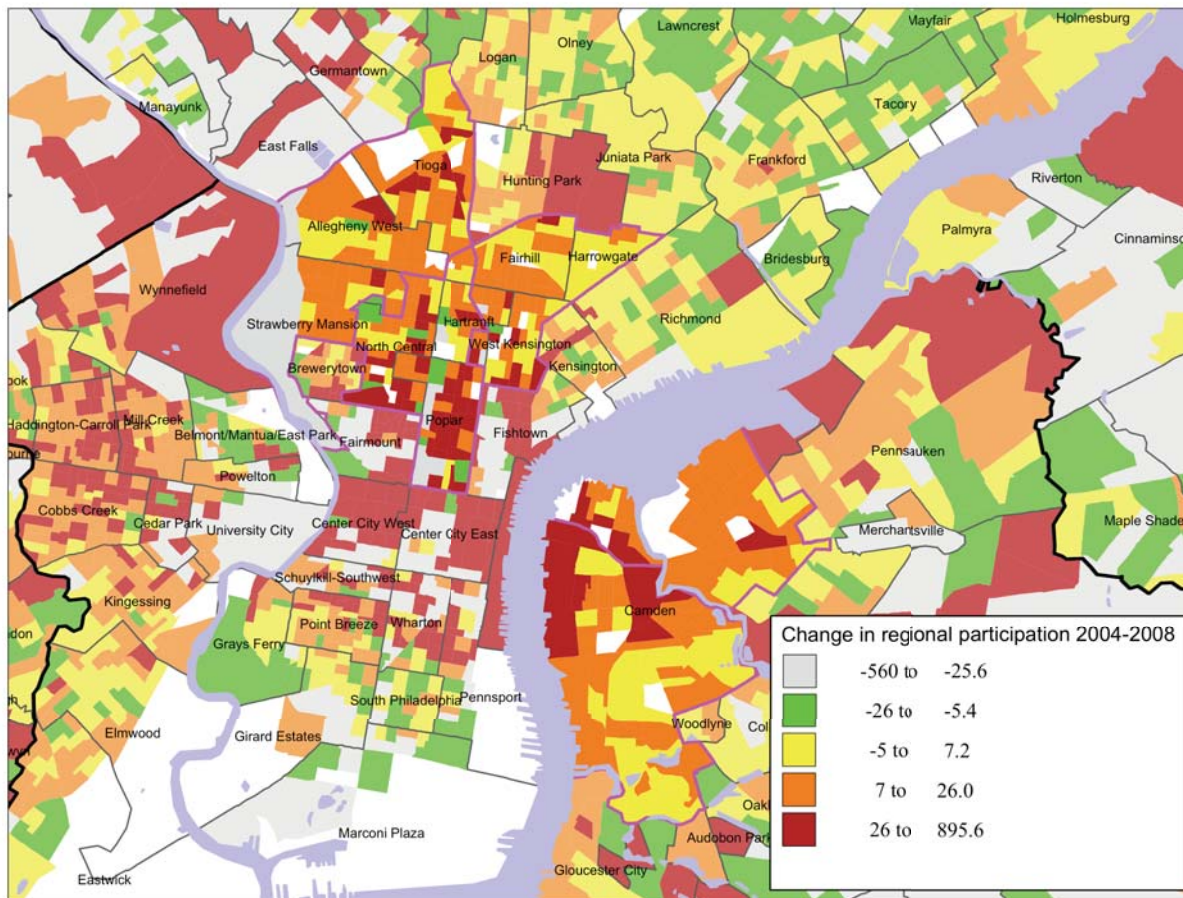


Source: GPCA, SIAP

The largest relative gains in cultural participation between 2004 and 2008 occurred in two areas: more outlying suburbs and African American neighborhoods in the city of Philadelphia. The rise in suburban rates was not surprising. At the very least, many of these areas have increased their population since 2000, which would tend to increase their participation rates. The increases in North and West Philadelphia, by contrast, were unexpected.

As the map below shows, most of the CPAA study had larger increases in participation than the region as a whole. North Philadelphia-Central, in particular, saw its regional participation increase in relative terms. While Camden continued to have below average participation in 2008, it was less further behind the region by the end of the initiative. Virtually all Camden block groups had above average increases in their participation indexes.

Change in regional cultural participation (compared to metropolitan area's average), metropolitan Philadelphia block groups, 2004 to 2008



Source: GPCA, SIAP

These conclusions are confirmed by data comparing the figures for North Philadelphia and Camden with data for the rest of the city and the metropolitan area. The regional index score for North Philadelphia increased by nearly two-thirds, rising from 21 to 33. In absolute terms, the index for Camden increased even more, from 7 to 25, although this still left it well behind the index scores for other parts of the metropolitan area. The rest of the city did not fair as well, recording a small decline in its participation index, while suburban Philadelphia recorded a modest increase.

Change in regional cultural participation, by location, metropolitan Philadelphia, 2004 to 2008

<i>Location</i>	<i>Regional participation index 2004</i>	<i>Regional participation index 2008</i>	<i>Change in regional participation 2004-08</i>
North Philadelphia	20.8	33.0	12.4
Camden	6.7	24.5	18.5
Rest of Philadelphia	93.1	85.8	-7.3
Rest of metro Philadelphia	84.5	89.7	5.6
Metropolitan Philadelphia	83.4	85.6	2.5

Source: GPCA, SIAP

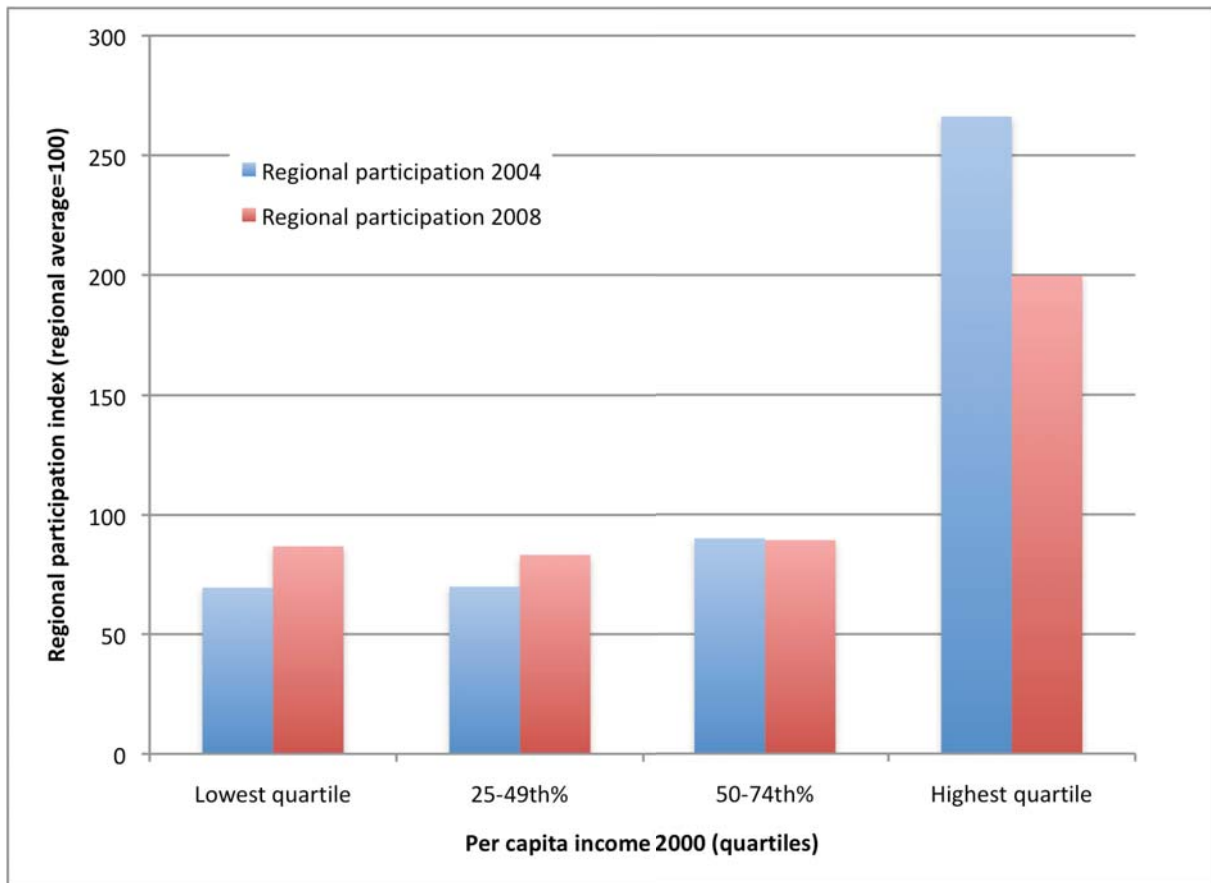
One of the original goals of CPAA was to increase the frequency with which residents of North Philadelphia and Camden engaged in the broader cultural life of the region. At the end of the initiative, North Philadelphia and Camden remained substantially behind the rest of the region in regional cultural participation. Still, over the course of the initiative, this gap had been reduced substantially. The initiative can hardly declare “victory”; North Philadelphia and Camden’s participation rates remained less than half those for the metropolitan area in 2008. During the initiative, however, the gap between the cultural participation rates of the study areas and the region as a whole declined significantly.

Socio-economic profile

As in 2004, two characteristics of block groups have a consistent correlation with cultural participation rates: socio-economic standing and the presence of cultural organizations.

A number of socio-economic variables have a strong relationship with cultural participation including per capita income, median family income, and poverty. Per capita income (the aggregate income for the block group divided by the number of residents) was strongly related to cultural participation rates in both 2004 and 2008. In both years, block groups with the highest per capita income had participation rates more than twice the metropolitan area average, while the block groups with below-average per capita income had participation rates that were less than two-thirds of the metro average.

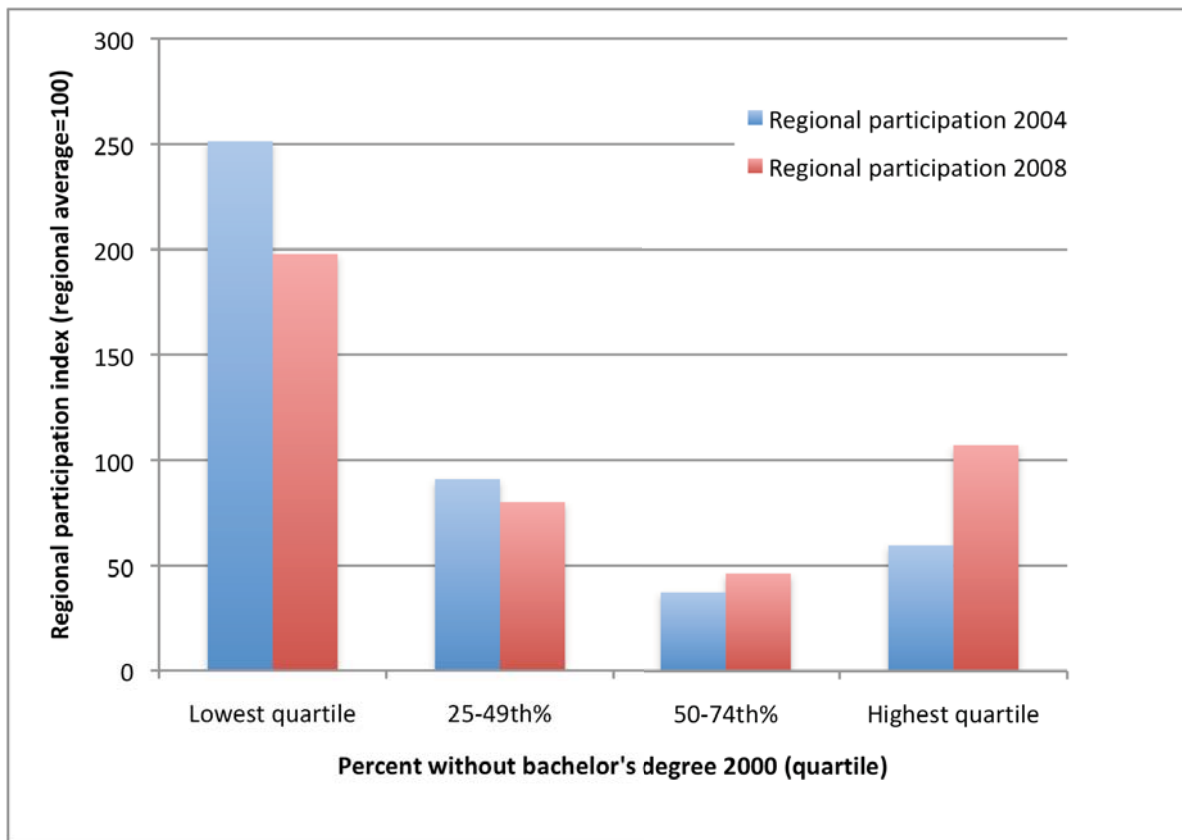
Cultural participation index (100=metro average) by per capita income, five Southeastern Pennsylvania counties, 2004 and 2008



Source: GPCA, SIAP

The percent of residents without a bachelor's degree, too, was strongly related to participation in both years. Block groups with the fewest number of residents without a bachelor's degree had participation rates that were twice the metropolitan average.

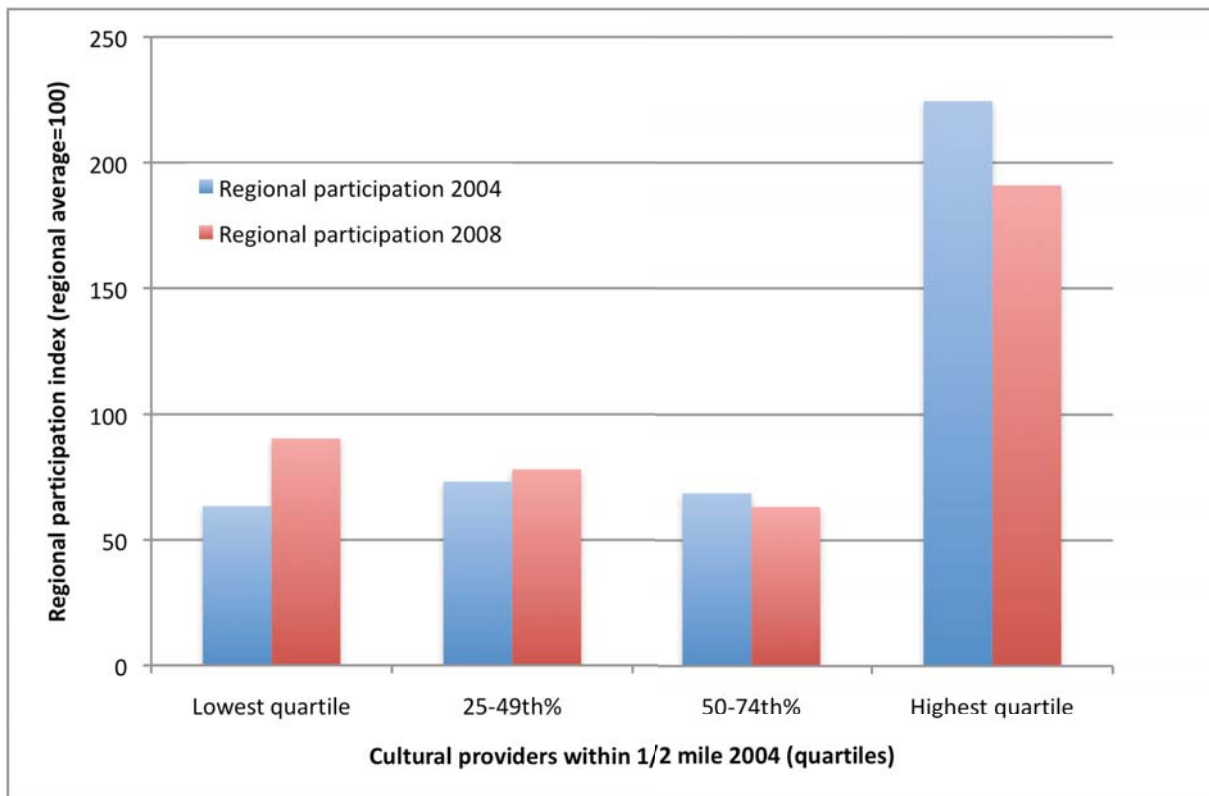
Cultural participation index (100=metro average) by percent of adult residents without a bachelor's degree, five Southeastern Pennsylvania counties, 2004 and 2008.



Source: GPCA, SIAP

Finally, in both years, the presence of cultural organizations within one-half mile of a block group had a positive association with cultural participation. As we have noted in earlier analyses, this is not simply a result of residents attending local events. Rather, as we have seen for the last decade, cultural organizations appear to have a significant impact on neighborhood ecology. Regional cultural participation of residents is closely associated with the presence of community arts resources.

Cultural participation index (100=metro average) by number of cultural organizations within one-half mile of block group, five Southeastern Pennsylvania counties, 2004 and 2008.



Source: GPCA, SIAP

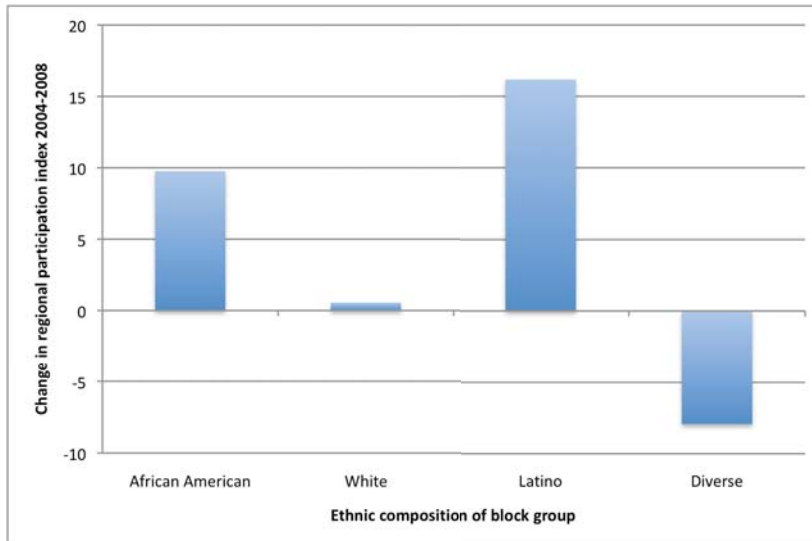
While the dominant pattern was one of stability, for both per capita income and educational attainment, we detected some movement toward an equalization of participation rates. Block groups with fewer bachelor's degrees and lower incomes increased cultural participation rates in relative terms.

This same pattern is evident in measures of change. Again, at this point, the 2004 and 2008 rates are not comparable because the data are based on different organizations and events. We estimate change in each block group's participation rate compared to the regional average. A block group that was average in each year would receive a 100; those with above average participation receive a score above 100 and those below average receive a score below 100. We then subtracted the 2004 index score from its 2008 score. If this number went up, it indicated a relative increase in participation. A negative score indicated that the block group's participation rate slipped relative to the metro average.

Three variables were significantly correlated with change in the relative participation profile of the metro area: ethnicity, per capita income, and the presence of cultural institutions. In all three cases, the trend between 2004 and 2008 tended to reduce the gap between high and low participation areas. For example, African American and Latino block groups—which in both years had

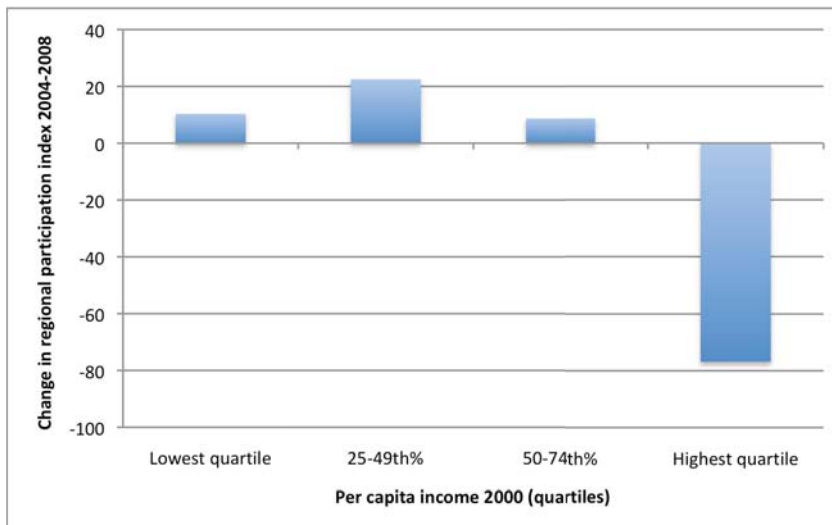
the lowest rates of cultural participation—saw their relative participation increase, while those for white and ethnically diverse areas declined. Similarly, block groups in the metro area with higher incomes and a greater concentration of cultural institutions saw their participation rates decline relative to the rest of the metropolitan area.

