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Maya Kumazawa

University of Massachusetts - Amherst

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CIVIC ENGAGEMENT IN LOCAL ARTS AGENCIES

by Maya Kumazawa

ABSTRACT

Local arts agencies (LAAs), which support, promote, and develop the arts at a local level, can meet a community's needs for engaging its citizens by using the arts in creative and strategic ways. In this capstone project, I explore how LAAs' programs perceive and define civic engagement in order to understand how they seek to create civic competencies, and engage communities in crucial activities of local public life. Further, I analyzed current trends, practices, and program outcomes of LAAs that promote or integrate the arts in other civic activities to develop a resource for community leaders wanting to create a more cohesive, integrated, and sustainable community.

My goal is to provide a framework to explore and understand how LAA programs have succeeded in attaining civic engagement objectives. In order to do this, I examined different roles LAAs can assume in civic engagement programs, as makers, enablers, and funders. I explore how changing governance structures affect the development of programs that promote various opportunities for education, dialogue, and participation.

Through a purposive sampling technique, I assessed how 16 LAAs are working to accomplish their civic engagement program goals. Analyzing 13 interviews with practitioners and secondary data about the organizations, I found that the most common perception of civic engagement was the creation of social capital through community participation. This has been achieved by a change in funding priorities to focus on individual projects and by capacity building to enable greater participation by more diverse social groups. Further, many LAAs face the challenge of continued and sustainable funding, so public agencies are playing a major role as funders, while private organizations tend to focus on programmatic development.

Understanding the unique contexts for civic engagement program development is important to help enable LAAs and community leaders to initiate their own programs. Whether communities face urban and demographic challenges or are developing a city's identity, civic engagement leads to the provision of a public benefit in multi-faceted ways. Local policymakers should support strategic civic engagement initiatives and look to LAAs as creative partners, since the goals of government and the goals of LAAs are increasingly becoming complementary.

Thus, the perception of civic engagement needs to be diversified from simply participating in traditional civic activities, to include the capacity for dialogue, which is essential to sustain a vibrant community and to increase the impact of these activities on local governance and community life.

INTRODUCTION

Local governments, together with other organizations and administrations, are charged with exploring ways to create public value in their local communities. Public services such as parks and recreation, urban planning, and transportation, are charged with providing programs that create the most benefits to citizens in the most efficient and equitable way. In his writing on public value, Moore explains that the public sector should create value by the “achievement of the politically mandated mission of the organization and the fulfillment of the citizen aspirations that were more or less reliably reflected in that mandate” (Moore 2000: 186).

However, achieving these missions is often complex and constrained by scarce resources. Communities face a multitude of social challenges, such as homelessness, cultural and racial segregation, and general apathy towards civic participation. At the same time, cities and municipalities are challenged with stagnant or decreasing resources and need to address the ever-increasing needs of the community. Thus, the needs of local communities are increasing faster than municipal agencies can keep up with.

Local arts agencies (LAAs), which support, promote, and develop the arts at a local level, can serve expanding community needs by using the arts to engage communities with their existing resources in creative and strategic ways. Numerous artists and arts organizations have already begun to connect the arts with civic engagement, but there still exists a vast opportunity for municipal and regional LAAs to increase social capital and public value in the community during a time of declining resources.

In this capstone project, I explore how LAAs’ programs perceive and define civic engagement in order to understand how they seek to create civic competencies and engage communities in public life. Further, I analyze current trends, practices, and program outcomes of LAAs that promote or integrate the arts in other civic activities to develop a resource for

community leaders wanting to create a more cohesive, integrated, and sustainable community. My goal is to provide a framework to explore and understand how LAA programs have succeeded in attaining civic engagement objectives, so that civic leaders can work effectively to create more public benefit for their communities. With an understanding of arts-based civic engagement, the public will have a greater capacity to better support and advocate for community arts programs as a mechanism for building social capital, effecting positive change, and creating an opportunity for civic discourse.

BACKGROUND

CULTURAL POLICY OF ARTS FUNDING

The emergence of LAAs in the U.S. began with the establishment of the National Endowment of the Arts (NEA) in 1965. During this time, the arts were defined narrowly and accessible only to elite and high society groups of Americans (Lowell 2004). While many recommendations outlined in the NEA's first annual report focus on the fine arts and established cultural institutions, there were some mechanisms put in place to combat the fear of a dominant federal arts influence. It allowed for the development of the network of state arts agencies (SAAs) in order to avoid another Washington-centered institution (Lowell 2004). Initially, SAAs similarly served and funded the "high arts." Many states supported institutions such as symphonies, opera and ballet companies, and museums in the interests of arts stakeholders, rather than for the benefit of the general public.

Beginning in the mid-1970s, critics of these policies began to raise their concerns and argued that cultural and community arts were being ignored and "in seeking to support only 'the highest and the best,' arts agencies were taking a too limited view of the ways in which Americans can benefit from the arts" (Lowell 2004: xii). Throughout the next several decades, as a result of both budget restraints and outspoken critics of existing cultural policies, state agencies

began to develop local agencies that would expand their programs to include community, cultural, and local arts that were accessible by the general public, even including those who were largely indifferent to art (Lowell 2004). Today, the NEA estimates that there are approximately 5,000 local arts agencies that represent community-based arts programs in the U.S., operating as arts councils, commissions, or city departments (NEA 2012).

On average, about 50% of LAAs' operating budgets are funded by public entities, while 31% of income is earned, and 19% includes contributions from private partners (Mulcahy 1999). Further, urban LAAs typically tend to be public agencies in which most of their revenues are from government appropriations, while more rural communities are represented by private agencies with more diversified revenue streams (Mulcahy 1999). In the 2012 fiscal year, LAAs received \$1.2 million through 37 grants from the NEA (NEA 2012).

CIVIC ENGAGEMENT

The term *civic engagement* has been used in many contexts, but for the purposes of identifying civic engagement activities in selecting participants for the study, I used the definition created by the Animating Democracy program at Americans for the Arts. They describe civic engagement as follows:

Civic engagement refers the many ways in which people participate in civic, community, and political life and, by doing so, express their engaged citizenship. From proactively becoming better informed to participating in public dialogue on issues, from volunteering to voting, from community organizing to political advocacy, the defining characteristic of active civic engagement is the commitment to participate and contribute to the improvement of one's community, neighborhood, and nation.

The influence that the arts can have on civic engagement has been categorized by three theories of action: didactic, discursive, and ecological (Stern & Seifert 2009). These theories help explain how the arts positively affect and improve a community. For example, the didactic theory is primarily instructive, whereby the arts can inform a community about a certain issue

and use persuasion tactics, which can lead to social movements and social change. On the other hand, the discursive theory relates closely with public dialogue, in which art creates a space for conversation, debate, and general participation. Finally, the ecological theory of action refers to unintended positive consequences that the arts may have on a community (Stern & Seifert 2009).

DIDACTIC THEORY

Arts organizations that employ the didactic theory of action can also be described as *conveners* and *catalysts* (Walker Art Center). In these roles, the arts invite responses to issues in the community and create change or plans for change. An example of the arts serving as a convener for social change is through public mural arts. The Mural Arts Program in Philadelphia launched an initiative called *A Place to Call Home* in order to empower youth to express their concerns about housing and health issues (Cannuscio 2012). In this initiative, youth participants conducted photo-elicitation interviews, documented their struggles through photography, and created art that reflected their experiences. The activities culminated in an exhibit attended by city council members, the media, nonprofit leaders, and the mayor. The initiative not only provided an outlet for creative expression, but it also led a commitment from the mayor to end homelessness and to provide a neighborhood with physical improvements.

DISCURSIVE THEORY

One example of the discursive theory of action is that the arts can be used to initiate conversation, invite participation, and create a space and a form for dialogue (Korza, Assaf & Bacon 2002). That is, the arts allow individuals to explore personal interests, values, and emotions; and art bridges personal dialogues to a broader social conversation. This includes using the arts as a tool for social inclusion, as exemplified in a qualitative study of homeless adults which found that a private organization's art programs "provide[d] a starting point for participation in community and a positive experience that encourages the construction of new

identities, routines and roles” (Thomas, Gray, McGinty & Ebringer 2011: 429). The authors conclude that the arts can support social assimilation for homeless people through the engagement and interaction with others; the perception of benefits, especially among those afflicted with mental illnesses; and increased respect and recognition, through improved self-image and self-worth.

SOCIAL CAPITAL THEORY

These examples of didactic and discursive theories of action can lead to increased social capital, or “features of social life – networks, norms, and trust – that enable participants to act together more effectively to pursue shared objectives” (Putnam 1995b: 664). Putnam writes that community participation and the level of trust between people contribute to increased civic engagement, which can in turn “facilitate coordination and communication, amplify reputations, and thus allow dilemmas of collective action to be resolved” (Putnam 1995a: 66).

While observation of the arts remains strong, scholars agree that true participation in the arts is waning (Saguaro Seminar). Thus, there is an opportunity to examine the arts from a participatory point of view as a proxy for social capital. Further, I explore these civic engagement theories from the perspectives of LAAs because they represent and serve the artistic and cultural needs of a designated area. By studying if and how LAAs are engaging the public, local policymakers may find that there are more resources available to strengthen the social capital in their communities.

METHODS

FRAMEWORK

In this research, I explore the role that LAAs assume in the promotion of civic engagement through local community programs. These roles are:

1. *Makers*: LAAs that are presenting programs and actively working to connect the arts to other civic activities

2. *Enablers*: LAAs that are supporting artists and organizations through capacity building and education, which will lead to increased opportunities to address a community issue
3. *Funders*: LAAs that are changing grant making priorities to reflect an intention of benefiting public good

Second, I identify the governance structure of LAAs and its role within the broader municipal government or community. Examples of governance structures are:

1. *Municipal departments*: LAAs that are part of the municipal governance structure, such as a department of cultural affairs, economics, or tourism
2. *Public-private collaborations*: LAAs that are largely independent but work in partnership with the local government and receive public funds
3. *Private organizations*: LAAs characterized as 501(c)(3) nonprofit and are primarily funded through private sources

Finally, I explore how these program roles and governance structures support programs that lead to one or more civic engagement outcomes, characterized by the didactic, discursive, and social capital orientations. I hypothesize that these are closely connected with the mission and funding structure of the organization. For example, municipal departments may have fewer programs that apply the didactic theory in order to remain separated from political activities. This may reflect their mission which aims to serve the general public. On the other hand, private organizations may focus more on social change and support underserved groups.

PURPOSIVE SAMPLING OF LAAS

Using a purposive sampling technique, I selected a group of LAAs that represent various funding and program structures as outlined in the framework. Further, the LAAs were selected to ensure diversity of civic engagement activities, as well as the diversity of geographic location, size of areas served, and size of the organization.

I determined the sample using three different methods. The first group was determined after an examination of the United States Urban Arts Federation (USUAF) 2013 annual report to explore the types of civic engagement activities of urban LAAs. Urban areas were a priority because innovation often happens in highly populated areas, where needs are diverse and great.

However, since the USUAF only captures a small sample of the overall diversity of LAAs, I conducted casual expert interviews to include more rural organizations. In these interviews, I found which LAAs were current leaders in the civic engagement field and LAAs that had previously shown interest in contributing to the knowledge of this field.

In order to capture LAAs that are active in civic engagement programs but were not captured in the above groups, I posted a solicitation on the *Local Arts News*, an e-newsletter distributed by Americans for the Arts. The newsletter reaches approximately 900 subscribers that represent local organizations including local arts agencies, local service organizations, and individuals. The solicitation (*Appendix, Exhibit 1*) asked respondents about program types and civic engagement activities. The newsletter was sent during the week of March 18, 2013, and I received 6 responses.

From these methods, I selected and contacted 23 organizations (*Appendix, Exhibit 2*) that represent a broad spectrum organizational and program structures and activities. Of these, 16 LAAs (*Appendix, Exhibits 3, 4 & 5*) agreed to contribute. They represent the participant group.

PHONE INTERVIEWS

I conducted 13 phone interviews with the executive directors (or other representatives in select cases) that lasted 25-50 minutes. In these conversations, I explored four general topics (*Appendix, Exhibit 6*):

- The interviewee's perspective of the meaning of civic engagement
- How the LAA's programs or processes reflect civic engagement
- The impact that the LAA has on the community
- Challenges and opportunities for more program development.

WRITTEN CORRESPONDENCE

For three LAAs, I conducted primary research through e-mail correspondence, in which I sent participants questions and received written responses. Further, several phone interviews

were followed up with written correspondence with the original participant, as well as other representatives of LAAs to collect additional information.