Change in cultural participation index 2004-2008 (0=no change), by ethnic composition of block group, five Southeastern Pennsylvania counties



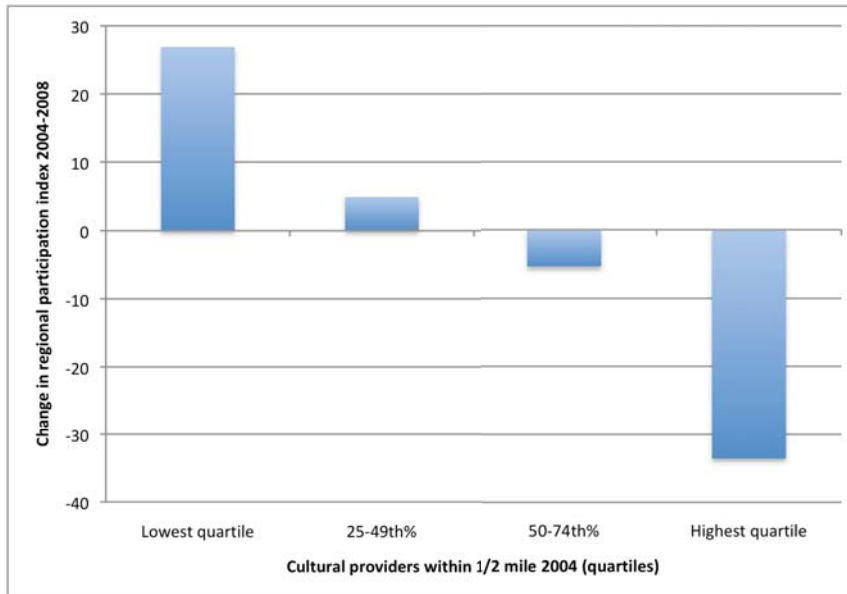
Source: GPCA, SIAP

Change in cultural participation index 2004-2008 (0=no change), by block group's per capita income, five Southeastern Pennsylvania counties



Source: GPCA, SIAP

Change in cultural participation index 2004-2008 (0=no change), by number of cultural organizations within one-half mile of block group, five Southeastern Pennsylvania counties



Source: GPCA, SIAP

BENCHMARK PARTICIPATION IN CPAA COMMUNITIES

Participation in regional cultural institutions provides a broad barometer of cultural participation. In this section, we turn to the participation levels reported by CPAA grantees during the course of the initiative. This analysis builds on that undertaken in the Philadelphia-Camden Cultural Participation Benchmark Project completed by SIAP in 2005. That study served as the baseline for the CPAA assessment. In this report, we compare the 2002-2004 participation levels reported in the Benchmark report with our results for 2007 and 2008.

Developing CPAA estimates of cultural participation turned out to be a far more arduous task than the research team had originally anticipated. Because of the changing priorities of initiative, many grantees came to believe that increasing cultural participation *per se* was a less important element of the initiative. As a result, few grantees invested significant resources in improving their capacity. The research team had to take on a variety of tasks—meeting with grantees to review data needs, providing research assistants to collect data and conduct sign-in at events, transferring data from paper to digital format—that we had originally anticipated the grantees would undertake.

Ultimately, the research team was able to generate over 300 individual databases—ranging in size from a handful to thousands of cases. Each of these databases had to be individually geo-coded and the results aggregated at the

block group level. Because databases often included records for which addresses were either not provided or that we were unable to geo-code, a separate step was added to the process. These records were geo-coded at the zip code level and added to the block group estimates based on the proportion of the zip code's population that lived in each block group.

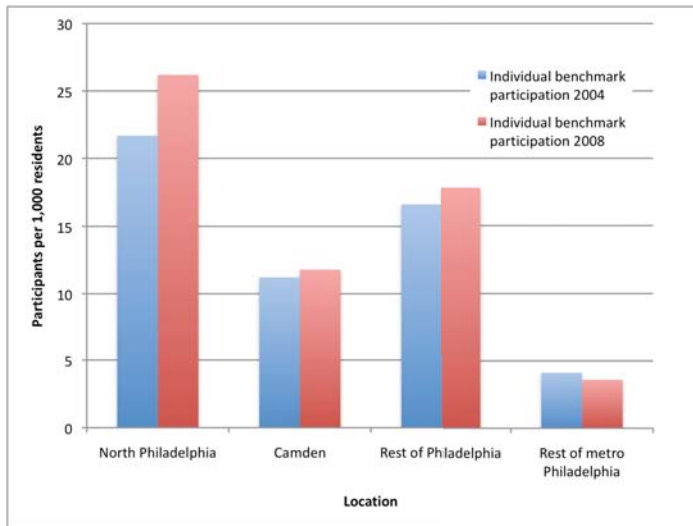
The outcome of this formidable data compilation task was seven distinct measures of cultural participation. The broadest measure was our individual benchmark rate. This measure included all forms of individual participation on which we collected data (audience, membership, students registered for classes and workshops, mailing list entries, artists, and a measure of other forms of individual participation). In addition, we estimated a set of individual participation indexes based on the five measures of individual participation included in the benchmark index and a separate index of organizational contacts.

Findings

The benchmark of individual cultural participation in grantee programs increased in both North Philadelphia and Camden during CPAA. Benchmark individual participation increased from 22 to 26 per thousand residents in North Philadelphia between 2004 and 2008, an increase of 21 percent. In Camden, the increase was considerably smaller (four percent), in large part because of considerable declines of participation in South Camden. Indeed, the Camden increase was so small that it does not meet a basic test of statistical significance. Benchmark participation did increase by seven percent in sections of Philadelphia outside of North Philadelphia, but essentially remained unchanged in sections of the metro area outside of Philadelphia and Camden.

As we discussed above, regional participation increased during the course of CPAA. However, this change did not alter the central role that community cultural participation continues to play in North Philadelphia and Camden. While the gap between these neighborhoods and the rest of the city closed, regional cultural participation remained a relatively minor dimension of the overall cultural engagement of residents of these communities.

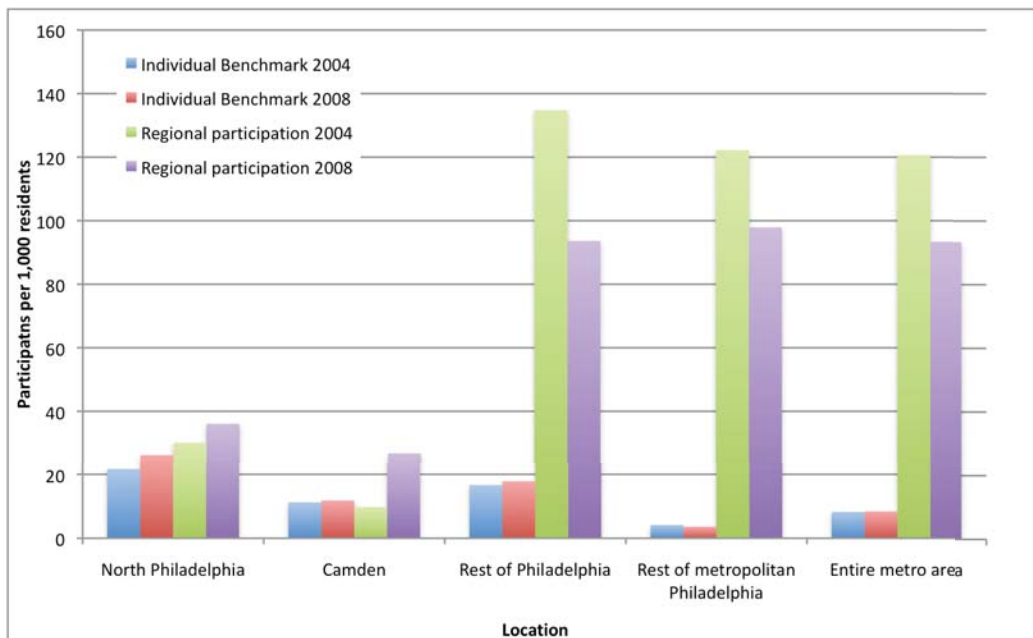
Individual benchmark participation rate, by location, metropolitan Philadelphia 2004 and 2008



Source: SIAP

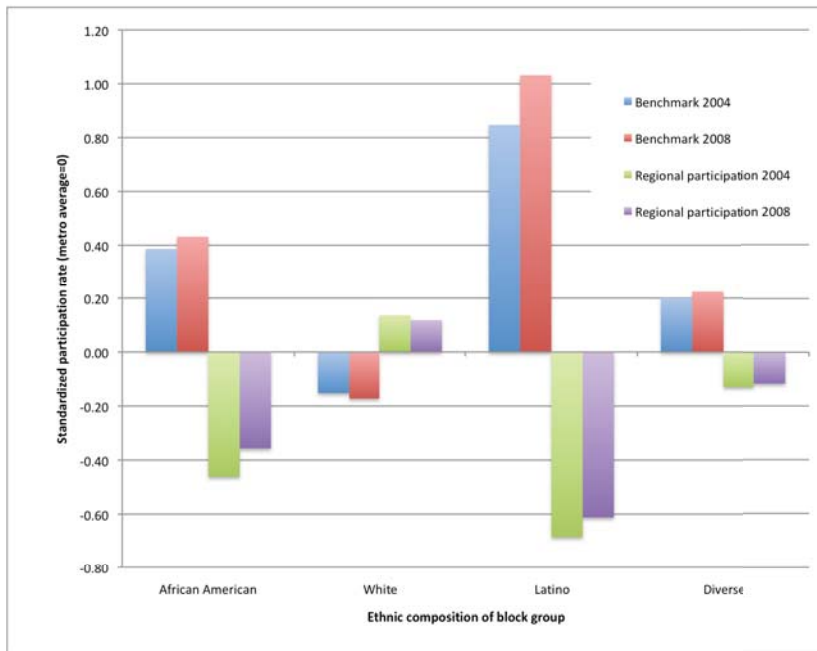
In both 2002-04 and 2007-08, community cultural providers remained the primary sites for residents' cultural engagement. Although organizations that comprised our benchmark measure of individual community participation remained much smaller than those that were part of the regional measures of participation, in North Philadelphia and Camden, these smaller groups rivaled their larger counterparts in participation rates

Regional and Benchmark cultural participants per 1,000 residents, by location, metropolitan Philadelphia 2004 and 2008



For example, in the metropolitan area as a whole, the individual benchmark rate was dwarfed by the regional participation rate, but in North Philadelphia the benchmark rate was 72 percent of the regional rate in 2004 and 73 percent in 2008. In Camden, in 2004, the benchmark rate actually exceeded the regional rate. In 2008, thanks to a sizable increase in the Camden regional rate, the benchmark rate was 44 percent of the regional rate. As in 2004, it appears that community cultural resources compensated to some extent for low regional participation.

Regional and Benchmark cultural participants per 1,000 residents, by ethnic composition of block group, metropolitan Philadelphia, 2004 and 2008

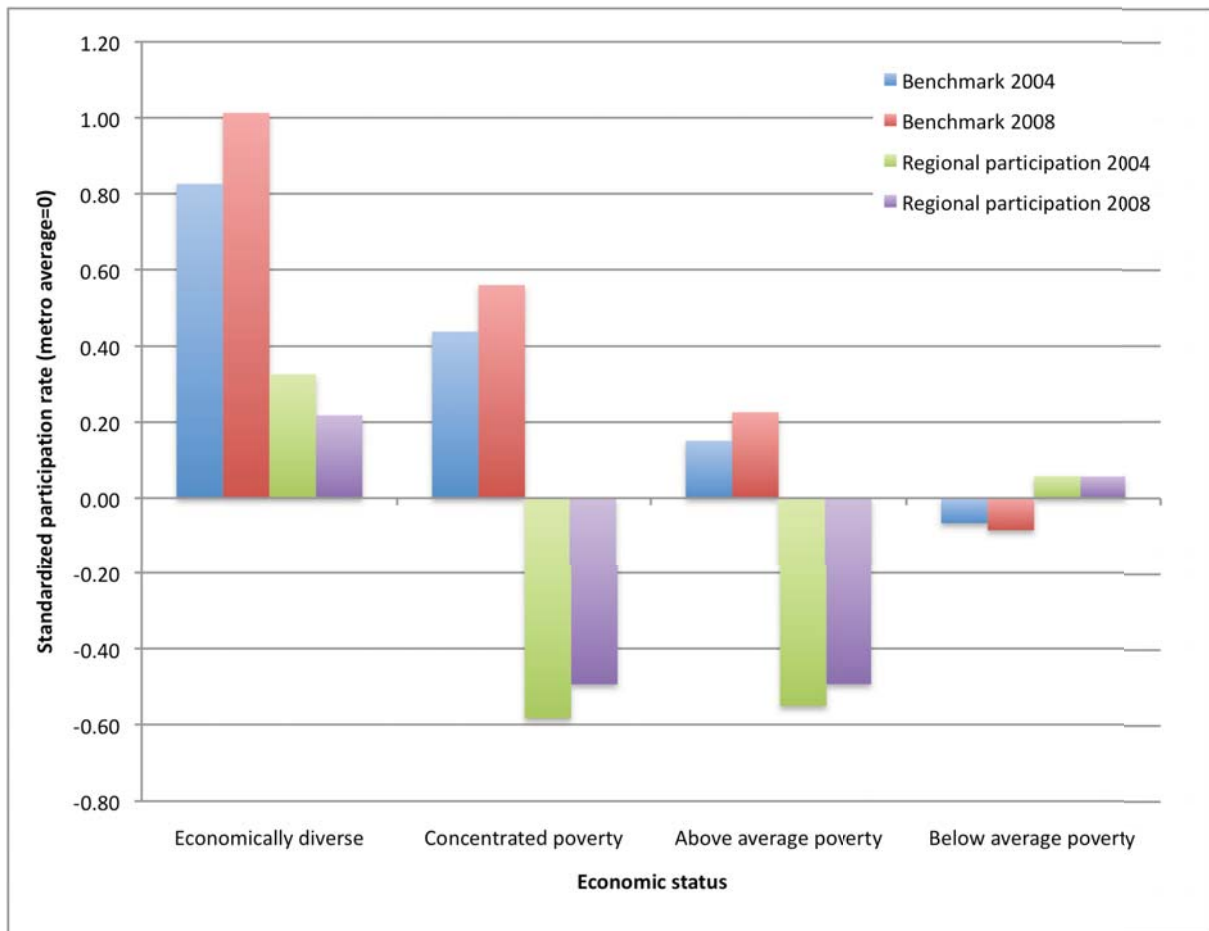


Source: SIAP

Note: All rates are standardized with a mean of zero and a standard deviation of 1.

Economically diverse neighborhoods (those with above average poverty rates and an above average proportion of professionals and managers) have the highest participation rates on both the regional and Benchmark indexes. However, as shown on the graph below, Benchmark organizations also serve neighborhoods that have higher than average poverty as well as areas of concentrated poverty—places that are underserved by the mainstream cultural organizations.

Regional and Benchmark cultural participants per 1,000 residents, by economic status of block group, metropolitan Philadelphia, 2004 and 2008

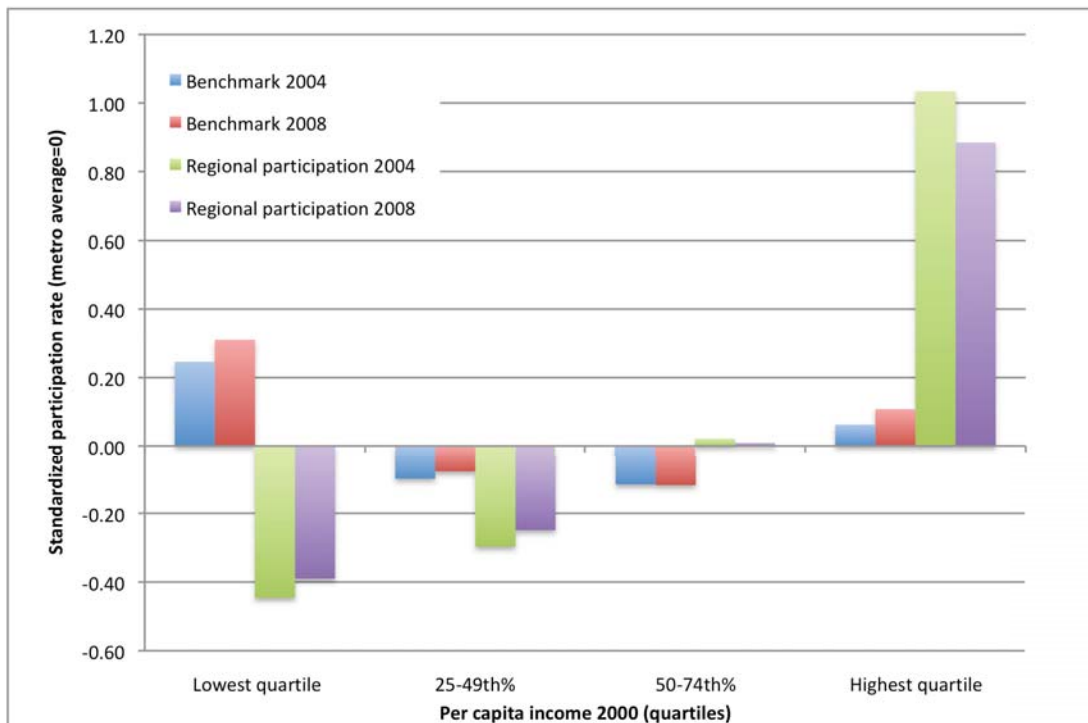


Source: SIAP

Note: All rates are standardized with a mean of zero and a standard deviation of 1.

The same pattern of community arts filling a void in low-income communities is illustrated by the relationship of per capita income to the standardized participation. In block groups with the lowest per capita income in 2000, the regional participation indexes were at their lowest levels, while the benchmark indexes in both 2004 and 2008 were higher than in the rest of the city. Indeed, between the beginning and end of CPAA the benchmark participation index actually increased in prominence.