SECONDARY RESEARCH

I conducted secondary research on websites, news releases, annual reports, strategic planning documents, and videos, to supplement the interview findings. Annual reports were primarily used to understand program overviews, revenues, and expenses, while strategic planning documents were used to understand the vision the organizations. Participants provided additional materials, including photos and handouts for programs and events.

FINDINGS

In this section, I outline and analyze the main findings gathered from the interviews and from secondary research. First, I discuss the original framework and its relevance to the findings. Next, I explore what civic engagement means to various LAAs and then analyze how participants promote civic engagement. Finally, I discuss why LAAs have developed civic engagement programs and how they address increasing challenges in their communities.

GOVERNANCE STRUCTURE

The participant group represented the entire spectrum of governance structures. The nonprofit organizations encompassed programs in essentially all of the traditional LAA functions, ranging from gallery exhibition to festival organization, and grantmaking to technical assistance. Interview participants in this group emphasized their pride for organizational flexibility, nimbleness, and independence:

I actually think that we are more effective as an independent nonprofit (and I think this having worked in government) than you can be as a government agency... You can just be more nimble and quick, you can leap on opportunities more quickly. (CultureSource)

While it is easier for nonprofit organizations to receive corporate and foundation grants, they expressed the uncertainty of their financial sustainability. Within the participant group of

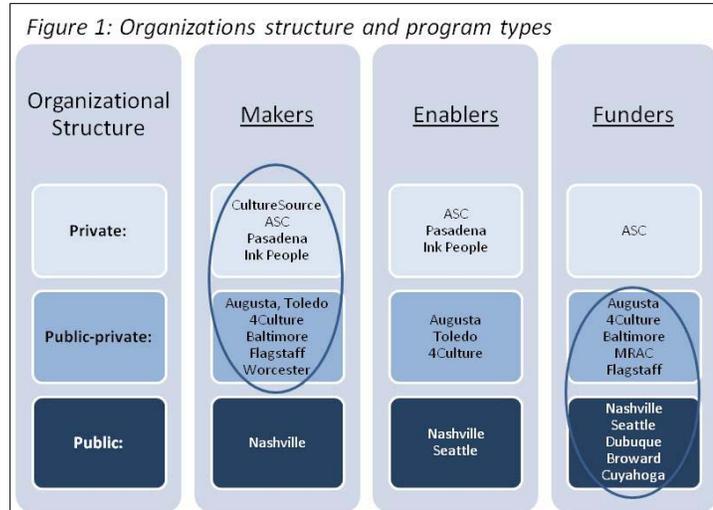
public agencies, participants generally felt grateful and more secure, both financially and institutionally: “We are very fortunate to benefit from a publicly approved revenue stream that allows us to make meaningful grants to approximately 175 organizations each year” (Cuyahoga Arts & Culture).

Almost half of the participant organizations represented a form of a public-private partnership. For example, 4Culture in King County, Washington is a tax-exempt public development authority that works independently from the county government. However, the organization is primarily supported by a public endowment created from a county lodging tax. Another example of a collaborative effort is the Worcester Cultural Coalition in Massachusetts. The coalition represents a public-private partnership, housed in the Office of Economic Development and sponsored by a 501(c)(3) fiscal agent, the American Antiquarian Society. Further, while most LAAs in public-private partnerships were incorporated as nonprofit organizations, some are the designated regranting agency or designated public art agency supported by public funds.

Nonprofit and public agencies often work in tandem to fulfill diverse needs. On the public to private governance spectrum, there was more movement in the direction towards private organizations in the last few decades. This is primarily due to the availability of funding and that “foundations have stepped in what government has dropped” (Baltimore Office of Promotion & the Arts). Thus, as public agencies increasingly look for support from private grants, they are examining their governance structures to analyze the most viable alternatives for increased funding opportunities.

PROGRAM TYPE

While it was clear that granting agencies play the role of *funder*, many agencies assume all three program roles. *Figure 1* provides one example of how the LAAs could be mapped in the framework. Notably, nonprofit organizations were more likely to play



the role of *maker*, while public agencies were more likely to play the role of *funder*. This pattern seems logical in an environment of scarce resources. A private organization is more likely to use revenues from fundraising to present programs for themselves, while most public agencies were originally established as grantmaking organizations with certain revenue streams. However, with additional fundraising, they have the opportunity to assume more roles. Public-private organizations generally fell in all three categories because even as private institutions, many represent the regranting and public art interests of the government.

DEFINING CIVIC ENGAGEMENT GOALS

The participants expressed their views of the arts in civic engagement in three general ways. I summarize these categories as: arts as a tool to inspire and to educate (discursive), arts as a response to community challenges and as an impetus for community improvement (didactic), and arts as a general vehicle for participation (social capital). Community leaders and decision makers should look at community arts programs from these varying orientations in order to understand how a program leads to civic engagement in the community.

First, LAAs described the arts as part of a toolkit that can be useful in communicating within their communities. One participant described the arts as:

A tool people can use for other things...to inspire people about the potential...People often have a hard time visualizing what change looks like...to get people to use arts and culture to imagine their community differently...It's the best on ramp for understanding...It's the easiest, lowest barrier way. (CultureSource)

Civic engagement through the arts is perceived as engaging the public by inspiring and educating. The rationale is that most find the arts aesthetically pleasing or intriguing; it is a natural mechanism for bringing people together to have a conversation. This can range from simply stimulating awareness to a formal education program, which is closely associated with the discursive theory of change.

Beyond educating, the arts are used as a response to community issues or as a proactive measure for community improvement. Civic engagement in this sense is perceived as addressing the needs of a community or using the arts as a didactic tool, to effect change. Several participants expressed their views in common ways: “you respond to what's going on in your community at any time” (Pasadena Arts Council). In this perspective of civic engagement, there is a connotation that the community faces a challenge or that there is an opportunity for development.

Finally, participants expressed civic engagement as participating in a civic process. 12 LAAs solicit the participation of community members in various processes as a form of civic engagement. From making decisions about public art and events, to strategic planning and grantmaking, the community is often invited and encouraged to contribute. One participant succinctly summarizes it:

How people participate in their city, how people participate in their community, in their democracy, in their government, and I think that arts and culture is a really powerful way to engage people to participate. (Seattle Office of Arts & Cultural Affairs)

Participation, as a form of civic engagement, was most clearly articulated by the participants. In many ways, this type of engagement is the most tangible in terms of measuring the impact and outcomes of a program.

METHODS OF PROMOTING CIVIC ENGAGEMENT

In this section, I identify three common ways in which LAAs are promoting the civic engagement goals defined in the previous section. I found that while the prospects for increased resources remain low, LAAs are nonetheless managing to increase the accessibility of their programs to the community. Funders are adjusting grantmaking criteria to allow more artists to participate, and most LAA are enabling community members by developing capacity building programs, by formally involving community members in decision making processes, or both. These initiatives lead to greater participation and can be largely implemented without a significant increase in funding.

GRANT ACCESSIBILITY

Funders described a shift in grantmaking priorities towards “fund[ing] ideas, not organizations” (City of Dubuque). While the majority of LAAs in the participant group continue to fund incorporated organizations rather than individuals or unincorporated groups, there has recently been an increasing focus on project-based programs. This shift is an example of leading to greater social capital through increased participation. Without an eligibility requirement of 501(c)(3) status, the opportunity to create arts and cultural projects becomes more accessible to more people and to a greater diversity of people.

For example, 4Culture has developed a grant program for individuals initiating a project in the arts, heritage, or preservation. It invites artists to propose ideas for using the arts in unique settings to be matched with grants, technical assistance, and presenting partners:

What we enter into with the [participants] that we fund are actually called service contracts, so we are actually hiring an agency...to do public performances. When we give our

awards...we tie them to a specific public benefit. "What are you going to do with this money that is going to engage the public?" We're essentially purchasing services on behalf of King County residents, taxpayers, and voters; to allow people to participate in the arts...Public money buys public benefit. (4Culture)

The Arts and Science Council (ASC) in Charlotte-Mecklenburg also provides support for individual artists and unincorporated groups. The organization is mindful about identifying the needs of the community and responding to the enthusiasm of the arts and sciences in the region.

In some instances, the organization takes a more passive role, with the idea that:

If we believe in the concept and the idea that the artist or group of artists is promoting, the best thing for us to do is just to figure out a way to get them some money and then to get out of the way and let them do what they do. And if you trust them, they trust you back and actually become very engaged in "how do we advance this?" or "how do we figure this out?"

While some funders may provide grants only to organizations (in some states, this is mandated by state law), civic engagement programs tend to focus on projects and ideas, rather than the general operations of an organization.

[Neighborhood associations] are looking at the arts community and they're going to them and saying "Look, we've got this problem we want to do something about it. What ideas can you help us to develop, to help us address the problem?" So we think by attaching some funding to this...the communities will become more adept and more willing to look in that direction rather than the ordinary things they might do. (Baltimore Office of Promotion & the Arts)

Thus, grantmaking is an effective method of enabling people and organizations to increase the social capital in their communities, by giving them the opportunity and the means for developing individualized and creative projects.

CAPACITY-BUILDING

LAA's are providing further opportunities for more engaged participation through capacity building programs. Funders may do this as part of a grant application process, while enablers view this as part of their mission. A common way that LAA's are building capacity is by

developing workshops, fiscal sponsorship programs, and mentorship initiatives. Cuyahoga Arts & Culture developed a one day workshop for grant applicants to “build their understanding of engagement and the vocabulary for it,” so that “they will be able to create deeper civic ties that will, ultimately, help them move forward.” Similarly, the Arts Commission of Greater Toledo is working to make the arts more accessible to their communities, and to “translate it, so it can be disseminated in a digestible way, so people can get engaged with the arts and maybe lose some of their old fears and stigma of what that means.”

One formalized capacity-building program is through fiscal sponsorship, or arts incubation. This type of program provides advising and resource support to emerging arts, cultural groups, and individual projects. The Pasadena Arts Council considers this program as promoting civic engagement because it is “helping emerging organizations and their artistic leadership to flourish and thrive with our oversight and guidance...that has a sort of secondary effect of incubating programs that will be out in the community.”

GRASSROOTS DECISION MAKING

Another way that LAAs are successfully increasing the level of participation in their programs is by involving community members in decision making processes. Funders are inviting the public to serve on panels for grant allocation decisions, and both makers and enablers are listening and responding to their communities through public meetings when developing new initiatives and improving existing programs.

Genuine community involvement is crucial. Trying top down civic engagement is always a struggle and often a failure. An atmosphere of civility, agreeing to disagree, and thoughtful engagement are important for true advancement. (Ink People)

Not only are LAAs involving their constituents in decision making processes, they have a genuine interest in understanding the needs of the communities. This grassroots approach is believed to be a fundamental stepping stone for thoughtful civic engagement program

development. The Arts Commission's (Greater Toledo) strategic plans for civic engagement are continually being driven by input from the community:

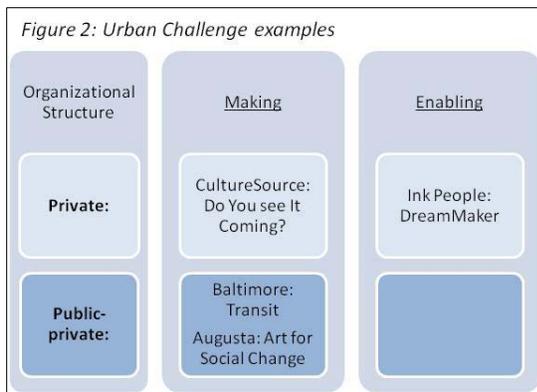
[We] constantly [have] a dialogue with the community and the people that we're serving through our programs about what they need, what makes them stronger, and then implementing that feedback through dialogue, and then programming. We're able to grow exponentially and really [encourage] art being looked at as transforming, being the bedrock of the community... We're sitting down at the table with the people that we need to have involved and the people that will benefit from these things....It doesn't make sense to go out there and dictate to the people what they need. (The Arts Commission)

In sum, there is a common focus towards increasing the accessibility of community arts as seen through changes in grantmaking priorities, capacity building, and decision making processes. These examples demonstrate how LAAs are taking tangible measures to promote civic engagement without necessarily increasing the frequency of programs or the level of grantmaking activities.