Regional and Benchmark cultural participants per 1,000 residents, by per capita income 2000, metropolitan Philadelphia, 2004 and 2008

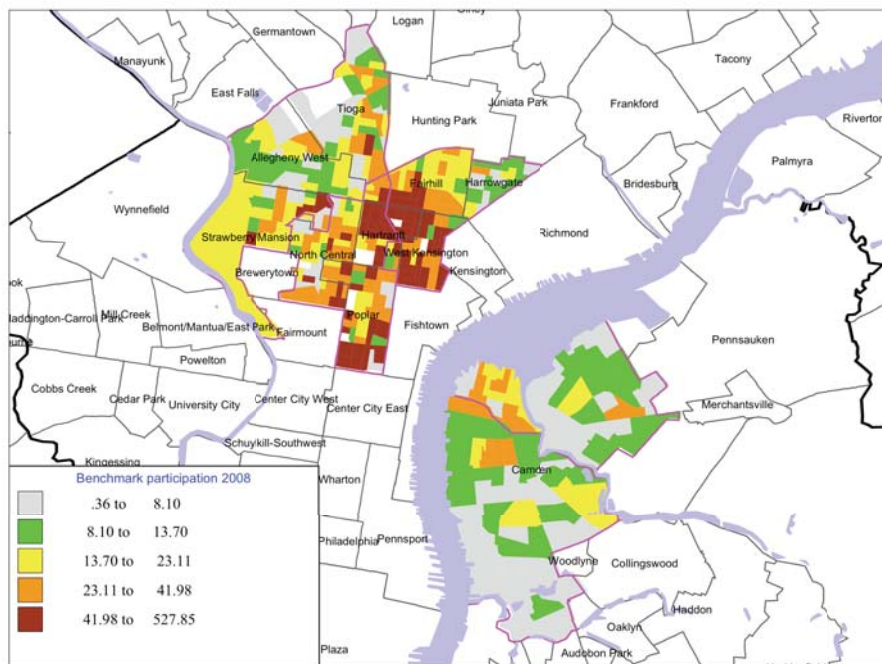
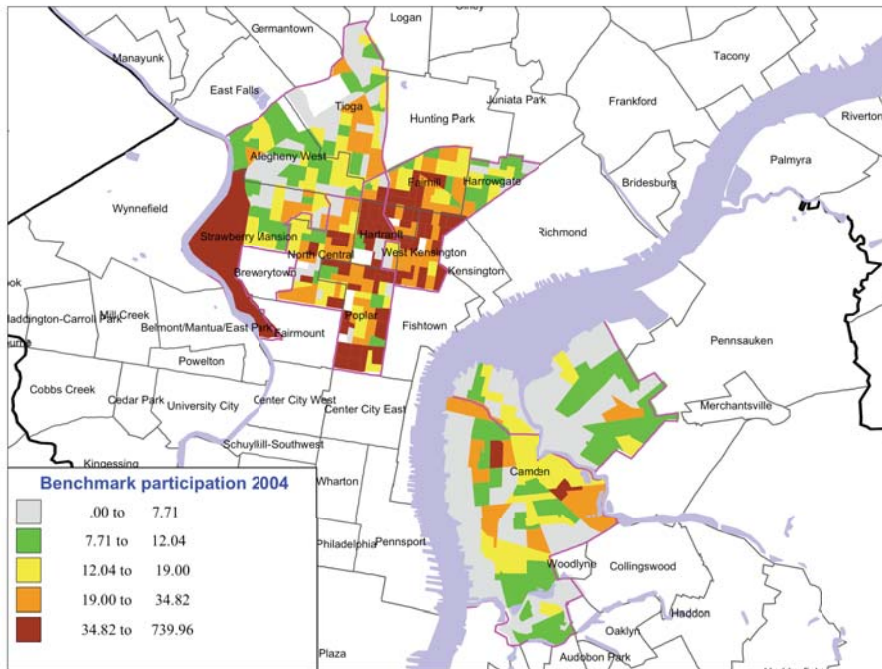


Source: SIAP

Note: All rates are standardized with a mean of zero and a standard deviation of 1.

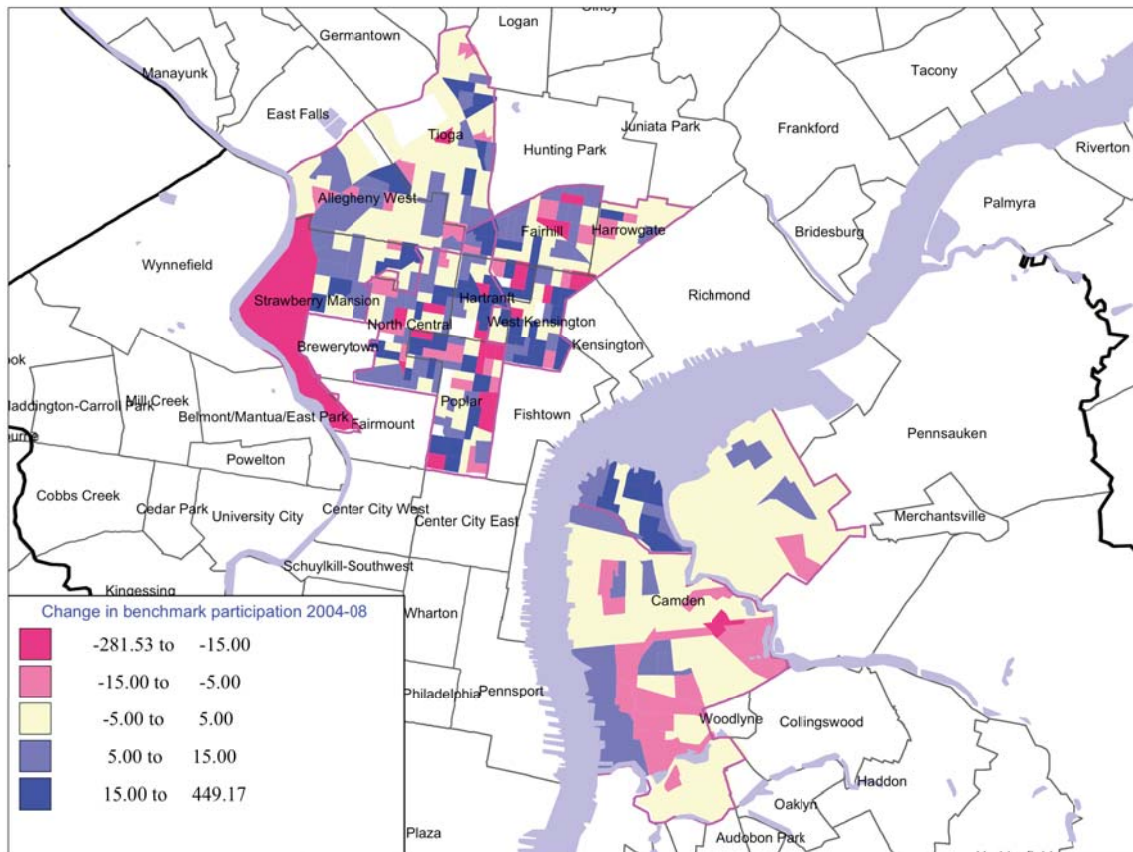
Individual participation in community cultural programs varied dramatically within North Philadelphia and Camden. The highest levels of participation occurred in a set of neighborhoods that straddle the boundary between North Philadelphia Central and North Philadelphia East (Hartranft, West Kensington, Fairhill).

Benchmark cultural participants per 1,000 residents, North Philadelphia and Camden block groups, 2004 and 2008



Source: SIAP

Change in Benchmark participation rate, North Philadelphia and Camden, 2004-2008



Source: SIAP

The benchmark data allowed us to look more precisely at different types of participation and at smaller geographical areas. The participation data were divided into six sub-indexes:

- audience/visitors—persons who attended a performance, exhibition, or other event sponsored by the organization;
- students—persons who registered for a class or workshop sponsored by the organization;
- artists—persons identified as an artist by the organization who either taught, performed, or displayed their work there;
- other individual participants—such as members, volunteers, or donors;
- mailing list entries—individuals/households included on the organization's mailing list; and
- organizations—institutions ranging from those identified as active partners, collaborators, or contacts included on the organization's mailing list.

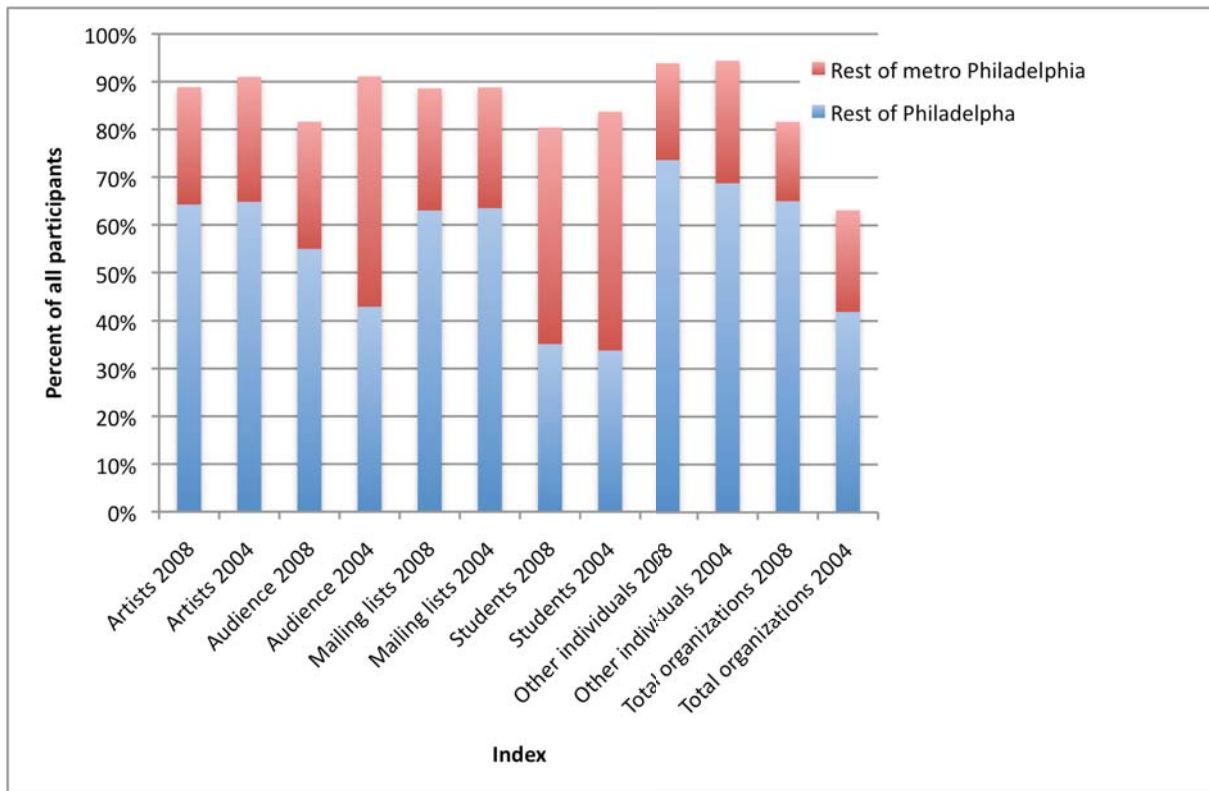
Over the course of the initiative, individual participation increased across most of these indexes in both North Philadelphia and Camden. Reported audiences increased in both study areas, rising from 2.6 to 3.7 per thousand in North Philadelphia and from 2.0 to 3.6 per thousand in Camden. The other sub-indexes rose significantly in at least one study area. For example, the number of artists increased from .33 to .97 per thousand in North Philadelphia, while the number of students enrolled in programs expanded from 2.8 to 7.2 per thousand in Camden. Mailing list membership increased in North Philadelphia by 2.8 per thousand, but fell by 5.7 per thousand in Camden. If we combine the two study regions, we find statistically significant increases in participation rates of artists, audiences and other individuals. The changes in mailing lists and students, while positive, were small.

The evidence on organizational contacts moved in opposite directions in the two study areas. In 2002-04, we found 9.7 organizational contacts per thousand in Camden, but only 2.5 per thousand in North Philadelphia. By 2008, these positions had been reversed. The average number of organizational contacts in Camden block groups had dropped from 9.7 to 3.7 per thousand, while in North Philadelphia, the rate rose from 2.5 to 7.8 per thousand. We may attribute the precipitous drop in Camden to the closure of SJPAC and the troubles that Walt Whitman Art Center experienced during the course of the initiative.

The participation gains recorded by grantees during CPAA were offset to some extent by declines outside of the study areas. Overall, the benchmark individual participation remained steady in the rest of metropolitan Philadelphia between 2004 and 2008. The individual benchmark rate rose by from 16.6 to 17.8 per thousand in the rest of the city between the beginning and the end of the initiative, but in the remainder of the metropolitan area, the rate fell from 4.1 to 3.6 per thousand. Over the entire metropolitan area, participation in 2008 was only a fraction higher than it had been four years earlier.

It appears that grantees took the call of the initiative—to expand cultural participation in North Philadelphia and Camden—to heart, and in this sense, the initiative could be judged a success. At the same time, given the sometimes limited organizational capacity, this focus on the study areas may have led some grantees to have shifted their attention from other sections of the metropolitan area. By the end of the initiative, the overall participation rate had barely budged.

Percent of all benchmark participants based outside of North Philadelphia and Camden, 2004 and 2008



Source: SIAP

The conclusion that CPAA caused grantees to shift their energies to North Philadelphia and Camden is reinforced by data on the total proportion of participation that was accounted for by those living outside the study areas. While a majority of participants continued to come from outside of North Philadelphia and Camden, this proportion declined over the course of the initiative. For example, the proportion of audience members coming from outside of the study areas fell from 91 to 82 percent during the initiative and the proportion of artists from 91 to 89 percent. The number of organizational contacts was the only index that bucked this trend. The proportion outside of the study areas actually rose from 63 to 82 percent.

THE ROLE OF ARTISTS IN NORTH PHILADELPHIA AND CAMDEN'S CULTURAL ECOLOGY

Artists play a critical role in the cultural life of urban communities. As previous research has demonstrated, artists' work makes them boundary crossers. They may work for a for-profit firm in the morning, teach classes at a nonprofit in the afternoon, and perform at a social function or nightclub in the evening. In addition, as artists concentrate in particular neighborhoods—either to work or to live—they give a boost to the area's cultural vitality, which in turn can have a powerful spillover effect on other forms of cultural participation.

This link between the presence of artists and cultural vitality has important implications for CPAA. Creating a sense of cultural vitality that transcends individual organizations is an important prerequisite for CPAA's grantees to prosper. Yet, the findings of the 2006 survey of artists living or working in North Philadelphia or Camden suggest that this remains a gigantic barrier for the cultural ecology in North Philadelphia and Camden. Of the artists surveyed, relatively few live in the neighborhoods, and only a small portion of the projects they undertake are located in these areas.

CPAA did not conceptualize artists as an important element of community transformation, focusing instead on building organizational capacity to broaden, deepen, and diversify participation. However, the SIAP survey was designed to determine the current state of artists' engagement in the cultural scene of the two study areas and to identify opportunities for expanding their involvement in the neighborhoods' cultural revitalization.

Methods and Data

The survey of artists was undertaken during the summer of 2006. The target population for the survey was artists who live or work in North Philadelphia or Camden. Consistent with research from the Benchmark Project, SIAP decided to use a self-definition of artists, rather than trying to restrict ourselves to individuals with particular training or work characteristics. We defined North Philadelphia and Camden using the definitions developed for the Benchmark Project.

The survey was administered by phone. Typically, informants were contacted by email or telephone to arrange an appointment. The survey typically took between 20 and 30 minutes to complete. It included several sections:

- Profile of artists: length of time in profession, media, work space, audience;
- Uses of social networks: reasons that informants contacted personal or professional contacts;
- Professional projects during past year, including the organization, location, type of project and how informant learned about project; and
- Respondent information: age, gender, ethnicity, education, employment, and income.

The sampling strategy for the survey was based on Heckathorn's respondent-driven sampling, a chain-referral (snowball) technique that has been shown to provide representative samples for "hidden" populations and has been used by Joan Jeffri in her NEA funded study of jazz artists (Heckathorn 2002; Heckathorn and Jeffri 2003; Jeffri 2003). The key to this method is providing financial incentives for respondents both to participate in the survey and to refer others to participate. Because of the geographical limitations on eligibility (live or work in North Philadelphia or Camden), our yield on referrals was somewhat less than we expected. As a result, half our respondents came from a sampling frame composed of lists of artists provided by grantees (in the language of respondent-driven sampling, "seeds") and the other half were referrals from the grantee artists.

Characteristics of sample

This section has two purposes: to provide a demographic profile of our respondents and to test for any significant differences between the respondents whom we identified through CPAA grantees and those who were referred by other respondents. Respondent-driven sampling should produce more reliable estimates of a population using referrals than using "seeds." However, given that our "seeds" were drawn from the best lists of eligible artists available, we would expect few statistically significant differences between our "seeds" and the referred respondents.

Race

According to census data and the Pew Fellowship for the Arts database, about three-quarters of artists living in metropolitan Philadelphia are white. As we might expect, artists living or working in North Philadelphia or Camden were less likely to be white than the broader population.

Half of the artists in our survey were white, 31 percent were African American, ten percent were Latino, and nine percent identified themselves either in another group or as multi-ethnic. Comparing the "seeds" to the referred artists, we found no statistically significant differences, although African Americans were somewhat under-represented and Latinos were somewhat over-represented among the seeds.

Age

The average age of respondents was 42.4 years, somewhat lower than the average age for the 2004 metropolitan-area sample. About two-thirds were under the age of 50. The referred respondents were considerably older than the seeds; only 30 percent of the seeds were over 50, while about half of the referred artists were in this category. Overall, however, these differences were not statistically significant.

Gender

Fifty-five percent of our respondents were women, compared to only 51 percent of individuals who identified themselves as artists in the 2005-06 American Community Surveys for metropolitan Philadelphia. There were no statistically significant differences between the referred and seed respondents.

Discipline

Nearly half of the artists in our sample identified themselves as visual artists; two-thirds of that number was painters. Craft and traditional artists (including story tellers) were the next largest group (15 percent). Generally, there were fewer musicians in this survey (12 percent) than in a 2004 artist survey of the entire metropolitan area, although the higher number using multi- or mixed media in the current survey (17 percent v. 7 percent) may account for this difference. Overall, there were no statistically significant differences between the seeds and the referred respondents.

Overall, then, a comparison of the seeds and the referred artists suggests that there were no marked differences between the two populations.

Findings

Previous research by SIAP and others has demonstrated that artists can play a critical role in promoting cultural vitality in urban neighborhoods. In addition to their direct role in producing art, artists serve as conduits for information and innovations across organizations, sectors, and geographic boundaries.

Imagine three ideal-types. The first is a neighborhood that is home for artists who are involved in projects both inside and outside the neighborhood. They enrich the cultural scene by putting on performances or exhibits, mentoring young people, and teaching classes. At the same time, their professional lives outside the neighborhood put them in touch with emerging trends in their discipline. They simultaneously “put their neighborhood on the map” and serve as contacts for other artists and aspiring artists in the neighborhoods who wish to link to the wider cultural scene.

Second, imagine a neighborhood in which few artists live. The artists show up for only one or two events, perhaps a project funded by an outside agency, where they form relatively superficial relationships with other participants.

Finally, imagine a neighborhood with many artists who both live and work in the neighborhood. These artists' commitment to their home forecloses the possibility for them to develop a wider reputation in the metropolitan area and beyond.

These examples underline what Granovetter (1973) called in his classic study “the strength of weak ties.” Cultural vitality is enhanced by the presence of artists, but ideally, those artists simultaneously play many roles in the neighborhood and are connected to resources outside as well. Neither a few artists who work only in their home neighborhood nor artists who have an artistic life elsewhere but pop into a neighborhood episodically will give the neighborhood's cultural ecology the same boost.

Although these examples present clear images of a desirable neighborhood cultural ecology, operationalizing this concept is more difficult. Here we use evidence on artists' residences and workplaces, the sectors in which they work, and the types of projects with which they are involved to gain a sense of how to translate these ideals into empirical investigation.

Number of projects

It is no surprise that artists often cobble together a living by undertaking many different projects. We collected data on projects that the artists had been involved with over the previous nine months (approximately November 2005 through July 2006).

By any standards, the artists in our sample were busy. Altogether we documented 1,174 projects, an average of nine projects per artist, ranging from a minimum of two to a maximum of 35. A quarter of the artists had fewer than six projects, and another quarter had over 12 projects each.

The numbers of projects inside the CPAA target neighborhoods were less impressive. They totaled 272, just over two projects per artist. A quarter of the artists interviewed undertook no projects in these neighborhoods, another quarter were involved in one, and another third were involved in two or three projects.

Artists' involvement in North Philadelphia and Camden overwhelmingly was channeled through non-arts organizations—primarily schools and social service agencies. Overall, 449 of the 1,156 artist projects that we documented were sponsored by non-arts organizations. Of these, 172 were public schools, while colleges and universities (47), social service agencies (38), public agencies (33), and churches (30)—all were significant players.

One striking feature of the sponsorship profile was the disconnect between those projects in North Philadelphia and Camden and the rest of the artists' work. Among the nearly 900 projects that took place outside of the study areas documented by the survey, only about one third (32 percent) were sponsored by non-arts organizations. By contrast, more than 60 percent of the projects in North Philadelphia and Camden were sponsored by non-arts agencies. In Camden, in particular, these non-arts gigs dominated; more than three quarters of all projects reported were sponsored by a non-arts public or nonprofit agency.