ANALYSIS

The previous section discussed examples of how LAAs are adjusting their programs to increase civic engagement in their communities. In this section, I provide an analysis of how these examples can be applied to specific community contexts and present four main orientations of civic engagement program development. First, LAAs use the arts and culture to address an urban challenge, such as issues of sustainability, transit, and homelessness. Second, closely tied with urban challenges is using the arts as a response to demographic changes and preserving cultural heritage. The arts are often used to address and embrace racial and ethnic change to support an environment of understanding. Next, LAAs use the arts and culture to develop a city's identity, which often includes creative placemaking. Finally, some LAAs apply civic engagement principles at a high level, but the implementation is left to communities, where civic engagement is believed to be happening naturally.

I analyze each category by placing an example of an LAA’s civic engagement program within the framework. It is important to note that these program examples often have outcomes that apply to more than one category and are not mutually exclusive. Rather, the categories should serve as a simplified framework to be applied in certain contexts. I then provide a summary snapshot of how the programs define civic engagement goals and methods of promoting civic engagement. Selected program details have been included in the appendix.



URBAN CHALLENGE

The programs in this group represent didactic and discursive projects that address urban challenges in their cities. The Ink People in Eureka, California have developed the *DreamMaker* project and other initiatives that are “community-initiated in response to personal or community challenges and visions.” *DreamMaker* enables those “who have a dream of making the community a better place through arts and culture” through administrative support and capacity building training. One successful performance project, *Synopsis*, stimulated conversation and awareness for homelessness issues through workshops, parades, and the participation of other local organizations.

Similarly, in the Greater Augusta Arts Council developed an *Art for Social Change* program, which includes a photo exhibit by David Michalek, which reflects his work of helping to transition homeless people into independent living. The program was developed through feedback from social service organizations expressing their interest in art programs, and the LAA plans to “host a variety of community meetings, open to the public to talk about the powerful work being done to transition our homeless population.”

In order to address issues of teenage loitering at bus stations, the Baltimore Office of Promotion and the Arts hosted meetings with neighborhood associations and community members to figure out ways to enliven city bus stops through creative placemaking and to engage the teenagers through art projects. The LAA is “seeking to enhance the transit experience within the districts...and engage the residents and business owners in charettes and so forth around the issues involving transit in those districts.”

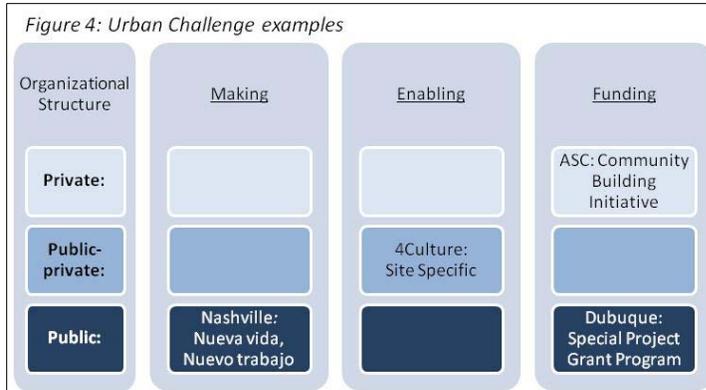
The Detroit region in Southeast Michigan faces a number of urban challenges such as vacant housing, environmental sustainability, and a shrinking population. With the Southeast Michigan Council of Governments (SEMCOG), Matrix Theatre, and Plowshares Theatre, CultureSource developed a performing arts production for civic leaders called *Do You See it Coming?* The production aims to “take these issues from the 50,000 foot level of analysis and planning and capture how they feel to real people just trying to live their lives well.” Each performance tells a story about one community challenge with the goal of effecting change by capturing the audience’s attention and soliciting feedback. The premier of the event was attended by “several hundred elected leaders of our 7-county region” and was well-received:

Our SEMCOG partners were pleased with the results, and noted that more of their members (who are very busy elected officials) stayed to the end of the meeting than they normally do, which they interpreted as strong interest in the production. (CultureSource)

CultureSource plans on continuously improving the program to make it as relevant as possible to the diverse region it represents.

Figure 3: Urban Challenge summary

Program roles	Governance structure	Defining civic engagement program goals	Promoting civic engagement
<ul style="list-style-type: none"> •Making •Enabling 	<ul style="list-style-type: none"> •Private •Public-Private 	<ul style="list-style-type: none"> •Inspire & educate •Community improvement 	<ul style="list-style-type: none"> •Capacity-building •Grassroots decision making



CULTURAL HERITAGE

Several LAAs serve their communities by creating a space for dialogue across cultural groups and identities. Both 4Culture and ASC identify preserving and promoting heritage as a primary

component of their mission, and many of their programs focus on the cultural demographics of their communities. To serve the need for equity and inclusion for the large minority and immigrant population in its region, ASC funded a bus tour program, *Charlotte in Black and White... & More*, which was developed by the Community Building Initiative, a nonprofit organization that develops and provides capacity-building tools for individuals and organizations. With the tour and other programs, ASC’s goal is to provide opportunities for civic dialogue in order to “build capacity around understanding dramatic change we’re witnessing in the community...making cultural connections between cultural differences.”

The City of Dubuque is recently developed a civic engagement grant program focused on cultural connections as well. In the past year, it has intentionally changed its grant guidelines to encourage projects that promote “cultural vibrancy” and celebrate cultural diversity and heritage by using the arts as a “common ground” between everyone in the community.

On the other hand, instead of funding an organization to achieve civic engagement goals, 4Culture developed its own program to enable artists to raise awareness about the importance of preservation and heritage in order “to engage people, to welcome people, to let people know we are a community of immigrants, this is a place where [immigrants] should feel comfortable.” In the last decade, King County witnessed significant population increase, driven by refugees and immigrants. The changing environment called for community input meetings, and the need was

identified for 4Culture to develop a cultural program, *Site Specific*. The program invites artists to create performances as a “direct and specific response to a place.” The goal is to stimulate spontaneous conversations in unique and unconventional settings through the exposure of art. While it is difficult to measure these outcomes, “people write you these letters of individual transformation and that's the payoff.”