Setting in which artists' projects took place, by location, SIAP artist survey, 2006

<i>Type of setting</i>	<i>North Philadelphia & Camden</i>	<i>Rest of metro Philadelphia</i>
Nonprofit arts	18%	40%
Nonarts nonprofit or public	60%	32%
Informal setting	2%	4%
Commercial firms	7%	12%
Artist's home	7%	7%
Public space	6%	5%
All projects	100%	100%

Source: SIAP

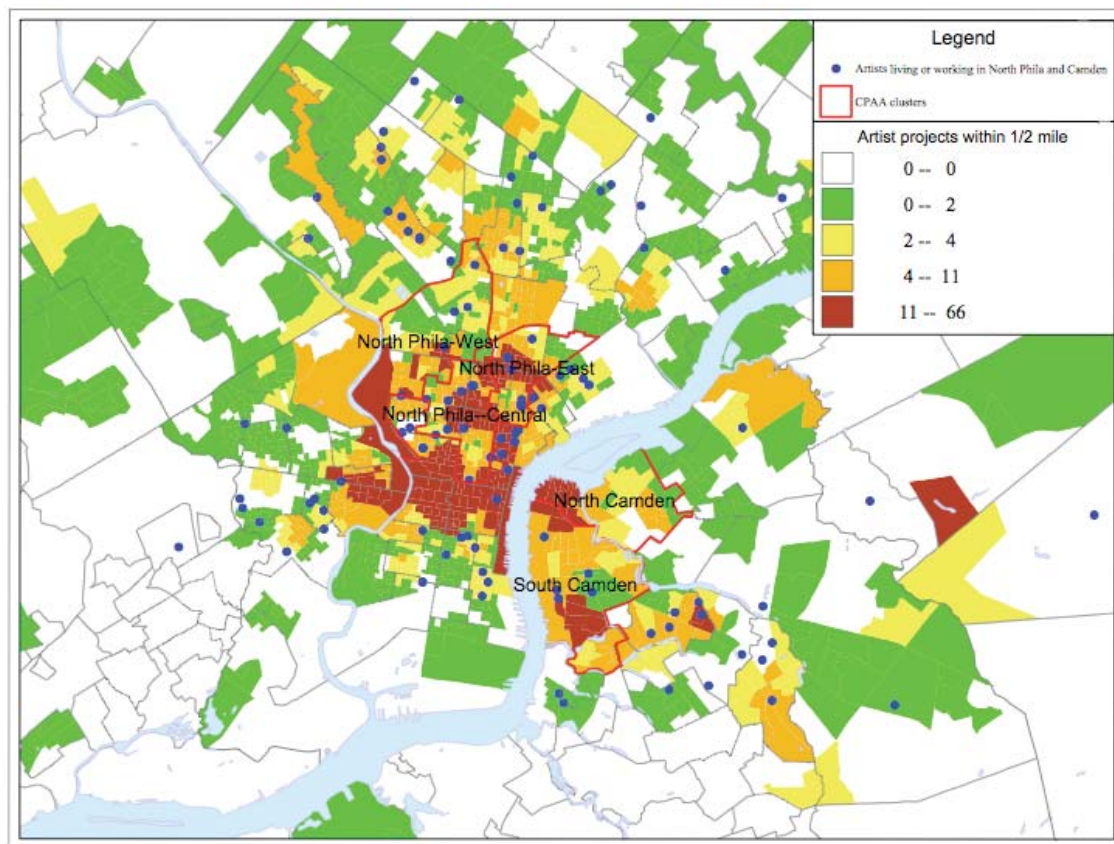
Non-arts agencies were the most common sites for the artists' projects, but other types of venues also played an important role in the artists' professional lives.

Overall, 35 percent of projects involved performing or displaying one's work in a nonprofit setting and 10 percent involved commercial settings. Public spaces, live/work space, and other informal settings accounted for the remainder of work sites. Because of the preponderance of non-arts settings in North Philadelphia and Camden projects, commercial, nonprofit, and informal arts settings were less important in the study areas than in the rest of the metropolitan area.

Where the artists live and work

To be eligible for the survey, an artist needed either to work or live in North Philadelphia or Camden. As a result, a majority of the artists in our survey lived outside of the two areas of the city. Indeed, only about one in five artists included in the sample resided inside the areas.

Artists' residences and location of projects, metropolitan Philadelphia, 2006



Source: SIAP

This figure shows the residence of the artists and the concentration of projects on which they had worked in the nine months before they were interviewed. Although a number of artists lived in North Philadelphia, only a handful (five to be precise) lived in Camden. There were concentrations of artists in northwest

Philadelphia, West Philadelphia, South Philadelphia and suburban Camden County.

The shading of the map shows where projects reported by the artists were located. In addition to concentrations in North Philadelphia-Central, North Philadelphia-East, and Camden, a large number of projects took place in Center City Philadelphia and its surrounding neighborhoods (Fairmount, Fishtown/Northern Liberties, University City).

As this figure suggests, 77 percent of the projects documented were outside of North Philadelphia and Camden. Projects were more concentrated in central and eastern North Philadelphia and northern Camden than in other parts of the study areas.

As we discovered in the Benchmark Project, cultural vitality of urban neighborhoods is a function of the interaction of the different elements of the cultural sector: established nonprofits, for-profit cultural firms, artists, and informal cultural venues.

The analysis of the disciplines used in the project and the type of site underlines the lack of spontaneous cultural engagement within the target neighborhoods. Only 43 of the over 900 projects for which we had data involve direct artistic production within North Philadelphia or Camden. Of these the most common forms were dance and craft/traditional art forms. The pattern of traditional and craft form was emblematic. Among projects outside of the two areas, there was a clear link between these art forms and informal venues; traditional art forms were nearly three times as likely to occur in informal settings as other cultural forms. Yet, among projects in North Philadelphia and Camden, only one project occurred in an informal setting. Where only 27 percent of traditional and craft projects outside of these areas occurred in non-arts setting, fully 63 percent of those inside the clusters occurred in schools and social service settings.

This summary makes clear that the cultural scene of the study areas continued to be dominated by the use of the arts in social institutions, rather than by the organic development of an artists' scene. Relatively few of the artists did anything but come into the two communities to conduct programs in schools and social service agencies. Even those artists who live in the study areas do much of their work elsewhere the region, and what they do within North Philadelphia and Camden remains inside the four walls of these institutions—often in the form of mandatory projects. In contrast to their work elsewhere, there is little spontaneous cultural activity in these districts, a fact that limits the ability of nonprofit cultural organizations to boost cultural participation.

CONCLUSION

CPAA's bottom line was the expansion of cultural participation. The data presented in this chapter generally is good news. Cultural participation did increase in North Philadelphia and Camden during the course of the initiative, among both grantees and a broader set of regional cultural providers.

Yet, the evidence on artists' involvement presents a troubling counterpoint to these participation patterns. It suggests that North Philadelphia and Camden have yet to create a spontaneous arts scene that can attract artists because of its vitality. Rather, artists seem to come to North Philadelphia and Camden because schools and social service agencies are willing to hire them. As one of our informants put it: "People come to Camden to get paid."

Without this grassroots artists' scene, North Philadelphia and Camden will find it difficult to sustain the increased participation achieved during CPAA. When the cultural vitality in a neighborhood reaches a critical turning point, the scene itself generates participation and draws in audiences. Absent that tipping point, increases in participation can only be sustained through continued investment by outside agents.

Chapter 5.

IMPACTS: WHAT ARE THE LONG-TERM EFFECTS OF CPAA?

The primary focus of Community Partners in Arts Access (CPAA) from the beginning was on increasing cultural participation in minority neighborhoods in metropolitan Philadelphia. As we have seen in the previous chapter, this goal—what we have characterized as the *outcome* of the initiative—was achieved. Cultural participation—both among regional cultural organizations and among CPAA grantees—increased significantly over the course of the initiative.

As Chapter 2 explained, the broader rationale for increasing cultural participation shifted over the course of the initiative. At the beginning, increased participation was intended to address the perceived lack of cultural opportunities identified in the 1999 indicators survey. Later, as the Foundation refocused its energy on social entrepreneurship and community transformation, grantees and the Foundation sought to reframe CPAA as contributing to those impacts.

In this chapter, we examine the longer-term implications of CPAA for the communities it served and the metropolitan area in general. For the most part, this assessment departs from the hard data used in the previous chapter and uses impressionistic evidence of community revitalization and development that seem more or less promising for future attention.

In analyzing CPAA's impacts, we have turned to Jeremy Nowak's proposed framework in *Creativity and Neighborhood Development: Strategies for Community Investment* (Nowak 2007a), discussed earlier in this report. Nowak divides his concept of the "architecture of community" into four elements: social capital; public assets; economic assets and market relationships; and flows of information, capital, and people. Here we assess the extent to which CPAA

grantees contributed to each of these elements of the architecture of community of North Philadelphia and Camden and their prospects for making future contributions.

We conclude that CPAA made substantial contributions to expanding the level of social capital in the neighborhoods. The second area—public assets—was one in which CPAA grantees devoted considerable effort, although its return on investment did not live up to expectations. The third element—economic assets and market relationships—was one in which the initiative devoted little attention, which in retrospect could be seen as a lost opportunity. The fourth area—regional flows—was one in which the grantees made significant investments, particularly in pursuing partnerships; and they began the important task of restoring links between North Philadelphia and Camden neighborhoods and the rest of the metropolitan area.

SOCIAL CAPITAL AND CIVIC INSTITUTIONS

CPAA contributed to the formation of social capital and the building of civic institutions in the study areas, which are among the most economically marginal communities in metropolitan Philadelphia. Engagement in the arts, of course, is itself a form of civic engagement, so the increase in cultural participation documented in the previous chapter was a contribution of social capital. This cultural engagement, in turn, encouraged other forms of social interaction and community participation. Most importantly, CPAA-generated arts and cultural programming contributed to opportunities for voice, identity, and community connections among the residents of North Philadelphia and Camden.

The CPAA initiative, with its relatively flexible multi-year funding, provided the opportunity for experienced providers to try out new approaches to engage communities in the arts and culture. The grantees used the resources provided by the Foundation to initiate and expand systematic outreach strategies to broaden, deepen, and diversify cultural participation and engage multiple communities in ways that, as Lorene Cary pointed out, “add to the development of the entire community system.”

In this section, we examine two elements of social engagement of CPAA. The most common focus of grantees was geographic communities, that is, neighborhoods. Here grantees tried a variety of strategies ranging from the employment of community members as “ambassadors” to the recruitment of professional cultural workers to do data gathering and engagement work. The successes in this area seemed to flow from the incorporation of multiple strategies that simultaneously tried to deepen and broaden community members’ involvement in projects.

One aspect of the neighborhood focus of social engagement was directed at young people. In this respect, young people were just like any community members, only more so. Finding the right balance of approaches often proved illusive for the organizations seeking to engage the young, especially teenagers. Yet, given the centrality of young people to the challenges and opportunities of urban communities, it seems wise to value the successes that much more.

The other dimension of social engagement was associated with non-geographic communities. Sometimes, these were communities defined by their institutional affiliation, for example students at a school or clients at a social agency. Other instances involved, in a sense, creating community out of a common concern or issue. These communities faced their own problems, not the least of which was the challenge of geography.

One theme appeared to unite these disparate efforts: the importance of the artistic process in stimulating and sustaining engagement. Whether the discoveries of cultural workers embedded in communities, the wild finish to *A Camden Christmas Carol*, the “light bulbs” going off for young writers, or the stories expressed by individuals with significant mental health issues—the willingness of artists to use their skills and the creative process itself brought a quality to the interactions that seemed to increase their chances for success.

Engaging Place Communities

As we noted in Chapter 2, many grantees originally pushed back against TCC Group's advocacy of the RAND participation model, because it was too focused on audience building and not focused enough on community building. In this respect, the grantees knew that CPAA was about community transformation before the Foundation did. Among the more notable strategies for engaging communities by CPAA grantees were: outreach workers and neighborhood residencies, public events and festivals, and artist-driven community projects.

Outreach workers and neighborhood residencies

Grantees experimented with a variety of outreach strategies during the initiative. Rutgers Camden and Settlement Music School's Camden Branch, for example, used Ambassadors to link their organizations to the community, while both Scribe Video and Mural Arts employed folklorists and other humanities scholars in efforts to engage residents in their local histories. Walt Whitman and Perkins Center for the Arts, meanwhile, used fieldwork to learn more about their potential public.

It is noteworthy that the Camden grantees were more active in outreach efforts than those working in North Philadelphia. This may have been a result of the perception—supported by the Benchmark Report—that the Camden public was less connected to cultural programs than were residents of North Philadelphia.

Rutgers-Camden Center for the Arts (RCCA) was active from the beginning of the initiative in using Ambassadors as a means of outreach. "Camden residents perceive a difficulty in finding information about the arts and culture offerings in the city of Camden," staff noted.

This was the original and remains the focus of the Camden Arts Ambassadors, to decrease that perception and increase the ease of knowing about events. The expanded potential includes liaison for schoolteachers and administrators, identification of additional collaborative organizations not previously known to RCCA, and group sales.

In its November 2005 report, RCCA staff noted:

The work of the Camden Arts Ambassadors culminated in the recent performance of David Gonzalez' *Sofrito!* Bilingual flyers were produced with the assistance of one of the Ambassadors. The flyers were handed out at the City of Camden's Second Annual Diversity Day and taken to multiple Ambassador fieldwork sites—i.e., schools, service organizations, etc. The walk-up ticket purchases for the performance were over 100. Observation along with zip code information gathered from the walk-up purchasers reveal an estimation of 95 percent of the purchasers were first time Hispanic/Latino attendees to RCCA. The Ambassadors' activities to engage increased participation from Camden's senior population led them to investigate county sponsored transportation alternatives for seniors. The Ambassadors now have the information for the appropriate county agency to be utilized in the future.

The *Camden Christmas Carol* project served as a focus for the Ambassadors' work during 2006. An original ambassador took on the task of recruiting and training another cohort and visited organizations and gatherings to recruit actors and ambassadors.

Settlement Music School originally had planned to use off-site programs to encourage parents to enroll children in classes but discovered instead:

... that the most effective means of reaching new community members was through the targeted efforts of the Outreach Coordinator. The dissemination of information through off-site outreach programs was more challenging and less effective than anticipated. This shift in strategy enabled the Camden Branch to expand its geographic focus to include communities surrounding the city of Camden.

As a result, Settlement reported that on-site enrollment increased by 75 percent during the course of the initiative. The virtuous cycle of outreach and increasing participation led as well to the diversification of Settlement's program, including an Afro-Latin percussion class and a partnership with the LEAP Academy to provide after-school programs.

Scribe Video Center pursued its outreach efforts using a community planning approach based on its commitment to serve all Philadelphia and Camden neighborhoods. *The Precious Places Community History Project* employed an organizer who scanned Camden and North Philadelphia communities, talked with local people about how a neighborhood documentary could further their work, and identified and recruited groups with "capacity" to submit a proposal. Every group had to apply to demonstrate that they had the time, energy, and people—the capacity and the commitment—to make a film.

One of the most ambitious efforts at community outreach was Walt Whitman Art Center's Storefront Arts Project.

Walt Whitman Arts Center undertook extensive grassroots outreach in Camden neighborhoods in launching its Storefronts Arts Project. The Storefronts concept envisioned two phases. First, work with neighborhoods, community organizers, and artists to bring arts resources to local communities. Second, spin off grassroots community organizations that can segue cultural development into community development. During 2005 Walt Whitman ran numerous programs across eight neighborhoods serving young adults, seniors, and kids in churches, community centers, and schools.

During 2006 Walt Whitman brought on an ethnographer who focused fieldwork on its North Camden Storefront site. The process was not to bring in programming but to organize neighborhood cells, identify common ideas, nurture and develop those ideas. The fieldwork spawned a round table that culminated in a multi-cultural, multi-dimensional Fiesta Latina with no imported but only in-neighborhood performances.

Although it began with great optimism, ultimately, the Storefronts project emerged as one of the greatest disappointments of the initiative. Problems associated with the maintenance and staffing of the Storefront residencies undermined the sustainability of the program. Walt Whitman shifted increasingly

toward the employment of the ethnographer/cultural worker (in conjunction with the Delaware Valley Folklife Center).

Perkins Center employed Walt Whitman's cultural worker (an outcome of Camden Arts Partners). Ultimately, by the third year of CPAA, Perkins had shifted resources to the employment of the cultural worker, who functioned as an outreach worker gathering information and meeting with community members to integrate mural and community garden projects into the community.

While the cultural worker and ambassador strategies both employed outreach workers, they differed in certain respects. The ambassador strategy relied on the workers' status as residents or their familiarity with the community to provide easy entry. In contrast, the cultural worker strategy relied on the professional training of the workers—particularly their skills in engaging community members—to overcome their status as “outsider.” Perkins Center was skeptical of the ambassador approach:

I don't think that's how you go about bringing change in communities. Looks great on paper, but I don't think it's real. Using individuals to go in and convey your program—there is not enough overall connection to the organization, the program, and the community. There needs to be stronger connection. It looks good as an idea, but falls short in reality. Not enough baseline connections. If this person is representing what the organization has to offer, they need to be very involved in organization.

During the summer and early fall of 2007, Perkins' cultural worker conducted fieldwork in the Baldwin's Run community of East Camden. He developed contacts and established a detailed network of neighbors who formed the nucleus of and assisted in the convening of committees who worked with Perkins Center to develop preliminary ideas about subjects and themes for a community garden at the new playground. The outcomes included enhancing Perkins Center's understanding of the neighborhood, identifying community issues, and suggesting approaches to doing the community garden project.

The Mural Arts Program employed an ethnographer as a cultural outreach worker on its *My North Philly* project. The ethnographer's work—interviewing local residents in their homes or public places—complemented community meetings in bringing material to the artists to use in the design and installation of the murals. Yet, MAP too was dependent on local organizations. Staff reported that in some neighborhoods, its work with community partners bore fruit; while in others, committing to work with one local organization activated long-simmering community rivalries that ultimately undermined the entire mural process.

While rivalries were sometimes the issue, in other situations, community partners simply lacked the connections with residents to be effective elements of an outreach strategy. Freedom Theatre, for example, hoped to activate its ties with the Philadelphia Housing Authority to engage local residents. Yet, the results often fell short of expectations:

We have provided scholarships for PHA kids and reduced rates for shows. People say they don't feel comfortable. One problem is that we have different “standards of participation.” We expect the kids and parents to

be more involved than they anticipate. What we want from the kids is “motivation” not “talent.” Walking through the door is not the same as participation. The kids who stay in the program have a different attitude. During the last 3 to 4 years, we have developed a core of 35 PHA kids. About one-quarter to one-third of our [on-site] student population are PHA residents with full scholarships. What’s different about these kids is parental involvement, and their parents think that any educational opportunity is worth taking.

Spiral Q had assumed that its eight community partners in the North Philadelphia Puppet and Parade Collaborative would connect with and even mobilize local residents. But most of the groups were either school-based or had a regional reach. In Year 2 the Collaborative decided to engage more of the community by recruiting new groups to join the parade and going to community meetings to stir up interest in the parade. They also decided to flyer all the schools, organizations, and businesses along the parade routes. Besides bringing more people out for the parades, the Collaborative picked up couple of “truly community-based groups”—Norris Square Civic Association and Youth Rap.

Public events and festivals

The CPAA initiative was designed to diversify cultural participation from the outside-in, facilitated by local groups to local residents. In its implementation, however, grantees made strides toward cultivating diversity from the bottom-up and from the inside-out. Generally, strategies to bridge ethnic and class divides were about bridging spatial boundaries and connecting local organizations to resources outside the community.

Among strategies to broaden cultural participation in a way that adds to community social and economic development, the project with the greatest long-term promise was *Veredas Cultural en el Centro de Oro*/Cultural walkways in the Latino Business and Cultural District, a monthly multicultural event in North Philadelphia’s *barrio*. Its three-year experience, led by Taller Puertorriqueno, confirmed *Vereda*’s capacity to present multifaceted activities that the community enjoys, attract people to the community, attract local and emerging artists who want a place to show, and its potential to build momentum and grow.

During the first seasons, the partners realized that the event sites were too scattered to generate critical mass—the happy feel of a comfortable crowd. Going from place to place was more difficult than expected for the organizers as well as the patrons. *Vereda* is now concentrated on the central block with the three key partners (Taller, Hispanic Association of Contractors and Enterprises aka/HACE, and Raices Culturales Latinoamericanas). Once *Vereda* is regularly attracting a crowd, the organizers anticipate that people will want to see new places and move around. Meanwhile, to diversify programming, the partners began to identify monthly themes. HACE, the local community development corporation, has worked to make the physical environment brighter and more attractive—with banners and lighting and music—as well as clean and safe.

Economic development and the arts have a natural relationship. *Vereda*’s goal is to benefit all partners—local cultural organizations, the artists, and

local businesses—and to bring vitality to the local community. Arts can be an engine of economic activity. The match is there.

With tensions allayed and energy high, the partners believed that with a few more years of core support, *Vereda* could develop as a sustainable event. Already *Vereda Cultural* had taken shape on the local cultural landscape, achieved visibility within the community and across town, and even had its own blog on the World Wide Web.

From *Philadelphia City Paper*, July 10, 2007, by Mary Armstrong
OUTDOOR ARTS FESTIVAL

Second Friday is still circled on arts calendars all over town as the monthly evening for a dose of art and *tostones*, a time to visit the *barrio en masse*. Though the event has been renamed *Vereda Cultural* (Cultural Path) since Taller Puertorriqueno has taken charge, the plan is similar, albeit more compact in territory covered. Art will be hung in improvised galleries on several blocks of North Fifth Street. Music will be heard on the street and inside. Stilt-walking kids will keep the sidewalks lively. Artisanal crafts from Peru (Dora Viacava) and Guatemala (Raul Mux) will show at 2718 N. Fifth. Carlos Pascual paints Argentine wildlife (Peter Watts Fitness Center, 2712 N. Fifth), while Hernan Rivera displays his realist figure paintings at Raices Culturales (2757 N. Fifth). Bring your own music/poetry/dance for a Noche Bohemia coffee house/open stage sharing at Taller's education center, 2557 N. Fifth, a block south of the rest of the evening's activities. Fri., July 13, 5:30-10 p.m, 2500 to 2700 blocks of North Fifth Street, 215-426-3311, www.tallerpr.org.

In its *Civic Engagement Update for the Pennsylvania Latino Community* (July 2007), Congreso de Latinos Unidos listed the 2nd Friday festival in its calendar of important dates: "*Vereda Cultural* occurs every second Friday in North Philadelphia. The streets are filled with people from all walks just wanting to enjoy an evening filled with art, music, food, shopping, and more, in what is known as the Walkway of Art in the Latino Business and Cultural District..."

The *North Philadelphia Puppet and Parade Collaborative*, led by Spiral Q Puppet Theater, worked to use puppet parades as a means of linking a variety of institutions across North Philadelphia to the neighborhoods. Coordinating many organizations with different institutional needs and constraints was not easy. Yet, according to lead collaborator New Freedom Theatre, the project generated important side effects:

Something needs to happen in North Philadelphia that people can see. The art that is created is something people can see and feel as we march down their street. Kids and folks in the parade can see the immediate impact of art on the community. People stop, they holler, we see people come out half shaved, in their undershirts, in their robes, hanging out of their windows, their doors, looking out the windows of the bus, stopping their cars. Children on the street are pointing. Everybody seeing bigger than life pieces of art going down the street. A group of people all ages, races, and cultures coming together to do this event, where we're celebrating each other and the fact that all of us need to exist.

Yet, the Parade Collaborative also faced a more ingrained resistance in the community. “Parading is a cultural thing. African-Americans are not driven to do parades.” The CPAA assumption was that puppets and parades could be a hook for neighborhood residents not involved in formal programs, and that parades would increase cultural participation in North Philadelphia. “This is a central issue but has never been addressed by the collaborators. No one has come out and said, ‘Parading isn’t something that my clients, my constituents, like to do.’ ”

Each year, with returning children and memories of the previous year, it got easier to get people on board. Still, “whenever you say ‘parade’ they say ‘what?! we’re going out on the streets doing what?!’” For Freedom students, “the important thing is that it’s walking theater—we have something to show, something to say, and the audience is on the street with us.”

Artist-driven community projects

While some grantees focused on broadening community engagement, others devoted their energies to deepening engagement. These strategies tended to involve artists of multiple disciplines engaging community members in the creative process. Several grantees used story circles to advance this goal.

The “story circle process” as a vehicle for community history or participatory theater development was referenced by several CPAA grantees—Rutgers Camden Center for the Arts, Spiral Q Puppet Theater, and the Village of Arts and Humanities. The story circle is a storytelling model developed by John O’Neal, founder of New Orleans-based Junebug Productions, to collect stories of the Civil Rights Movement.

Story circles bring people together in an equitable, collective experience to share their stories ... to participate in the on-going creation of the community’s consciousness of itself ... The rules of the story circle are the rules of civil participation in society. You agree to listen. You agree to respect.

As planned, SJPAC/RCCA brought John O’Neal to Camden to do story circles with Camden residents, which resulted in the first draft of *A Camden Christmas Carol* and informed the play process through its culmination.

This play ... is really galvanizing the community. ... People were amazed by the modern adaptation of the story. Camden people loved it. The story drew from the life of Camden—it was of, by, and for the residents. ... You could hear people talking, interacting, and responding during the show.

Spiral Q brought John O’Neal to Philadelphia do a training workshop for its puppeteers and community organizers. (During 2006, Spiral Q’s community partners chose “North Philly Legends” as its theme.) The Village used the story circle process to create a theater piece called *Testament* (a free adaptation of Sophocles’ *Antigone*). Village executive director, playwright Kumani Gantt, was familiar with story circles through experience with John O’Neal and Junebug. Teaching artists recorded a series of story circle conversations with adults and teens as well as individual interviews, which the director used to write the text of the play.

People really love to hear their stories. It was not great theater but was a great community celebration [with] great attendance and participation ... and lots of requests [by local community groups] to do the show.

A Camden Christmas Carol grew out of a story circle process. It was a remarkable project, orchestrated by RCCA, that broadened participation and integrated the many faces of the city of Camden—university and neighborhoods; institutions and residents; African-American, Latin, Vietnamese, other Asian, and white; performing and visual artists; professionals, technicians, amateurs; the young, the middle-aged, and the old. *A Camden Christmas Carol* was a full community theatrical production in every sense of the word. The modern and local adaptation of Dickens' short story series and every element of the production and performance was an original work of art. With a few theater professionals, a professional stage, and a committed staff, RCCA produced performances with by-and-large amateur and volunteer actors and crew—including 45 community members "who never missed a rehearsal."

A Camden Christmas Carol ... generated something ... stirred up interest in this community in theater. You have to be crazy not to be fascinated by the theater. It's community building. Theater is the ultimate teamwork, putting on a show—no one can do it alone. Many actors felt free to give their opinion we should do it this way. People ad-libbed lines. That always happens.

Besides theater opportunities, the staff integrated the visual arts (giant puppets as the Spirits), fabric arts (the Quilt virtually had a part), and culinary arts (an on-stage fresh Puerto Rican feast) in ways that broadened the participatory nature of the arts as well as the engaging qualities of the spectacle. There was "an amazing turn-out" for the play (at least 300 people at each performance) that kept building through press and especially word-of-mouth. "People came, and it rang true to them. They know this city." "The audience that this was specifically intended for not only came in droves but absolutely loved it. They want this to happen every year. They got a standing ovation every night. We're still tired."

The experience stimulated RCCA to rethink elements of its engagement model in its Camden Art Gardens program:

Our experience with *A Camden Christmas Carol* and the value of close interactions with community members over a sustained period of time has caused us to re-think the way we approached the Camden Art Garden projects as well. While we had always considered the Camden Art Gardens multi-year projects, we decided to focus our limited resources on one or two sites for longer periods of time – three to six years. With RCCA's neighborhood partner organizations, we are also organizing events throughout the active working periods (spring through fall), such as block parties, gardening demonstrations, live concerts, film screenings, and so on, that make clear the potential of these public spaces to enliven and enrich the community.

Youth arts strategies

While some organizations focused on mobilizing community residents, other grantees focused their energies on engaging young people, often the segment

of a community's population that is most difficult to mobilize. Freedom Theatre and Philadelphia Young Playwrights were especially active in using these strategies.

For an after-school program at Wakisha Charter School in North Philadelphia, Freedom provided performing arts training for 150 kids, running five classes with 30 kids in each class. The kids ranged from "can do" to "obstructive." If they removed the most extreme kids, they could run a good class. So what they did was to put all the obstructive kids—the hard core—in one class. They did improvisation with these kids, using the performing arts to get at the behavioral issues, starting with their behavior. The kids were responding, they liked the class. "I get an opportunity to express." Still, success was fragile, and eventually the alternative class was suspended. The 12-week program ran from October 2005 to February 2006. "Then [in February] we get 150 new kids. ... We are finally getting somewhere with these kids, and the class is about to end. Multi-year funding [continuity] is really critical."

Freedom's production of *Journey of a Gun* is an example of youth engagement as a process, a challenging process that can produce unexpected and gratifying results.

At the time the issue was just taking the gun to school. Now the issue is hanging out, having boyfriends that are drug dealers, having boyfriends that you say that's my man and I going to shoot her. From where we wrote that and where these kids are today, that's crazy. The reason we wrote that play is because we are used to doing fantasies with the kids that taught lessons, but it was a fantasy. Kids said, our life is not like that. We want to do something that is more like it. Began to talk, began to talk about being afraid of guns, and violence, and bullying and that type of thing. That's how we came up with the first show, which was *POW, People Over Weapons*. That was back in the '90s. We took a portion of that and combined it with something called *In the Rough* and came up with *Journey of a Gun*. Student participatory writing, dealing with the same subject.

Journey of a Gun is a story about street violence, about kids killing kids, performed by kids. Freedom teaching artists describe responses by the play's young audiences: "When they look at the violence, you can see their fidgeting, their nervousness. But when they look at the dead kids and heard the dead kids speak and their point of view, all of a sudden they got very quiet."

The kids are excited about it. One thing that appeals to them is that it's like their *Wire*. Kids are very excited about *The Wire*. Not only does it reflect their community. More importantly, they actually see kids on television doing stupid stuff but not being stupid. So [*Journey of a Gun*] had that quality for them. So now they're not going to see "something corny."

"One of the major impacts is kids' talking to kids." The teaching artists noted that even college kids as performers would not have the same effect.

As with Freedom Theatre, Philadelphia Young Playwrights saw its primary accomplishment as one of *reaching* kids who otherwise were turned off to the

entire adult world. For them, “having a light bulb go off” was the core of their success with kids. One story summarizes what the staff saw as a common impact of playwriting on its young participants:

Another wonderful story of a young man, who barely spoke during the entire year, had difficulty adjusting to school. Joined our summer playwriting retreat to do a second or third play or go back to the play they submitted to rework it. He was challenged by other students in the group. One day he wasn't there. Oh no! But he did come back—with an entirely hilariously reworked play. His smile could not be contained in the room. From this struggling, quiet and unconfident boy, a new Elden was born that day. A wonderful thing to watch. He came to New York City at the end of the year and was chatting with everybody. He was a playwright and had the respect and admiration of everybody in the room. That play was so funny.

As with grantees involved in neighborhood engagement, there appeared to be an intrinsic element of the creative process that increased the effectiveness of the work with young writers. As Young Playwrights director noted:

Playwriting is a continuum. . . . I keep discovering the magical, educational and skill-building process that is playwriting and theater. Quite extraordinary. How we frame the playwriting work, it happens across an arc. We let students know early that playwriting, at first a private endeavor for a writer—what do I want to say, my own voice—that has to be layered very quickly in with—this is meant for public consumption. So, that first determination of ‘what I want to say’ is met quickly with ‘I’m going to share this in a public way.’

As Freedom and Young Playwright’s experience demonstrates, one of the great challenges of youth arts outreach work is bridging the gap that young people perceive between themselves, their families, and the wider community. Concerns about confidentiality—meant to protect the young people from harm—have the unintended consequence of preventing grantees from maintaining contact with former students. On a more practical level, programs’ ambitions to engage both young people and their parents often ran up against the fact that parents viewed the programs as child care. Ever hopeful, Seth Rozin notes, “we have trouble getting the parents to come, because for them, these programs are after-school care enabling them to work. But we know that when the parents do come, the program is more successful.”

Ultimately, re-connecting the young with their families, neighbors, and communities was an over-arching CPAA goal. The grantees that collaborated in the six-school multi-disciplinary residency—The Clay Studio, Young Playwrights, and Musicopia—attempted to bridge this gap by working with their host schools to organize an annual community arts festival. Community involvement and support was considered an essential component of the *Exploring Ourselves and Our Cultures* project. Each year (2005, 2006, 2007) on a Saturday in May, the three arts partners and schools hosted a Community Arts Festival at Art Sanctuary’s Church of the Advocate (at 18th and Diamond in North Philadelphia). Each year the partners enhanced participation in several ways: by placing student artists in leadership roles; increasing the number of featured

resident artists; and providing programs for youngsters aged six and under. Festival events expanded from the gym (Year 1) to the church sanctuary and the courtyard (Years 2 and 3) with simultaneous programming in all spaces.

The program included clay wheel demonstrations, ceramic exhibits, musical performances, African dances, and play readings. It also featured an abundance of festive foods such as cotton candy, Italian ice, popcorn, Jamaican jerk chicken, plantains, lemonade and iced tea. Festival activities took place in the Sanctuary, Courtyard and Gym of the Church of the Advocate. Two Young Playwrights students served as emcees for the Arts Festival.

Students from three residencies in six schools—along with other youth artists such as the Art Sanctuary North Stars, the Philadelphia Boys Choir, karate students from the YMCA, creative writing students from Tree House Books, and young photographers from Centro Nuevo Creacion—performed and exhibited before an audience of peers, family, and neighbors. Many teachers and principals at participating schools attended the festival each year.

Engaging Institutional Communities

Another mode of social capital building pursued by grantees focused on engaging institutional communities. Here, Art-Reach's residencies at the Dreuding Center, which provides transitional housing and programs for homeless women and children, and Fishers Lane facility, a long-term residence mental health program, stood out. As with the experiences of other grantees, the successes of social capital building were associated with efforts to deepen involvement through engagement with the creative process.

It was clear that in order for art to be truly accessible to this group, expectations had to be free flowing and results enabled to present themselves without being preconceived. Above all else, everyone involved in running and overseeing this project had to remain flexible. While we had a very well thought-out and clearly documented course of action, the mantra adopted by all involved was that 'the process is more important than the product' that was to be created.

While youth present formidable challenges to the teaching artist, institutional communities pose yet a different set of challenges to engagement:

One minor setback was that the residents often arrived late to sessions. As they were battling mental health issues like depression and schizophrenia, many were heavily medicated or highly unmotivated and often arrived lethargic, falling asleep fast. This did not stop the artists or our progress. The setback was fixed when we adjusted our session start time by 30 minutes and began at 9:30 AM instead of 9:00 AM. The Fishers Lane staff announced to the participants that we would begin at 9:00 AM. This offered them a little extra time to get to sessions, while enabling sessions to begin on time and remain on schedule.

Something that was not a problem but was a challenge for our team was the nontraditional structure of the finale. Many residents verbalized incoherently or lacked memory ability. Therefore, a static script could not be used. However, we felt it important to convey the stories they had

created. To do this all of the artists performed with the residents at the final event and guided them through it. David conversed with the residents, prompting them to answer questions that would tell their stories. Jamie and Chip worked the puppets and led the movements. In this way the performance was never the same twice, and yet the overall message was conveyed each time.

PUBLIC ASSETS AND INFRASTRUCTURE

Perhaps no aspect of community life more differentiates the experience of inner-city neighborhoods from other parts of our society than the role of public assets. As Nowak notes: “The public sector constantly sends signals about the importance of creative neighborhood activity by how it handles public assets – how playgrounds and parks are cared for; the kinds of programs established in public venues; how streetscapes and public spaces are designed; the ease with which permits for performances and festivals are processed and approved; and how zoning encourages or discourages artist, design, and cultural work space” (Nowak 2007b). If this is the case, we can only imagine what signals our cities are sending through their care of public institutions and public spaces. In contrast to suburban communities that often look at their schools as key institutions of community identity and inclusion, many urban communities see their schools as a burden they must overcome. Whereas in many areas of the country, local governmental institutions are seen as responsive; in large cities like Philadelphia, public and social service agencies are often seen as “them”, bureaucracies as likely to do harm as good.

In this section, we assess the impact that CPAA and its grantees had on public assets and infrastructure in North Philadelphia and Camden neighborhoods. This is an important question because the actions of many grantees were directed at public institutions—in particular, the public schools and the housing authority—and the use of public space. Essentially two different stories emerged from their experience. As one might guess, the interactions with public agencies seem to have generated more frustration than success. The rigidity of institutions, constraints inherent to the settings, and lack of resources were formidable barriers that—in spite of the grantees’ efforts—were difficult to overcome. At the same time, those grantees whose focus was primarily on the reuse or re-animating of public space reported more promising experiences.

The shifts in the theories of action of the CPAA initiative also played a role in the assessment of public assets. For the grantees working in the public schools, the initial focus of the initiative on increasing cultural participation, based on the RAND behavioral model, provided a clear justification for their actions. Certainly, the lack of opportunity for arts instruction in the schools and housing authority developments was notable, and any response to this deficit was worthwhile. Yet, as the Foundation focused increasingly on community transformation, the effectiveness of many of these projects became more questionable.

Here, we first examine the experience of grantees with public institutions. We then turn to projects that address public space.

Public Institutions

A majority of CPAA projects with public institutions were directed at three sets of bureaucracies: the housing authority, the public schools, and social service agencies. The overwhelming message of these experiences was the extent to which the rigidity of these bureaucracies made them difficult to work with and that the difference in size meant that, in the end, the grantees—not the public institutions—were forced to adapt.

Philadelphia Housing Authority (PHA)

Knight CPAA funded South Philadelphia-based Point Breeze Performing Arts Center to run two Philly MOVES satellite sites in North Philadelphia—a continuing program at Johnson Homes and a new program at John F. Street Community Center. PBPAC considers PHA “a good partnership and a good income.” Unlike many social service and school-based programs, PHA developments afford an opportunity to run a neighborhood-based program where families enroll their children on a voluntary basis.

PHA housing developments provided Point Breeze access to families with virtually no exposure to quality arts programming as well as the use of quality community centers. Mantua Hall, at Johnson Homes, is a large, air-conditioned space that has recently been renovated. The John F. Street Community Center, serving the Richard Allen and Cambridge communities, is a newly constructed facility just opened in 2005 that has a multi-purpose room, a dance studio, a fitness studio, a library, and—based on PBPAC request—a state-of-the-art recording studio. Point Breeze ran an all-year after school and full summer program at both Johnson Homes and John Street.

PHA allowed us to use their brand, spanking new facility. That's the Cadillac of after-school programs. The cost to us is \$1 a year rent. ... We're using [the studio] and moving to producing [music] beats, for example, for the House of Blues in Atlantic City. It's got that kind of equipment. Al's like a booking agent now. Will Smith's father is a record producer. We're [also] using the facility to put on plays.

For all its glamour, the John Street Community Center was difficult to program:

It's definitely a different place. At Johnson Homes our program is held in their community center. The community center acts as hub of activity for residents. If residents want to have a party, they go the manager of the center to schedule. They have resident meetings there. If someone dies, they have the repast there.

John Street is not like that at all. It was built, and PHA wanted outside people to come in to do programming. They let a RFP for new nice building, you can come in to make this your building for the next three years. Community residents come there to pay their rent or make a complaint, but that's all the involvement by the community. Residents can't have a function there. It's not open to anybody. If PHA has an event, they might have it there in the multi-purpose room. Not available to residents. So residents have no tie to that building. Those residents really don't have a community center.

... no one even knows that we run the program. No one walks through the building and sees programming, like in the other PHA community centers. So [John Street] is this thing that sits in the middle of the community but has no connection to the residents. We have had some events and performances and allowed residents come in for free or discounted tickets, to have residents participate or see things, but it's just a different experience. It's empty except when we're there—3 PM to 6 PM—or when the PHA executives have a meeting.

However, like other public agencies, PHA has a program budget for contract services and a bureaucracy to oversee contract awards and administration.

We have to mortgage ourselves to the hilt in terms of finances, because they don't pay. When they say they don't have money, we ran summer programs at Johnson Homes and John Street Community Center ... We were literally out of nearly \$60,000 last summer [2006]. You've got to get into their budget, then they have a board meeting to have it passed. It's good money. If we were big enough to have a way to supplement that money and be able to wait for that money. We can't cut you a check until May. But we can't cancel the program. We need to front the money.