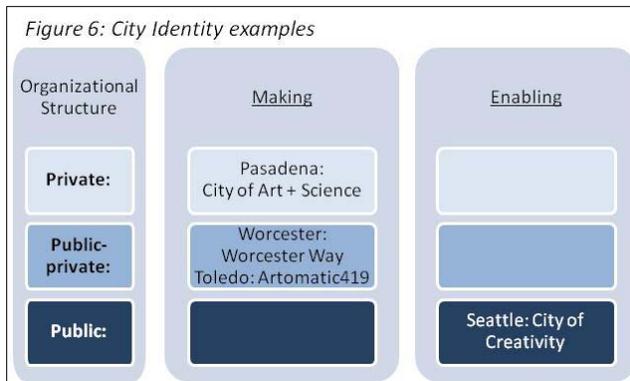
While Metro Nashville Arts Commission is primarily a grantmaking organization, it recently presented a gallery exhibition featuring local Hispanic artists. Since Metro Arts’ grantmaking programs are restricted to organizations, they see opportunities for cultural engagement primarily through other programs to reach out to underserved groups that are not represented by an incorporated organization. With the Chamber of Commerce and as part of a larger city wide celebration of Hispanic Heritage Month, Metro Arts’ goal for the exhibition *Nueva Vida, Nuevo Trabajo* was to expose the broader community to the Latino culture and tradition. In a press release, the president of the Hispanic chamber of commerce remarked that:

Through fostering the appreciation of art we all grow as a community, uniting us at the root of our common human experience. Visual art created by local Hispanic artists is a key component of our cultural vitality. It represents the true make up our emergent city and a great reason to celebrate our growing diversity. (Yuri Cunza, Metro Arts press release)

As with the other examples in this category, Metro Arts responded to the need for increased dialogue and understanding between diverse groups of people. Through this initiative and others, the organization is “changing the direction of the gallery and how we think about participation in it, not just as something static, but where each show we do is a new conversation about civic life through art.”

Figure 5: Cultural Heritage summary

Program roles	Governance structure	Defining civic engagement program goals	Promoting civic engagement
<ul style="list-style-type: none"> • Making • Enabling • Funding 	<ul style="list-style-type: none"> • Private • Public-Private • Public 	<ul style="list-style-type: none"> • Inspire & educate • Participation 	<ul style="list-style-type: none"> • Grant accessibility • Capacity-building



CITY IDENTITY

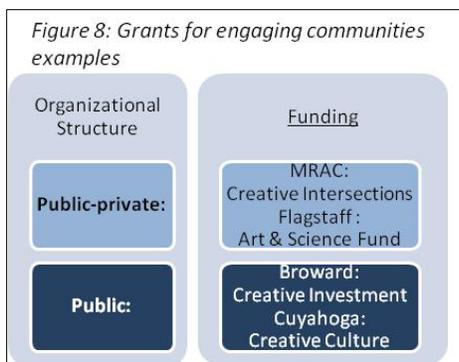
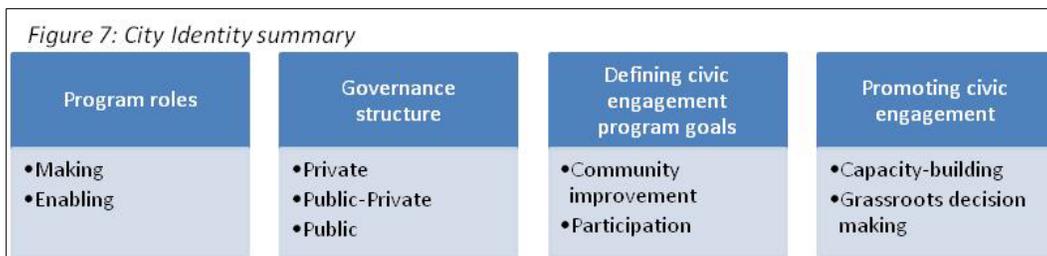
The programs in this category were developed with focus on the sense of “place” in order to engage the community by promoting the cultural identity of a region. These programs were initiated by open

community meetings that led to feedback for identifying the specific needs of a community and developing responsive programs. Examples include creative placemaking initiatives that revitalize old and vacant buildings and festivals that celebrate local institutions, which lead to economic development. The Seattle Office of Arts & Cultural Affairs, although primarily a funding agency, is actively working towards developing cultural spaces for artists and groups and partnering with the Office of Economic Development with the idea that “you have to create physical spaces for arts and culture to exist or there won’t be the capacity you can civically engage in.” Further by positioning itself as the *City of Creativity*, “it allows the arts and culture sector to have a stronger position relative to the identity of our region and its contribution.”

Similarly, the Pasadena Arts Council is positioning the city as the *City of Art + Science*, an identity that reflects the city’s heritage and assets. Given the prominence of science institutions as well as arts institutions in Pasadena, its AxS Festival advocates for the intersection of the arts and sciences to “integrate this core concept into the city's character and letting people appreciate what goes on here.” The Worcester Cultural Coalition’s philosophy for building a cultural identity, *Worcester Way*, was “created in response to what we feel our role is of how the arts and culture influences the way a community is born and how it really evolves to be supporting not only economic development but to support social capital as well as personal capital.” Through its many initiatives that include wayfinding, redevelopment, and revitalization

programs, the goal is “about getting people to connect culture and creativity and build community.”

Modeled after a similar program in Washington, D.C., the Arts Commission of Greater Toledo developed *Artomatic 419!*, a multimedia arts event that offers a space for local artists of all caliber levels to showcase work in an unused or underused building. The last event took place in a building that had been vacant for four years, and within a couple of months, the building was at 100% occupancy. Further, restaurants in the area reported an increase in business; it was a “real tangible, street level light bulb coming on over people's heads...the ‘I get it’ approach that has only grown.”



GRANTS FOR ENGAGING COMMUNITIES

While the categories above describe programs that are fully developed or have clear goals for civic engagement, there are several funding agencies currently working to develop the capacity of their grant programs or the capacity of their communities. In other words, while these

grant programs *reflect* civic engagement goals, the LAAs are developing strategies for improvement by assessing how to best engage their communities to civic life or by educating their communities to be more articulate about program goals as they relate to community engagement.

Broward County's *Creative Investment Program* started providing grants to individuals in 2007 in order to be more inclusive of the greater arts community. While the new guidelines encourage more collaboration, there are no stated goals of civic engagement. However, the agency believes that the arts are naturally contributing to community and civic engagement goals because "whether or not the artists or the arts organizations are fully aware or intentionally pursuing the project as a civic engagement project...in actuality it is."