Another problem with PHA. Often they fund a set of after school programs but can't afford to pay for them during the summer. June comes, PHA money comes through for some but not all sites, so PBPAC has to cancel some summer performing arts camps.

But the only way to improve the program is to keep the kids coming. When you give them a hiatus, you have to start over. The kids look for it. When you have to cancel a summer program at last minute, you send the staff and kids scrambling to find programs.

The biggest challenge with any of these initiatives is how to sustain the funding. You get big money for a year or two, but then what? If funders or agencies gave you money over a five-year period, you could find ways to sustain it. The Knight Foundation funding, in fact, was critical to PBPAC's ability to maintain the continuity of the program. An overriding funding problem is that monies received from Children's Investment Strategy (CIS) is contingent on the number of students served on a daily basis, which does not take into account that services need to be provided no matter whether you serve 10 or 100 students.

School District of Philadelphia

The School District of Philadelphia was the focus of a number of grantees' projects—in particular, the "model" CPAA arts partnership of Musicopia, Philadelphia Young Playwrights, and The Clay Studio. Generally speaking, the grantees reported some progress in the face of significant problems of cooperation, access, and coordination.

The dominant social context for these efforts, of course, is the overwhelming poverty of students in the district. As one grantee noted:

For all we would like to accomplish, change and growth in this disadvantaged community is slow. Poverty and all of the problems surrounding it are still huge issues within this community. Children come to school hungry and without parental support that could help them to achieve. The schools are challenged with the burdens face by many inner-city institutions—frequent teacher and principal turnover, lack of parental support, budgetary concerns and high student-to-teacher ratios, resulting in disciplinary problems.

Musicopia, Young Playwrights, and Clay Studio collaborated on an ambitious set of in-school residencies—under the theme of *Exploring Ourselves and Our Cultures*—in six North Philadelphia public schools. The challenges of planning and implementation brought home to the grantees that the thrust of school district

policy often worked at cross-purposes with the initiative. “The reality of the current situation is No Child Left Behind. Unless some program has a proven track record, forget about it. There is no room in the curricula for a program if it is not advancing achievement standards.”

The School District of Philadelphia is very rigid—we have a lot less access than we used to have, for example, some mornings have to be just for reading. *No Child Left Behind*. Teachers are given books with lesson plans, and every classroom in the city has to be on the same page on the same day. That’s the fundamental context for the work.

InterAct reported the same kinds of constraints affecting their theater residencies at Little Flower High School for Girls, a parochial school in North Philadelphia.

The program was wedged in by the requirements for standardized testing, so we were rushed and under the gun the whole time. Not just the product but even the process was rushed. For example, instead of five days to get the production ready, we had two days.

The impact of *No Child Left Behind* was not restricted to Philadelphia. As reported by the Camden Branch of Settlement Music School:

State budget cuts, standardized testing, and the implementation of the *No Child Left Behind Act* have had significant impact on school-time music programs. The decrease of music education in the public school system affects the interest and ability levels of first-time students being served by community arts organizations.

Given this policy context, the North Philadelphia collaboration discovered that principals and teachers were critical if a partnership were to accomplish its goals. Claymobile artists found that: “A lot of our success in high school comes through the classroom teacher, which is a huge part of it; they’re really invested as well. At Strawberry Mansion, we’re working with the art teacher, she’s super, really engaged. Same with Kensington, she’s willing to be there, very invested.”

Teachers are one of your constituencies. They are the anchor. It is the teacher, the teacher’s commitment to participate in the workshop. The principal can want Young Playwrights and know Young Playwrights is a good thing by reputation and place it with a teacher, but the teacher makes or breaks it. What is required—whether [he or she is] self-selected or appointed—is commitment by the teacher.

The difficulties imposed by the structure of the school regime proved especially frustrating for the *Exploring Ourselves and Our Cultures* collaboration, especially its focus on the individual assessment of students’ experience. For example, throughout the initiative, the grantees sought to use *process sharing* as a way of better understanding how the different disciplines interacted with one another, but this ambition was generally frustrated.

A challenge throughout the project was finding opportunities for teachers and students to share processes among all three disciplines of ceramic art, music, and playwriting. Given the difference of each artistic discipline and the nature of each organization’s workshop structure, and the concentration of resources needed to get programs up and running in

each school, there was no opportunity for students to exchange and share their processes with one another. Students did have the opportunity to share their finished artwork (only) at the Community Arts Festival. During the second year, a plan conceived by Musicopia, Young Playwrights and The Clay Studio to facilitate sharing was complicated by the District's testing schedule. Several attempts at rescheduling the two workshops, in which The Clay Studio and Young Playwrights students would share their processes in creating their plays and ceramic art, were unsuccessful.

Ultimately, the grantees had to settle for running their individual classes with the Community Arts Festival as the major opportunity for cross-fertilization.

Indeed, the time dimension seemed to be particularly relevant in working with the schools. Organizations like Philadelphia Young Playwrights and The Clay Studio had long-standing relationships with the school district. It is difficult to assess whether the collaboration influenced the future course of those relationships.

The time frame was relevant for Taller Puertorriqueno's *Visitenos* program as well. Many community-based arts centers see school children and teachers as two of their constituencies and have developed innovative ways to overcome the barriers of in-school residencies. Taller Puertorriqueno modeled its program, *Visitenos* (Visit Us), after the Philadelphia School District's successful but defunded Museum Teacher Program. Taller has successfully pitched *Visitenos* to the School District, and the schools are regularly bringing classes of children to Taller at 5th & Lehigh. The down side is the annual contract renegotiation and 10-month wait for payment. But for many kids, it is a unique opportunity to come to a community arts center, see culture in the making, and participate hands-on. "At least the kids have one taste of Latino culture ... Most have never heard of Taller. Many are not Latino at all."

Another way into the schools has been to develop resource materials—that support standards-based curricula—and training for classroom teachers. Taller has developed and distributed (and evaluated) two sets of "easy-to-handle" multicultural K-12 teaching toolkits called "Art Collection" and "Puerto Rican Artifacts." Art Sanctuary has developed "a ground-breaking, Web-based" hip hop curriculum called "Do the Knowledge." The curriculum is the basis for a School District contract to provide teachers' workshops on how to use hip hop elements in classroom teaching.

The lesson of grantees' school experience is that one needs the resources and the commitment to view "progress" at a glacial pace. In this respect, while the Foundation invested considerable resources into projects directed at the schools, the three years of funding was too short to demonstrate real impacts. Those grantees that have an ongoing commitment to working with students and schools can see CPAA as part of a longer narrative.

Public Space and Community Facilities

While the experience of grantees with public institutions was generally characterized by frustration, CPAA investment directed the restoration of public space and availability of community facilities in North Philadelphia and Camden

seemed to hold more promise. First, the community arts centers funded through CPAA were critical to a variety of programs. Art Sanctuary, Freedom Theatre, and Taller Puertorriqueno facilities were critical both to their own programs and to others. For example, the Community Arts Festival that culminated the work of the *Exploring Ourselves* collaboration used Art Sanctuary's space at the Church of the Advocate. Taller Puertorriqueno partners with and makes space available to emerging groups in its neighborhood whenever possible:

We wish we had time to support emerging groups. They need everything. Rehearsal space. Taller has a terrible need of additional space. In thinking about our role, we think about coming up with spaces cheap enough that could provide rehearsal space for local groups, such as dancers. This would not be an economic venture because they don't have money to pay for anything.

Smaller community facilities, like the Coral Street Art House developed by the New Kensington Community Development Corporation, played an important role in giving Mural Arts a place to engage the neighborhood.

Through our fieldwork in Kensington, MAP identified the Coral Street Arts House as a hub for the Kensington cluster, which is operated by New Kensington CDC. New Kensington helped build Coral Arts House, which has gallery space as well as artists studios. We had workspace, access, storage space, and held all of our design meetings and classes there. Coral Street became our new 'pod'. The original plan was to work out of Cardinal Bevilacqua Center, but they had too many loopholes, bureaucracies, too much for a project to have deal with while trying to get community members together.

The Kensington cluster ran a series of weekend tile workshops, which engaged residents of all ages, as well as an exhibit opening—that brought attention to the new hub of *My North Philly* in Kensington, Coral Street Arts House. In turn, when MAP's Big Picture Program was looking for new sites, [the project director] recommended Kensington. Now, as a result of *My North Philly*, MAP has arts education programming three days a week in Kensington, at the Culinary Institute, part of Kensington High School, catty corner to Coral Arts House. Everyone is happy with this; the community wanted programming.

Of course, the arts programming out of a community facility was only part of MAP's project. For its *My North Philly* and for Spiral Q's *North Philadelphia Puppet Parade Collaborative* (NP3C), the impact they sought was to reanimate public space. Clearly, the need was acute:

A spatial problem for NP3C that constrained both the big and small parades—and contributed to dropping the pageant was the shortage of safe and useable open space.

Freedom Theatre, for whom a puppet parade is "walking theater," clearly missed the pageant, "which gives the parade a strong finish." For Spiral Q the parade's ideal finish would be a grassy park and puppet-making workshops open to the community. HACE, Taller Puertorriqueno's community development partner, was successful in getting cooperation from the City Department of Recreation to clean up and stage summer music programs in the *barrio*'s Fairhill Park.

The most ambitious effort at animating public space were the “Second Friday” evening arts events, led by Taller Puertorriqueno, centered on North 5th Street at Lehigh Avenue. While the project got off to a rocky start because of disagreements among the partners, the group successfully mounted monthly programming for nine months a year (April through December) over the course of the initiative. In addition, the *Noches de Arte/Vereda Cultural* project continually refined its approach. At first, the biggest challenge for the event was the density of activities along the street. Originally, organizers mounted too many events scattered too widely along several streets. Over time, they clustered activities in a smaller area along North 5th Street, which is the Latino commercial corridor, from Lehigh Avenue to Somerset Street.

During the CPAA initiative, the North Philadelphia Puppet and Parade Collaborative produced eight neighborhood parades and processions and three annual cross-neighborhood UP North Parades. Having the police stop traffic for you; taking over the streets *en masse*; and pulling ordinary people out of their houses, shops, and cars to stop and gape—that’s empowering. Given the constraints and failures of public education in serving these communities, and as experienced by CPAA grantees, the *Education to Power!* theme of the Third Annual UP North Parade in June 2007 had a special poignancy. School children wore signs that read: “STOP TESTING ME!” Men carried two-sided placards that read: “INTELLIGENCE IS POWER! INTELIGENCIA ES PODER!” And the multi-generational chorus of puppets and their handlers reminded us all: “YOU’RE NEVER TOO OLD TO LEARN, YOU’RE NEVER TOO YOUNG TO TEACH!”

In contrast to the school-based efforts, where the broader context worked against engagement, time seemed to be on the side of those groups interested in public space. As part of the City of Philadelphia Neighborhood Transformation Initiative that was occurring at the same time as CPAA, the City devoted significant resources to clearing abandoned lots. It also contracted with the Philadelphia Green Program of Pennsylvania Horticulture Society to undertake greening projects on many of the lots.

There is a certain irony in the public space contribution of CPAA. For metropolitan areas in general, the last decade has seen pressures to privatize public spaces, for example, by transforming them into residential and commercial venues. At the same time, North Philadelphia and Camden have to a certain extent become “greener” thanks to declining population and the clearing of abandoned housing.

CPAA supported a variety of interactions with public institutions in North Philadelphia and Camden. A number of grantees gained valuable experience in managing the opportunities and pitfalls of these interactions. In making hard judgments about the potential for lasting impacts, however, our judgments must ultimately be rather harsh. Although grantee interactions with public schools and other institutional settings expanded the arts opportunities of some children, they held relatively little promise for community transformation. If anything, CPAA interaction with public institutions may have changed the arts providers more than it changed the institutions. Lasting impacts, should they come at all, are likely only in the long term.

However, reclaiming, restoring, and animating public spaces—through murals, art gardens, festivals, cultural nights, parades, or video screenings—appear to be uniquely well suited for cultural organizations and artists. If one is looking for particular *niches* through which the arts might encourage community transformation, these strategies present particularly attractive opportunities—given the potential for social *and* economic spillover—for cultural organizations and funders to pursue.

ECONOMIC ASSETS AND MARKET RELATIONSHIPS

According to Nowak, “creating or uncovering asset value in distressed neighborhoods provides residents and entrepreneurs with increased wealth-building opportunities.” In contrast to nonprofits that focus on organizational stability, artists—because of their willingness to take risks—are at the center of TRF’s approach. As Nowak (2007b) notes:

Artists can be early market entrants whose search for workspace can help stabilize neighborhoods and mitigate the risk of investment for homeowners and developers. Because they value the process of remaking space, they are well-suited for the risks of uncertain markets and they can help reveal the potential for recovery inherent in many urban neighborhoods.

The shift of the Foundation’s vision to community transformation placed the issue of economic assets and market relationships in bold relief. As CPAA evolved, its theory of action closely tracked an orthodox model of nonprofit organizational development. In practice, this model worked for some grantees and not for others. The Foundation’s new vision—with its values of discovery, vision, courage, know-how, and tenacity—fit uncomfortably with this perspective. In the end, the development of hidden or undervalued economic assets played relatively little role in CPAA.

Applying the Organizational Development Model

As we noted in Chapter 2, Connelly and Cady’s model of audience development was heavily influenced by an organizational development perspective, in which an organization must first get itself in organizational order before it can successfully mobilize resources to plan and implement audience development. Connelly’s work on the life-cycle of a nonprofit also had a powerful influence, especially as many community based organizations—in contrast to their chronological age—were seen at an early or adolescent stage of development.

During the first year of the initiative, the TCC Group infused this perspective into its work with grantees. Both in its individual consulting with grantees and in its seminar series, there was a heavy emphasis on the nuts and bolts of organizational capacity—building one’s board, staff development, and evaluation.

An unanticipated outcome of this emphasis was the emergence of a schism among grantees. Some grantees found TCC Group’s theory of action well suited to their situation and found its consulting and seminar work extremely useful. Others, however, resisted TCC Group’s organizational characterization and, as a result, found the work less useful. As a result of this difference, a split developed early in the initiative.

We characterized the split as that between community-oriented and institution-oriented strategies. The community-oriented grantees are institutions located in North Philadelphia and Camden. Their core work is offering classes and after school programs, producing performances, curating exhibits, or organizing

neighborhood festivals—directed at local residents and inviting regional participation. The institution-oriented grantees are generally located outside of the neighborhoods and have had relatively little direct contact with residents. The purest institutional-oriented grantees are those using school-based strategies; others collaborate with social service agencies and the Philadelphia Housing Authority. Since the 1960s, of course, it has been widely recognized that these institutions, while *in* the community, are not *of* the community. As a result, they present relatively few opportunities for translating institutional connection into community engagement.

The institution- and community-orientation differences were not absolute. Each grantee was located somewhere along each continuum. However, these differences in emphasis were reinforced by other considerations—geography, social class, and ethnicity—which turned them into a more sizable barrier to the community transformation potential of the initiative.

The most visible reinforcing factor is geography. Virtually all of the groups located in North Philadelphia and Camden were in the community-oriented cluster while a large number of the organizations located outside of these areas are in the institution-oriented or hybrid cluster. This division is often compelled by circumstances. Local groups have a public face; they are a recognized community facility and often employ members of the community. Institution-oriented groups lack these entrees and are more dependent on partnerships with community-based organizations. Geographic differences are reinforced by differences of social class and ethnicity. Most of the community-oriented organizations were located in low-income African- or Latin-American neighborhoods, while most of the institution-oriented organizations are not.

Community- vs. institutional-orientation influenced grantees' perception of CPAA—in particular, the overall goals of the initiative and what worked and did not work during project implementation. Some community-oriented grantees saw a gap between their mission and CPAA goals, expressed as “a lost opportunity” vis-à-vis strengthening the communities of North Philadelphia and Camden. According to one grantee:

The Knight CPAA initiative was an opportunity for community-based institutions in this community doing this work. ... If local organizations [could] not be the leads, they [could] at least be the partners [as grantees]. ... If local organizations are not developed enough, you need to provide monetary support for their role as partners, so they can develop.

For community-oriented arts and cultural organizations, organizational- and community capacity-building were viewed as interdependent and mutually beneficial processes that contribute to community regeneration. Local program collaboration has the potential to “attract critical mass, gain momentum, [and] generate spillovers,” in the words of one grantee. “It’s an opportunity to make something grow and institutionalize it.”

One universal message that emerged from grantee interviews was an appreciation of the Foundation’s long-term funding commitment. CPAA began

at a relatively low point for the community cultural sector in Philadelphia and Camden. The recession of the early 2000s had hit several established organizations particularly hard, and a number of traditional funders of community arts organizations—philanthropies and government—had reduced their commitment to the sector.

CPAA provided the grantees with an opportunity to look beyond their typical “short-term crisis-management” mode and to consider broader issues related to organizational survival and the pursuit of their mission. Most directly, CPAA allowed a number of grantees to hire staff to pursue community outreach and project management, functions that have often been absorbed into other staff responsibilities. In addition, a number of grantees used the grants and technical assistance to examine issues around succession, strategic planning, and facility planning.

Organizations located outside of North Philadelphia and Camden often viewed the fit between CPAA and their mission in different ways. A number of these organizations had been committed to an institutional partnership means of building participation. For example, the *Exploring Ourselves and our Cultures* partnership (involving Musicopia, Young Playwrights, and The Clay Studio) was premised on the belief that school-based programming generates ripple effects that bring about broader cultural participation. Other organizations built explicit links between institution-based programs and broader participation. For example, InterAct’s goal was to bring the students in its neighborhood residency programs downtown to the Adrienne Theatre to perform and to showcase the kids’ plays in front of its adult audiences and main stage subscribers.

Grantees with a longer history of serving low-income neighborhoods saw CPAA’s primary contribution as the opportunity to stabilize programs or expand upon time-tested strategies. For these organizations, CPAA funding was seen as an endorsement of their long-term commitment. As one grantee noted, “Community arts are the future of the arts. You have got to get them young, and the younger the better.” The ability of these grantees to expand successful community programming—like La Feria del Barrio or the Celebration of Black Writing Festival in North Philadelphia—is one of the major impacts of the initiative. CPAA also enabled local organizations to hire program directors for initiative-funded projects, which enhanced the organizations’ capacity for direct outreach as well as new community partnerships.

All grantees understood that the purpose of the initiative was “to broaden, deepen, and diversify cultural participation.” Indeed, this became somewhat of a mantra among the grantees. In addition, most acknowledged that increasing institutional partnerships was to be a key means of achieving this goal.

At the same time, there was a clear difference of emphasis between how community-oriented and institution-oriented grantees described the role of partnerships. Institution-oriented grantees tended to see partnerships as an end in themselves or as the key strategy for increasing broader participation. According to one grantee: “The students’ enhanced self-knowledge through the creation of art and their sharing of that art within their families, schools, and

neighborhoods will form the basis of a stronger, healthier, and more culturally enriched community." Community-oriented grantees, generally, were less sanguine on the role of institutional partners. One grantee, for example, suggested that arts partners like artists should function more like sub-contractors—brought in to provide a particular service but not central to the overall program.

Questions about the Foundation's goals elicited responses related to the Foundation's strategies as well. Here the history of TCC Group's involvement in CPAA generated a certain amount of confusion. TCC Group had been closely involved with each grantee in the planning stage of the initiative. The firm's clear theory of action was that organizational strengthening and arts partnerships would give grantees the ability to expand participation, and it was not shy in communicating its theory to the grantees. During 2005, the Foundation decided that TCC Group's involvement in the CPAA initiative would become more circumscribed. TCC Group would facilitate peer learning among grantees through a workshop series and provide a number of hours of consulting per grantee, but it no longer had responsibility for the overall trajectory of the initiative.

Although the Foundation explained this transition in TCC Group's role to the grantees in June 2005, many grantees remained confused about the precise change in TCC Group's role. This was, in part, a reflection of the grantees' orientations. The institution-oriented grantees—for which organizational capacity-building and partnering were priorities—were better positioned to take advantage of both the workshops and coaching offered by TCC Group. For them, TCC Group's role had greater continuity.

Community-oriented grantees expressed the view that the initiative had shifted from a hands-on strategy to a hands-off strategy. As one grantee put it: "We had so much hands-on during the planning process and so little contact since receiving the award. Are the goals the same?" Overall, however, regardless of orientation, the CPAA grantees believed that TCC Group had consulted with them to develop an individually-tailored technical assistance plan—not the workshop and speaker series that was the actual program.

Social Entrepreneurship and Risk Mitigation

CPAA in its original formulation put little emphasis on social entrepreneurship. In the end, many of its contributions to "creating and uncovering asset value in distressed neighborhoods" were lessons in what *not* to do. Whether they were short-term successes or failures, the experience of grantees in this respect had an impact on the long-term development of their communities.

Human capital

Human capital refers the sum of skills and knowledge of a population that can be applied to producing economic value. Typically, human capital is an outcome of either formal education or experiential learning. Although it was never articulated as a goal of the initiative, a clear impact of CPAA on the study

areas was to increase the human capital of a number of populations—students, teaching artists, classroom teachers and educators, and organizational leaders.

Students. A number of grantees reported the impact of their programs on students. For example, many students served by programs in the schools and public housing authority had had virtually no exposure to any arts education before the CPAA program. For a few students, this exposure led to the promise of pursuing an arts career. For many more, exposure to a creative process added an important element to their overall intellectual toolkit. Given the increasing emphasis of public schools to rote learning directed at standardized tests—a skill set of limited utility in the 21st century work world—an introduction to the creative skills of risk-taking, process-sharing, and learning-from-failure was an important long-term contribution to their future prospects.

Grantee reports and interviews were full of stories of the contribution of CPAA to the career path of participants. Vignettes from Perkins Center for the Arts and The Clay Studio are representative:

One of the Camden teenagers benefiting from the JTA [Junior Teaching Artists] program is Wade Graham. Wade is a talented musician who considers Perkins Center for the Arts his home away from home. For the past three years, Wade has spent his summers working as a JTA in Perkins Summer Arts program. Wade was recently featured on the 20/20 program, *Waiting on the World to Change: the Hopes, Dreams and Hardships of Children in America's Most Dangerous City*. Wade, 18, has lived on his own since his mother died suddenly last year. The Creative Arts High School senior hopes to attend college and is applying for financial aid to help pay for tuition. He plays the piano and wants to become a musical therapist. Wade has embraced the essence of the JTA program and by learning from his own mentoring experiences, he has in turn mentored numerous other children in his role as a JTA (specifically in the piano, voice and camp newsletter). We couldn't ask for a better outcome.

Students often ask about Claymobile teaching artists' backgrounds and college experiences. To accommodate this expressed interest, the Claymobile began offering employment opportunities for youth to develop important job and leadership skills. During the end of the year celebration, high school students were involved with planning and implementation of Clay Studio activities. Two students from Strawberry Mansion energetically assisted in the end of the year exhibition installation. The Clay Studio also set up a table for festival attendees to experience the tactile nature of clay while creating a print to take home with them. Abidjan Lopez, a Strawberry Mansion student, managed the mono-printing table with patience and care, ensuring that each youngster created a beautiful piece of art to commemorate the day.

Teaching artists. The issue of paid artists was very much a concern for many grantees. Several informants reported that the pay scale for artists had actually dropped sharply over the past decade:

Most community arts centers are now at \$30 - \$50 [an hour]. A few are at \$75. Ten years ago \$75 an hour was the baseline. And salaries have gone down.

Some grantees reported, however, that CPAA allowed them to reverse this trend, thereby improving the quality of their program, the depth of engagement, and the skills of their artists. For example, with professionalization of its teaching artists, the Village was able to build “arts challenge” and “teen leadership” programs for local adolescents.

We were able to increase our capacity to pay higher rates to artists, established a new community event, and developed a greater sense of partnership through the [Hip Hop Drop Off] festival. The key result of the activities is a deepening of teen involvement in planning and creation of large projects, performances, and events.

Artists with professional degrees receive studio training in one or more arts disciplines, often in conjunction with general studies or liberal arts, but rarely get pedagogical training or practicum in community settings. Over the years, the community arts sector has stepped in to fill this gap. Some grantees were self-conscious in their approach to upgrading their artists' skills:

Perkins Center led a Teaching Artist Training session focused on teaching music, literacy, and visual art. Fourteen people participated in this program designed to enrich and facilitate the teaching artist's experience in an education environment while bringing introductory, intermediate, or in-depth arts learning to each student. This training program was crafted to address the issues of teaching whether in an ARTS [in-school] residency, the Out-of-School Program, Murals/Community Gardens Program, Summer Arts Program or Perkins Center's classes. Additionally, the program included breakout sessions for visual and performing artists.

In December, 2006, Perkins Center was approved as a Registered New Jersey Professional Development Provider for New Jersey State Certified Teachers. We are promoting this through our in-school residency program and through our catalogue and newsletter.

Classroom teachers and educators. Another group that gained skills from the initiative were classroom teachers and other educators. The grantees learned that artistic teams, where non-artist educators can reinforce the creative process, are the best vehicle for working with children and youth of all ages. For Settlement Music School, a community school of the arts, music training of day care and elementary school teachers was built into its CPAA project. Unfortunately, the lack of in-service days or support for professional development limited the potential benefit of Settlement to Camden's youth educators. Still, all teachers received some training:

The Teacher Training Institute for the Arts found that many Camden City preschools did not have built-in training times or days for their staff. Outside of work hours, there was little motivation to attend professional development due to the minimal training expectations for educators in early childhood programs. Additionally, the educators expressed difficulty in finding transportation to trainings. An imperfect, but necessary solution, the Institute provided trainings during school hours while students were there, taking educators out of the classrooms to participate.

Young Playwrights' teaching unit is the artistic team, teaching artist and classroom teacher, an integral part of its in-school residency program. Its Teacher Training Institute offers additional opportunities for teachers who want to use playwriting to teach reading, writing, and critical thinking. Art Sanctuary's CPAA grant enabled it to develop a "first-ever" Hip Hop curriculum, *Do the Knowledge*; make it available on-line, free and downloadable; and run several series of workshops for teachers in how to use the curriculum. Taller Puertorriqueno leveraged its CPAA grant with Barra Foundation support to develop, disseminate, and evaluate two sets of cultural tool kits for classroom teachers.

Organizational leaders. The leadership of all grantee organizations clearly improved their skills as a result of CPAA. Lorene Cary, founder of Art Sanctuary, articulated her search for a new model of leadership that draws more from a for-profit consumer orientation than an orthodox nonprofit model, what she characterizes as an "eat your vegetables model." As she noted:

I want this organization to aim at audience, not clients, and customers—not like clients. Not be the way that arts organizations are self-regarding and self-absorbed. . . . [W]hy are people listening to rap? Why aren't they listening to good stuff? There is a balance. Don't just pander, do just entertainment, don't do hip hop—we will not—given where and who we are—will not do Murder 1 but will try to find really good practitioners, whom we think will connect with kids at school.

Other leaders learned from their mistakes. For example, several directors noted that, in striving to expand participation, they did not always consider the sustainability of efforts. As a result, when the money ran out, they were left with much unrealized promise.

Real estate development

Nowak notes that the arts have a role to play in animating underutilized facilities and real estate. CPAA did not take on any specific real estate development goals; but for several grantees, issues around facilities bedeviled their ability to carry through their program.

The importance of public space and community facilities was highlighted by the difficulties in partnering with larger public organizations that controlled facilities. Point Breeze, for example, at one point had been hopeful that it could be a liaison to open up Philadelphia Housing Authority facilities to other grantees. In the end, however, it ran into difficulties mounting even its own programs.

The two major universities in North Philadelphia and Camden—Temple University and Rutgers University-Camden—presented an even more complex conundrum for grantee engagement. As with other institutions, the size differences often made the universities appear unresponsive. In addition, as major land owners and developers in the study areas, the universities had to overcome a significant level of skepticism among community residents and the leadership of many community based-organizations. Several grantees noted that Temple had not emulated its cross-town neighbor—the University of Pennsylvania—in developing a strategy for engaging local residents. In Camden, Rutgers' awkward role as Walt Whitman Art Center's landlord, created some tension, especially when the

Center's board discouraged staff members' outreach work because it might inflame local anger over gentrification.

Past real estate decisions often had important consequences for current operations. Settlement Music School, for example, reported on the benefits to the School and to Camden City of its move to a new, more centrally located, facility. New Freedom Theatre, on the other hand, struggled with the challenge of running its renovated North Philadelphia facility, a fact that limited other aspects of its program.

The most ambitious effort at integrating program and facilities was Walt Whitman Art Center's Storefront Arts Project. Originally conceived as a set of partnerships with local organizations to open small arts spaces in a number of neighborhoods, the project ran aground because of an inability to forge durable partnerships, over-optimism about the costs and skills required to secure and develop sites, and a lack of commitment on the part of the organization itself.

Finally, many of the CPAA projects' ambitions may have been frustrated by the community legacy of past real estate deals. The Mural Arts Program's final My North Philly project in Strawberry Mansion was aborted because of disputes over the history of neighborhood succession. Similarly, part of Walt Whitman Art Center's efforts at outreach in North Camden were undermined because of a legacy of suspicion associated with real estate development and displacement. On the positive side, many of Scribe Video's more successful *Precious Places* videos drew upon and drew out the folklore of displacement that is all too common in African American and Latino neighborhoods.

Viewing CPAA through the lens of social entrepreneurship suggests that this may have been a lost opportunity. The initiative did not originally see its purpose as associated with risk-taking or creating or uncovering asset value. In fact, the focus on organizational capacity and grantee partnerships encouraged a more conservative mode. Yet, an emphasis on entrepreneurship would have greatly added to the initiative's relevance to the Foundation as it shifted its vision to community transformation.

FLOWS OF INFORMATION, PEOPLE, AND CAPITAL

As with economic assets, CPAA's impact on flows of information, people, and capital was less than it could have been. As Nowak notes: "Community arts and cultural organizations have great potential as intermediaries capable of spanning diverse geographies, social classes, and ethnic groups." He goes on to identify arts centers and performance spaces as "hubs of interaction, drawing people from inside and outside the community." This is possible because community arts providers are "networked enterprises."

Certainly, the community arts grantees continued to fulfill this vision. A review of programs mounted and participation findings underlines the fact that community arts continued to draw participants from across the region to North Philadelphia and Camden. Yet, it is difficult to identify ways in which the initiative itself contributed to this outcome.

From the standpoint of participation patterns, as we noted in Chapter 4, CPAA succeeded in expanding cultural participation in North Philadelphia and Camden. However, as we discovered, part of this success resulted in a relative decline in grantees' engagement in other parts of the metropolitan area. If CPAA had been designed around enhancing regional flows rather than addressing the study areas' deficits in cultural participation, the initiative might have led to a different set of outcomes.

The most significant implication of CPAA's theory of action for its impacts on flows of information, people, and capital, however, was its stance toward partnership. Working from a deficit model—that the goal of the initiative should be to bring cultural resources into North Philadelphia and Camden—the initiative took what can only be described as a heavy-handed approach to encouraging partnerships. In doing so, the initiative often ignored best practices in encouraging partnerships as well as other types of relationships that are more central to a sustainable cultural sector.

Community Arts Centers as Networked Enterprises

As Nowak makes clear, community arts centers generally function as networked enterprises. They typically are located in neighborhoods in which the demand for their services outstrips the resources that are available. This resource dependency generates a need for forming relationships with a wide-ranging and varied set of entities, some formal partnerships, others less formal types of contacts.

Forging partnerships is often opportunistic. In this respect, community arts organizations diverge from the model of organizational capacity that animated CPAA. As Stern and Seifert have noted:

Certainly some community arts groups come to a point [where] a concern with organizational coherence and strength become important. Typically, it is at a point when the organization's growth has put it into position to become a different type of organization, a 'socially mobile' organization that can now command the resources and influence that can take it to another level. For these socially mobile organizations,

strategic planning, board development, marketing, and organizational charts are signs of success.

It is a mistake, however, to think that this is the only path to 'success.' For many community arts organizations we have studied, success derives from their ability to stay in touch with the community out of which they emerged. Sometimes these 'communities' are neighborhoods, other times they are 'communities of interest' that support the mission of the group. The price they pay for this 'success', however, is a diminished prospect of social mobility. An organization that succeeds at representing and engaging its constituency also runs the risk of chronically exhausting its resources. Although from an organizational perspective, they might be viewed as failures, they serve a critical role in community ecology.

Successful community cultural organizations live off the land. While strategic planning is sometimes an important activity, these groups are often more successful taking advantage of opportunities than outlining a long-term path (Stern and Seifert 2000a).

CPAA Arts Partnerships

This reality in many respects worked against the partnerships that the initiative encouraged. First, many efforts at partnering flowed from a perception that the Foundation "wanted" them to happen, not because of the mutual interests of grantees. Second, many community-based organizations found themselves overwhelmed by requests for partnerships, which strained their resources. Finally, the funding patterns often created tensions that worked against the trust needed to sustain successful partnerships.

Many partnerships that came out of CPAA avoided the worst of these problems. Art-Reach is notable because it was the one grantee for which partnering was a distinct activity but was deeply embedded in its mission and vision. For Art-Reach the CPAA initiative was an opportunity to deepen its relationships with existing arts partners as well as work with new groups.

The program Art-Reach developed for the Drueding Center, with The Clay Studio and Musicopia, gives a feel for the benefits of a well-organized partnership:

Families have learned techniques for working with clay and have created a range of art—from Mexican sun plates to handmade maracas and jack o' lanterns. Participants have also explored the science of sound and have made musical instruments from everyday materials, including guitars, tambourines, violins, bongo drums and bucket basses. Each week, they learn different music—from classical to contemporary, accompanied on the violin by the teaching artists. Over 30 mothers and children have collaborated with each other for a five-month period to explore two art forms in-depth and have learned practical skills in making music and art. Participants have exhibited increased focus, self-esteem and the capacity to work as part of a team.

One of CPAA's most engaging arts partnerships was *Stories of the Square*, whereby Art-Reach coordinated and facilitated InterAct Theatre and Mural Arts

artists working with kids from the Norris Square Neighborhood Project and seniors from the Norris Square Senior Center. As described by InterAct staff:

This Art-Reach project is the first one like it we're involved in. It is very healthy. There are four partners—MAP, Art-Reach, Norris Square Senior Center, and InterAct—and that's a better project than two More importantly, we're working together, we are giving a more comprehensive experience for the people involved. It's better organized, more investment, probably more likely to be investment in the final product—meaning more people will come. They, the participants, are being attended to better because there are four organizations invested in their experience. When we are at a school, we are invested—but only for the duration of time, and it is only us. And the school is invested only that it is nice to have someone coming in doing something for us.

So I like the idea of a bunch of organizations working together in a particular community or site rather than—one on one, one on one, one on one.

At the other extreme was the largely unsuccessful effort to forge a coherent partnership among the Camden-serving grantees. Although there was significant pressure from Foundation representatives (as well as a separate grant to SJPAC/RCCA) for Camden Art Partners, the project was more a product of Foundation encouragement than grantee interest. From the grantees' point of view, the fact that they were multi-disciplinary organizations reduced the need for formal efforts at arts partnering. Their real need was community partners—even schools—with the capacity to manage an arts residency, of which there was a shortage in Camden. Thus, despite the dearth of arts opportunities and a receptive populace, the shortage of viable community sites spawned some competition among Camden arts providers.

Indeed, the Camden experience pointed to an interesting interpretation of partnering by some grantees. For organizations running a community-based program, the formal relationship was less a partnership than a contractor relationship. For example Point Breeze Performing Arts Center involved several grantees in its PHA programs but viewed these relationships as simply one of contracting out services. From Point Breeze's standpoint, this gave it the freedom to continue or terminate these relationships based on its assessment of them.

For other arts partners, the investment in partnership was clearer. Both the *Exploring Ourselves and Our Cultures* and the *North Philadelphia Puppet Parade Collaborative* were strongly invested in their work and had solid achievements to show for their efforts (see Chapter 3). Yet, for all these efforts, predictable problems of staff turnover, institutional rigidity, transportation, and social geography reduced the effectiveness of the collaborations.

Community Partners

Most CPAA grantees, especially those located outside of North Philadelphia or Camden, were not interested in arts partnering but rather were scanning for community partnerships. "It's always better to work with a partner, an

organization, rather than trying to create something for a community Because if you just try to do something in the community, there is nothing anchoring it. We need a partner in the community." The regional grantees found that, while arts collaborations are stimulating creatively, partnerships with community-based organizations are "the way to serve communities."

Of course, collaboration with community-based partners posed their own challenges. The Mural Arts Program found its work with Nicetown Community Development Corporation and New Kensington Community Development Corporation an enhancement of its My North Philly program but had less successful experiences with other community partners. Spiral Q found that North Philadelphia youth and social service organizations were looking to puppet-making residencies and parades as a way to connect with each other and with neighborhoods.

In fact, despite its focus on North Philadelphia and Camden, CPAA devoted little attention to the spatial dimension of cultural engagement. There is a growing interest among urbanists in the role of *cultural clusters* in catalyzing community social and economic development—what Stern and Seifert have called "*natural*" *cultural districts* (Stern and Seifert 2007). Yet, in the one case where CPAA funding might have encouraged the development of a "natural" cultural district, it had quite the opposite effect.

Taller Puertorriqueno was the leading partner of *Noches/Vereda*, a project that originally coordinated six community and cultural partners in the *barrio*. Yet, as the only CPAA grantee in the group, tensions quickly developed over the division of authority and funding. Two of these partners—La Colectiva and Raices Culturales Latinoamericanas—had been applicants to CPAA and with Taller (and AMLA) could have strengthened the Latino cultural district around Fifth Street and Lehigh Avenue. Instead, the CPAA funding led to tensions between former partners and ultimately to the demise of Naylamp Street and Puppet Theater—the district's beloved stilt-walkers.

In short, although the grantees launched many partnerships, at the end of the initiative, it was unclear if the Foundation's prioritizing of formal arts partnerships was the most efficient way to strengthen social networks. Most grantees agreed that relying on more bottom-up processes—in which partnerships and other forms of collaboration emerged from the normal functioning of these "networked enterprises"—would have been more efficient than top-down pressure to form partnerships in the absence of a clear, mutual rationale. A *modus operandi* of "being responsive to opportunities," as described by Perkins Center, is a more flexible perspective and a better fit for work in urban communities.

We partner with organizations, and it continues to happen when it's working. If it's not working, oftentimes it settles back, and it is not as focused. That doesn't mean that that partner might not come back another time and move forward. I try not to talk about, "what was your greatest?" and "what was your worst?" Why does it have to be "good" or "bad". It's about the community, different people, and your relationships. It's a relationship—sometimes stronger, sometimes not as strong. Try to

change the structure a bit. If you have a partner that not working, try not to spend too much negative energy on it, move on. There's plenty to do. Plenty of other partners that can work.

In North Philadelphia, long after the CPAA initiative, the networking mode of community-based arts centers will continue to generate bottom-up collaboration both within and outside of their communities: bringing out the community and bringing in the region. As Art Sanctuary points out, "It's completely about both. We are in North Philadelphia, we must embrace that community ... But part of that process is involving people from outside of North Philadelphia." Supporting local arts groups, partnering with regional organizations, promoting local artists and other cultural assets—it's all about expanding local participation and attracting patrons from other communities throughout the city and region.

CONCLUSION

The CPAA evaluation—like the rest of the initiative—was designed when the goal of the initiative was to increase cultural participation in North Philadelphia and Camden. As a result, it devoted most of its resources to documenting changes in participation. Yet, from the perspective of 2009—not 2005—the more important implications of the initiative are its impact on changing the architecture of communities in North Philadelphia and Camden in a way that would have a lasting impact.

Our conclusions point to a record of both hits and misses. Certainly, the most direct connection between cultural participation and the architecture of community is building social capital. The evidence suggests that the variety of strategies employed by grantees did make important contributions to expanding links among members of neighborhoods and non-geographic communities.

In the other three dimensions of the architecture of community, contributions were more modest. The large investment by grantees in making public institutions more responsive to the cultural needs of children and adults seemed to bear limited return; but the efforts at reanimating public spaces, especially where they were complemented by other community initiatives, appeared to have longer-term impacts. With respect to economic assets, the initiative certainly contributed to the human capital resources of the communities by increasing the experience and skills of students, teachers, artists, and organizational leaders. However, the application of an orthodox nonprofit organizational development model to these community-serving programs worked against their potential as “networked enterprises” for social entrepreneurship and risk mitigation. Finally, CPAA’s major focus on partnerships certainly facilitated connections between these neighborhoods and the wider region. However, the evidence suggests that a more responsive strategy that valued community networks and bottom-up over top-down relationships might have been more effective.