Similarly, Cuyahoga Arts & Culture is currently in the implementation phase of its new *Creative Culture Grants* program. It was developed "to both engage the broader public in the work of the region's arts and culture community and engage the arts and culture community in thinking about transformative change for our region." The agency has also begun to think strategically about their grants leading to public benefit:

2013 was the first General Operating Support round to implement the shift in emphasis toward public benefit, and we learned that, while many organizations do important community-oriented projects, they don't often have the vocabulary at hand to describe what engagement with their communities looks like.

Both Cuyahoga Arts & Culture and Broward County are working towards developing the capacity of their grant applicants through workshops and other events to support their understanding of "critical success factors...that includes deep connections to community" (Cuyahoga Arts & Culture).

Flagstaff Cultural Partners funded a project *Hot Topics Café*, a program that "creates a forum for civil discourse about matters of significance to our communities" (Hot Topics website). In this example, rather than encouraging an arts project to incorporate civic engagement goals, *Hot Topics Café* attempted to subsequently incorporate the arts and culture as part of their civic program to be eligible for a grant. While the program was a success in itself, as an arts event, the agency decided that, "it's not something we really have as a priority or identify

as a place we need to grow.” The grant panel “had trouble wrapping their head around it” and decided that the project was not necessarily a part of the organization’s mission. Thus, Flagstaff Cultural Partners avoided “top down civic engagement” by assessing the mission and goals of their own organization.

The Metropolitan Regional Arts Council (MRAC) in the St. Paul / Minneapolis region describes that in their community, “[civic engagement] is happening, without it being called a program...it’s in their DNA to reach out to their communities. They don’t have to be told this. They don’t do it to get a grant. They just do it because that’s who they are.” One program, *Creative Intersections*, was designed to support community development projects. However, the agency is planning on discontinuing the program because many of the proposals were not addressing genuine community development issues, and there was a tendency for organizations to form loose partnerships at the last minute. MRAC believes that the *Creative Intersection* concept “is an unmet need and I’d still love to be able to do something with that, but it would just need different resources, both money and maybe some additional human resources to make that go the way the vision for it says it should go.”

MRAC’s community is unique because there are several prominent community development organizations that focus on the arts including the Local Initiatives Support Corporation (LISC) and Springboard for the Arts. These organizations are engaged in long-term, high-investment projects, but MRAC functions in a different role:

We can't really be that. We can try to nurture organizations to be that. That's not our specialty and it's not really our role. We're not community development specialists. Our job is to make sure that the money gets out in a responsible and accountable and transparent way, and not to be an arts council that advises people on how to run their arts programs. To make [Creative Intersections] as effective as our vision for it dictated required us to be something other than what we are.

The organizations in this category are carefully and strategically analyzing the needs of the community and then determining the best role that the LAA can assume, given their broader situation and environment. Thus, when developing civic engagement programs, the most important consideration is to fully assess a program's goals and the broader environmental context to ensure that resources are used wisely.

DISCUSSION

It is evident that LAAs desire to create a public benefit, whether it is clearly stated in their program goals or whether the goals are currently being developed. As makers, enablers, and funders, LAAs are improving their communities by bringing the arts and civic engagement together. For LAAs that have not yet begun to develop civic engagement programs, the findings in this study can be useful in developing and framing a program that will most benefit a community. The analysis shows that civic engagement programs have been successful when the arts and culture are used as a response to an urban challenge, as a method of promoting cultural heritage, or as a medium to engage citizens to the cultural identity of a region. These outcomes have been achieved through a shift in grantmaking priorities to focus on individuals and projects, increased capacity building initiatives, and enabling grassroots decision making. However, other outcomes were not discussed, such as arts to bring about social justice, arts as a form of restorative justice, and arts to promote environmental sustainability.

RECOMMENDATIONS

It is important for local policymakers to plan strategically and look to LAAs for the support of local governments' goals. As public funding for the arts is on the decline, decision makers need to look beyond funding the arts as a cost, but rather understand that funding the arts is an investment in the community and that program officers are "community curators" (ASC). The goals of government and the goals of LAAs are increasingly becoming complementary to

one another. Further, as city agencies slowly push the functions of LAAs to their private counterparts, corporations and foundations must step forward to support the financial viability and sustainability of their LAAs.

For LAAs currently developing civic engagement programs and expanding their capacity in multiple roles, governments should step in to provide guidance and resources, and embrace that the LAA's mission will ultimately support their goals. Thus, the perception of civic engagement needs to be diversified from simply participating in traditional civic activities, to include the capacity for dialogue, which is essential to sustain a vibrant community and to increase the impact of these activities on local governance and community life.

LIMITATIONS AND FURTHER RESEARCH

There are several limitations to the framework used in this study. First, as previously mentioned, most of the participant LAAs function in many roles and capacities, and it is often difficult to clearly distinguish the difference between *makers*, *enablers*, and *funders*. The framework serves only as a simplified first step for LAAs that are deciding to develop a new program or assume a new role. From there, LAAs will need to assess the individual nuances of a certain community.

There is an opportunity for further research using quantitative analysis to find trends and associations that lead conclusions representative of the entire LAA community, as well as the development of case studies. This study can be used as a starting point to delve deeper into certain program examples and understand a community from a multi-dimensional perspective. Understanding the perspectives of all stakeholders in a community as well as the full scope of the available resources within and outside of the LAA is integral in comprehending what true civic engagement in a community looks like.

ACKNOWLEDGEMENTS

I would also like to acknowledge Assistant Professor Martha Fuentes-Bautista, Department of Communications and Center for Public Policy and Administration, University of Massachusetts Amherst; Associate Professor Krista Harper, Department of Anthropology and Center for Public Policy and Administration, University of Massachusetts Amherst; and Barbara Schaffer-Bacon, Animating Democracy, Americans for the Arts for their guidance.