Ultimately, no single grant-making initiative is likely to cause community transformation. The odds of that happening are reduced when shifts in funders’ priorities divert their attention from projects that they have already funded. That said, there is reason to believe that—complemented by other trends in the study areas—that the years during which the Foundation funded cultural organizations working in North Philadelphia and Camden were a period in which the long-term process of community transformation made important and lasting steps forward.

CHAPTER 6.

CPAA's LEGACY

In 2004 and 2005, in partnership with Alan Brown and Research For Action, the Social Impact of the Arts Project (SIAP) produced the *Philadelphia and Camden Cultural Participation Benchmark Report* (Stern and Seifert 2005). The purpose of the *Benchmark Report*, as the name implies, was to provide a portrait of cultural participation in North Philadelphia and Camden at the beginning of CPAA so that future evaluators would be able to estimate the overall effects of the initiative on the study areas.

The fit between the *Benchmark Report* and CPAA was not perfect. By the time the report was completed, all of the multi-year grants had already been awarded and the overall thrust of the initiative was set. Still, the *Benchmark Report* provided estimates of cultural participation comparable to those we make in Chapter 4 of this report. This comparison—which documents the increases in both regional and local participation by residents of North Philadelphia and Camden—are the core of our evaluation.

This report has documented the outputs, outcomes, and impacts of CPAA. In Chapter 3, we identified those elements of their proposals that grantees were able to achieve and the range of challenges they encountered. Overall, we conclude that they did meet their objectives. Two predictable barriers cut across these accomplishments. First, grantees expressed a considerable level of frustration in their interactions with large public bureaucracies—particularly the public school systems—in achieving their goals for the initiative. Second, although they all acknowledge the importance of outreach efforts, the range of strategies and their ultimate success varied widely. No “cookbook” exists for

how to work with bureaucracies or engage informal cultural worlds, and the grantees often struggled to come up with their own recipes.

The participation outcomes of CPAA demonstrated a more uniform level of success. Using data provided by the Greater Philadelphia Cultural Alliance, this report documents that regional cultural participation jumped considerably during the initiative. Although North Philadelphia and Camden remained areas with relatively low participation, the magnitude of this deficit declined sharply. In addition, residents of North Philadelphia and Camden participated in the programs of CPAA grantees more frequently at the end of the initiative in 2008 than they had in 2004.

Finally, we concluded that the grantees' work contributed to the strengthening of the *architecture of community* of North Philadelphia and Camden. This was especially evident in their efforts to strengthen the store of social capital in the neighborhoods. First, because cultural engagement is a form of civic engagement, increasing cultural participation gives a direct boost to social capital. Second, our qualitative evidence documents that cultural participation—especially grantees' outreach efforts—had considerable spillover effects in generating other forms of civic involvement.

Other contributions to the architecture of community were more difficult to assess. As we noted, grantees reported halting efforts at making public bureaucracies more responsive to community needs, but efforts to reanimate public space—for example through art gardens, “cultural evenings”, and murals—were more successful. The initiative made little headway in uncovering hidden market assets in the communities because it focused more on a conventional nonprofit than a social entrepreneurial approach. Finally, we found that, while cultural engagement generally generates regional connections, the initiative's externally forced efforts to forge partnerships did not strengthen the flows of resources as much as support of community-based networked enterprises could have.

THE BENCHMARK REPORT'S ANALYSIS OF ASSETS AND CHALLENGES

The *Benchmark Report* identified a set of assets in the community cultural sectors of North Philadelphia and Camden:

A vital and diverse cultural scene:

Our focus groups and resident survey provide a full portrait of the cultural life of North Philadelphia and Camden communities, centered on the home, family, traditional celebrations and religious observances, and for-profit entertainment venues. Adult residents are involved in music, dance, and the literary arts to a much greater extent than popular stereotypes of 'underprivileged' neighborhoods would lead us to expect. The neighborhood survey findings on the literary arts are especially impressive. Reading and writing appear to be central to the lives of a large proportion of residents.

Historic presence of the community cultural sector

The presence of a community cultural sector—composed of small and mid-sized organizations that offer classes and workshops and mount festivals, performances, and exhibitions—is a critical element of the community ecology of North Philadelphia and Camden. This sector represents an active achievement of residents of these communities focused on improving social life and increasing opportunities for local residents.

The report also identified a set of shortcomings and challenges in the study areas' cultural sector including:

Weak links between the informal cultural scene and community arts nonprofits

The findings of the resident focus groups and neighborhood survey demonstrate that cultural and creative expression is an important aspect of everyday life in North Philadelphia and Camden. The vast majority of cultural expression, however, occurs outside of formal institutions—in the home, at church, or in other informal settings.

Minor neighborhood role of regional cultural organizations

Certainly one of the most striking findings of the study is the near absence of North Philadelphian or Camden residents among participants in the region's major cultural organizations. This deficit in individual participation is compounded by a lack of institutional connections between larger regional organizations and smaller community-based cultural programs. At a recent meeting of CPAA grantees, for example, accommodating the schedules and demands of larger institutions was identified as a common problem around collaboration. These instrumental concerns are often further compounded by differences associated with race, ethnicity, language ability, and social class that create suspicion and short-circuit the creation of trusting relationships. Finally, a number of community cultural organizations have voiced frustration due to a history of efforts at collaboration with larger cultural institutions that have been characterized by misunderstandings and unrealized expectations.

Uneven development of the cultural “ecosystem” of North Philadelphia and Camden

Although Camden and North Philadelphia share many characteristics, they have a very different cultural ecology. North Philadelphia's local cultural sector boasts both old established organizations and many emerging groups. Parts of North Philadelphia that are rich in groups also are more likely to have higher rates of participation. Although participation in regional culture is low by metropolitan area standards, it is much higher than in Camden.

Camden's cultural sector is more segmented. Several of the organizations located in the city define themselves as regional and draw an overwhelming proportion of their participants from outside of Camden City. There are fewer formal, non-profit organizations, and the majority of community-based cultural resources are either non-arts organizations—especially churches—or informal groups. As pointed out by Camden cultural leaders in the focus group discussion, Camden lacks institutions

that combine arts instruction and programming with a broader community service agenda.

The dissimilarity between the two communities is illustrated by the differences in the relationship between organizational partnerships and individual participation. Although organizational connections are quite common in North Philadelphia, they are balanced by high rates of individual participation. In Camden, cultural leaders—regardless of the size or social background of their organizations—asserted that ordinary residents simply will not turn out for events, a claim substantiated by the resident survey and the small-area estimates. In this context, Camden organizations appear to go to great lengths to partner with other local organizations. Yet, because of the lack of community response, these organizational links often serve as a substitute for grassroots involvement rather than a stimulant of it (Stern and Seifert 2005).

In this conclusion, we return to these five assets and challenges and ask how the cultural life of North Philadelphia and Camden have been influenced by CPAA.

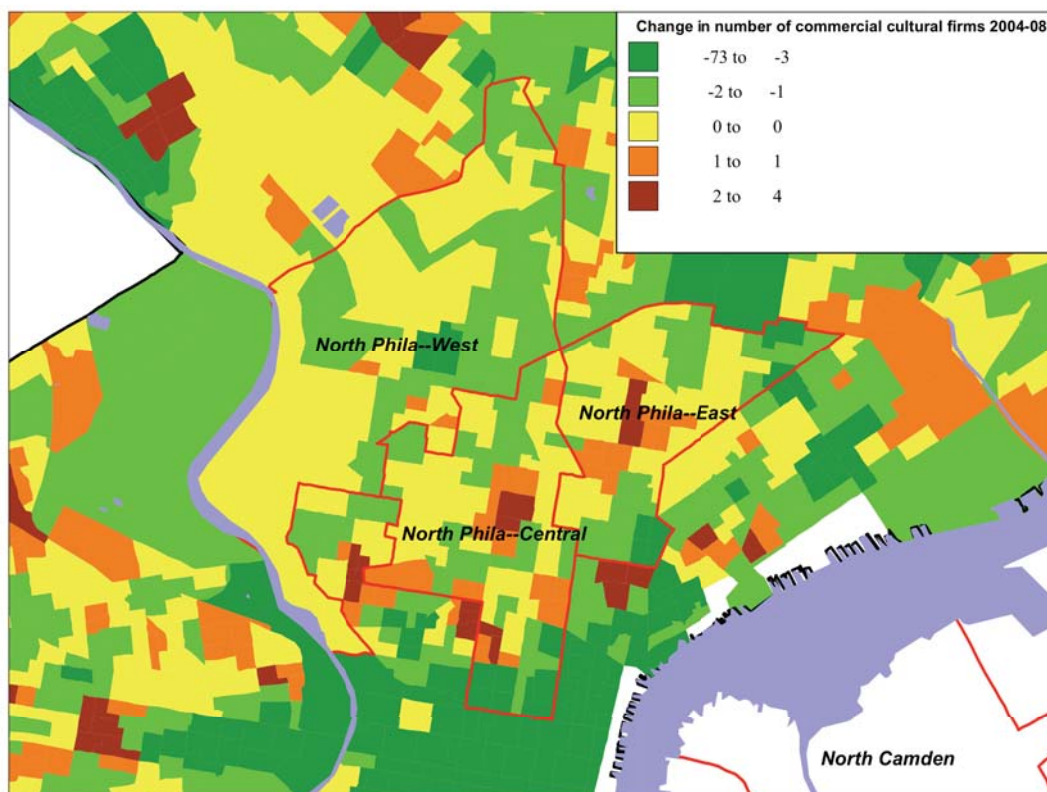
NORTH PHILADELPHIA AND CAMDEN'S CULTURAL SECTOR IN 2008

A vital and diverse cultural scene

At the request of the Foundation, the evaluation did not include the focus groups and household survey that were part of the Benchmark project. Therefore the evaluation team was unable to judge the extent to which the informal cultural life of the study areas changed between 2004 and 2009. However, the broader social changes affecting the areas and the results of our survey of artists provide some basis for assessing these scenes.

As we noted in Chapter 4, with only a few exceptions, North Philadelphia and Camden neighborhoods were losing population before and during the initiative, a pattern that clearly would not improve the vitality of their cultural scene. At the same time, a few centers of growth—particularly around Temple University, in North Philadelphia-East, and along the Delaware River in Camden, countered this overall pattern. Evidence of the concentration of commercial cultural firms in North Philadelphia (we have no data for Camden) reinforces this observation of a few centers of growth.

Change in the number of commercial cultural firms within 1/5th mile of a block group, metropolitan Philadelphia, 2004 and 2008



Source: SIAP

During a period in which the number of commercial cultural firms in the city actually declined, the areas around Temple in North Philadelphia-Central and around Fifth Street and Lehigh Avenue in North Philadelphia-East stood out as emerging centers of commercial cultural activity. The reasons for this growth differed between the two neighborhoods. Temple University was making substantial investments in its cultural infrastructure during this period, including moving the Tyler School of Art to North Philadelphia. There was also related investment around campus associated with efforts to increase the share of the student body living on or near to campus. Temple sponsored a new North Philadelphia Arts and Cultural Alliance to give greater visibility to the area's cultural vitality. Several CPAA grantees—including Mural Arts Program, Art Sanctuary, and the Village of the Arts and Humanities—were founding members of the Alliance.

The growth around Fifth and Lehigh was less planned. Indeed, one CPAA grantee—AMLA—actually relocated out of the neighborhood during the initiative. However, Taller Puertorriqueno and its partners served as anchor institutions while a number of commercial firms emerged in the neighborhood.

The cultural strength seen around Fifth and Lehigh reflects another important socio-demographic trend, the increasing presence of immigrants in the Philadelphia metropolitan area. Since the 1990s, the foreign-born and Puerto Rican share of the population has increased dramatically. The proportion of the population living in households headed by an immigrant increased from 12 to 15 percent in Camden and from six to nine percent in North Philadelphia.

Distribution of population by nativity of household head, by location, metropolitan Philadelphia 2000 and 2005-07.

		2000	2005-07	Total
US born	Camden, Gloucester, Pennsauken	74.0%	70.7%	72.4%
	North Philadelphia	79.8%	78.5%	79.2%
	Rest of Philadelphia	85.2%	82.3%	83.8%
	Rest of metro Philadelphia	91.4%	89.3%	90.3%
Puerto Rico, other US territories	Camden, Gloucester, Pennsauken	14.5%	13.9%	14.2%
	North Philadelphia	14.3%	13.0%	13.6%
	Rest of Philadelphia	1.9%	1.6%	1.7%
	Rest of metro Philadelphia	.6%	.5%	.6%
Foreign-born	Camden, Gloucester, Pennsauken	11.5%	15.4%	13.4%
	North Philadelphia	5.9%	8.5%	7.2%
	Rest of Philadelphia	12.9%	16.1%	14.5%
	Rest of metro Philadelphia	8.0%	10.1%	9.1%

Source: American Community Survey, 2000 US census

Previous research found that foreign-born populations have a more active informal cultural scene. The growth of the foreign-born population of North Philadelphia and Camden since 2000 suggests that the informal cultural sector has also expanded. At the same time, we know that foreign-born households are less likely to engage in formal cultural activities. Even as CPAA grantees have made efforts at community outreach, the magnitude of the task has probably grown more daunting (Stern, Seifert, and Vitiello 2008).

Historic presence of the community cultural sector

In 2005, SIAP noted that the vitality of the North Philadelphia cultural scene and the role of community cultural centers in that scene represented an important asset for the area and for the entire metropolitan area. At the end of CPAA, it is

difficult to say definitively how the past four years have affected this sector. As Chapter 3 makes clear, several of the CPAA grantees were in the middle of significant transitions during these years, with changes in leadership and uncertain funding streams shifting their focus and challenges. From an ecological perspective, this is to be expected as the overall cultural sector can have a trajectory that is different from those of individual organizations.

Still, it is hard to examine the sector without coming away with an impression that the forces working against community cultural organizations are greater than those working in their favor. As we have noted, the growing presence of immigrants in North Philadelphia and Camden has raised new challenges for existing community cultural centers. At the same time, funding streams for community cultural groups have become less certain. CPAA grantees suggested that some foundations' historical commitment to the sector has weakened in recent years. While the city of Philadelphia expanded cultural funding for a time, the recession of 2008 has put greater pressure on public sources.

Weak links between the informal cultural scene and community arts nonprofits

A major finding of the *Benchmark Report* was the weak links that connected informal social relations to nonprofit community arts organizations. Certainly this is an issue that received significant attention from grantees during the initiative. As Chapters 3 and 5 document, grantees experimented with a variety of outreach strategies aimed at reducing this gap. The fact that overall participation increased during the initiative suggests that these efforts were successful at pulling new participants into existing programs and increasing the frequency of participation.

Without a household survey, it is difficult to judge exactly how CPAA changed the general nature of the relationship. Still, given the vitality of the informal cultural scene and the effort expended by grantees, it seems reasonable to conclude that engaging new communities represented a clear success of CPAA.

Our survey of artists, however, raised some concerns about the relationship of formal and informal cultural activity in the study areas. The survey discovered that in contrast to artists' work in the rest of the metropolitan area, a much higher proportion of artists' work in the study areas was time-limited projects with non-arts organizations. Certainly, grantee reports suggest that the schools, social service agencies, and juvenile detention facilities were an expanding market during the past several years. Yet, the lack of spontaneous artists' projects in North Philadelphia and Camden illustrates that the gap between the informal and formal cultural sectors continues to be issue of concern.

Minor neighborhood role of regional cultural organizations

The low engagement of North Philadelphia and Camden residents in the cultural life of the region was an issue of concern at the beginning of the initiative. Several features of CPAA were designed to address this challenge. Encouraging partnerships between grantees outside and inside the study areas contributed to

overcoming this challenge. In addition, a number of grantee activities were focused on linking participants to a wider range of cultural opportunities.

The data on regional cultural participation suggest that these efforts made a difference. As we discovered in Chapter 4, the gap between the regional participation rates of North Philadelphia and Camden and the rest of the metropolitan area closed significantly during the course of the initiative. In 2007-08, the study areas still had participation rates that were considerably lower than the metro area's average, but the gap had closed considerably.

Uneven development of the cultural ecosystem of North Philadelphia and Camden

The 2005 *Benchmark Report* noted that the two study areas had very different cultural sectors. Despite its many social and economic challenges, North Philadelphia had a thriving community cultural sector with several clearly identified centers of cultural engagement. Camden had a few region-serving institutions and a weak and dispersed community cultural sector. In 2009, this difference is as strong as it was four years earlier.

In retrospect, CPAA would have been better served if its grant-making had focused on this profound difference between the two study areas. As Nowak has noted, the process of place-making must manage “a range of practical tensions: between market and civic capacities and roles; physical design and social utility; and the need to integrate the old and the new.” He goes on to conclude that cultural workers can contribute to this process because they are “expert at uncovering, expressing, and re-purposing the assets of a place.” The *Benchmark Report* made clear that this creative process was at profoundly different stages in North Philadelphia and Camden.

In *Cultivating “Natural” Cultural Districts*, the authors argue that there are really two distinct processes of arts-based community development. Every neighborhood has the capacity to marshal its creative assets in a way that improves the quality of lives of community residents. As we noted earlier, the connection between an active community cultural sector and civic engagement is well established. Other neighborhoods—ones with an existing store of cultural assets—can become grassroots or “natural” cultural districts that generate economic assets and become a regional destination (Stern and Seifert 2007).

Clearly, at the start of CPAA, Camden's community cultural sector had not moved very far on the first of these processes. The cultural life of the city was dominated by a few institutions that defined their mission as drawing a regional audience from across South Jersey and an informal and commercial cultural sector that provided some resources for local residents. A wise strategy would have built on these fragile foundations, providing artists and residents with opportunities to bring their gifts to a sustained process of place-making.

Some grantees pursued these strategies. Investments in cultural ambassadors, mural and art garden projects, fieldwork, and storefronts were all efforts that could have fanned the embers of Camden's community cultural life. Certainly,

“A Camden Christmas Carol” stands out as one of those moments when artists and community residents came together and created—however fleetingly—a sense of creative and vital community life.

The odds of this strategy working in three years were long. First, the social and political context of Camden worked against it. Endemic corruption, a dysfunctional public sector, private redevelopment pressures, and community fears of gentrification did not provide a supportive environment in which to pursue such a strategy. Second, some grantees clearly underestimated the range of skills and expertise that were necessary to turn their ideas into reality. Finally, the Foundation's efforts to push the Camden grantees into a partnership may have distracted them from their individual grassroots efforts.

The case for measurable progress is much easier to make in North Philadelphia. At the beginning of the initiative, the area had a strong cultural life based on a set of clear cultural clusters in its central and eastern neighborhoods. By 2009, two—one along Broad Street near Temple University and a second centered at Fifth and Lehigh—were well positioned to become cultural districts for the region. CPAA grantees clearly contributed to this outcome. Art Sanctuary, Philadelphia Young Playwrights, and the Village of the Arts and Humanities—to name just a few—made Herculeanean efforts to work with institutions at Temple. Taller Puertorriqueno and the Mural Arts Program worked with a variety of artists, cultural organizations, and community agencies to animate the area's public spaces. Although many questions remained—not the least of which was the question of sustained funding—the cultural ecosystem of North Philadelphia emerged from CPAA stronger.

Did CPAA make a difference? One benefit of the ecological approach to cultural development proposed by Nowak is that it focuses on the interaction of diverse players and assets rather than emphasizing a single “cause” of change. Obviously, if CPAA had maintained a consistent vision of community transformation throughout the initiative, it could have had a greater influence. Still, in the end we can conclude that the initiative made important contributions to the complicated process of place-making.

In both study areas, however, the process remains incomplete. Whether it will bear greater rewards for the neighborhoods and the region will rest on decisions that are yet to be made. Many of those decisions will be made by individuals and institutions in the neighborhoods about whether to continue to invest their time, energy, and passion in a new vision of their communities. Outside players—the regional cultural sector, private business, government, philanthropies—can play a critical role by investing in these community agents.

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