I would also like to thank the participants in the study for generously providing their time in providing insightful and meaningful information:

Robert Bush, Sr., Vice President, Chief Innovation Officer, Arts & Science Council

Adriane Clarke, Arts Management Specialist, Broward County Cultural Division

Jennifer G. Cole, Executive Director, Metro Nashville Arts Commission

Brenda Durant, Executive Director, Greater Augusta Arts Council

Randy Engstrom, Director, Seattle Office of Arts & Cultural Affairs

Marc Folk, Executive Director, The Arts Commission

Karen Gahl-Mills, Executive Director, Cuyahoga Arts & Culture

Jim Kelly, Director, 4Culture (King County Cultural Services)

Terry Lemoncheck, Executive Director, Pasadena Arts Council

Maud Lyon, Executive Director, CultureSource

Libby Maynard, Executive Director, The Ink People Center for the Arts

Jeff Prauer, Executive Director, Metropolitan Regional Arts Council

Jan Stoffel, Arts and Cultural Affairs Coordinator, City of Dubuque

John Tannous, Executive Director, Flagstaff Cultural Partners and The Coconino Center for the Arts

Randi Vega, Director of Cultural Affairs, Baltimore Office of Promotion & the Arts

Erin I. Williams, Cultural Development Officer, City of Worcester

APPENDIX

EXHIBIT 1: AMERICANS FOR THE ARTS NEWSLETTER SOLICITATION

How is your Local Arts Agency active in civic engagement?

Animating Democracy and Maya Kumazawa, a University of Massachusetts graduate student and former Americans for the Arts intern, want to know. Do you:

- Sponsor programs that create opportunities for meaningful civic participation and dialogue?
- Fund artists and projects that boost civic engagement?
- Help youth and other groups voice their ideas and opinions?
- Connect the arts to other civic issues and projects?

Please share your examples on this list serve or contact Maya to be interviewed [Maya Kumazawa at kumazawa@som.umass.edu]. Maya will compile her findings and share them through this list serve and LAN. Animating Democracy will feature examples in upcoming newsletters and on the website.

EXHIBIT 2: LAAS THAT WERE CONTACTED

1. Baltimore, Baltimore Office of Promotion and the Arts
2. Cleveland, Cuyahoga Arts and Culture & Partnership for Arts & Culture
3. Denver, Arts & Venues Denver
4. Detroit, Cultural Alliance of Southeastern Michigan
5. San Jose, CA, San Jose Office of Cultural Affairs, Office of Economic Development
6. Toledo, OH, Arts Commission of Greater Toledo
7. Pasadena, Pasadena Arts Council
8. Long Beach, The Arts Council for Long Beach
9. Worcester, Worcester Cultural Coalition
10. Minneapolis/St. Paul, Metropolitan Regional Arts Council
11. Fort Collins, Beet Street
12. Howard County, Howard County Arts Council
13. Seattle, Seattle Office of Arts and Cultural Affairs and Seattle Arts Commission
14. King County, 4Culture
15. Providence, Providence Department of Art, Culture + Tourism
16. St. Louis, Regional Arts Commission
17. Nashville, Metropolitan Nashville Arts Commission
18. Houston, Houston Arts Alliance
19. New Haven, The Arts Council of Greater New Haven
20. Tampa, Arts Council of Hillsborough County
21. Charlotte, Arts & Science Council
22. Dubuque, City of Dubuque and the Arts and Cultural Affairs Advisory Commission
23. Augusta, Greater Augusta Arts Council

EXHIBIT 3: PARTICIPANT GROUP (BY SELECTION PROCESS)

USUAF report

1. The Arts Commission (Toledo, OH) – “Toledo”
2. Arts & Science Council (Charlotte, NC) – “ASC”
3. Baltimore Office of Promotion and the Arts (MD) – “Baltimore”
4. CultureSource (Detroit, MI) – “CultureSource”
5. Cuyahoga Arts & Culture (OH) – “Cuyahoga”
6. Metro Nashville Arts Commission (TN) – “Nashville”

Expert interviews

7. 4Culture (King County, WA) – “4Culture”
8. Metropolitan Regional Arts Council (St. Paul, MN) – “MRAC”
9. Pasadena Arts Council (CA) – “Pasadena”
10. Seattle Office of Arts & Cultural Affairs (WA) – “Seattle”
11. Worcester Cultural Coalition (MA) – “Worcester”

Americans for the Arts newsletter solicitation

12. Broward County Cultural Division (FL) – “Broward”
13. The City of Dubuque (IA) – “Dubuque”
14. Flagstaff Cultural Partners and The Coconino Center for the Arts (AZ) – “Flagstaff”
15. Greater Augusta Arts Council (GA) – “Augusta”
16. Ink People Inc (Eureka, CA) - “Ink People”

EXHIBIT 4: PARTICIPANT GROUP (BY PRIMARY RESEARCH METHOD)

Phone interviews

1. The Arts Commission (Toledo, OH) – “Toledo”
2. Arts & Science Council (Charlotte, NC) – “ASC”
3. Baltimore Office of Promotion and the Arts (MD) – “Baltimore”
4. CultureSource (Detroit, MI) – “CultureSource”
5. Metro Nashville Arts Commission (TN) – “Nashville”
6. 4Culture (King County, WA) – “4Culture”
7. Metropolitan Regional Arts Council (St. Paul, MN) – “MRAC”
8. Pasadena Arts Council (CA) – “Pasadena”
9. Seattle Office of Arts & Cultural Affairs (WA) – “Seattle”
10. Worcester Cultural Coalition (MA) – “Worcester”
11. Broward County Cultural Division (FL) – “Broward”
12. The City of Dubuque (IA) – “Dubuque”
13. Flagstaff Cultural Partners and The Coconino Center for the Arts (AZ) – “Flagstaff”

Written correspondence

14. Cuyahoga Arts & Culture (OH) – “Cuyahoga”
15. Greater Augusta Arts Council (GA) – “Augusta”
16. Ink People Inc (Eureka, CA) - “Ink People”

EXHIBIT 5: SUMMARY CHARACTERISTICS OF PARTICIPANT GROUP

Name	Culture Source (SE Michigan)		Metropolitan Regional Arts Council		4Culture (King County Cultural Services)		Broward County Cultural Division		Cuyahoga Arts & Culture		Arts & Science Council (Charlotte-Mecklenburg)		Greater Augusta Arts Council		Seattle Office of Arts & Cultural Affairs	
	Culture Source (SE Michigan)	Metropolitan Regional Arts Council	4Culture (King County Cultural Services)	Broward County Cultural Division	Cuyahoga Arts & Culture	Arts & Science Council (Charlotte-Mecklenburg)	Greater Augusta Arts Council	Seattle Office of Arts & Cultural Affairs								
Geographic representation	7 counties (City of Detroit)	7 county metropolitan region (City of St. Paul, City of Minneapolis)	King County (City of Seattle)	County of Broward (31 cities, City of Fort Lauderdale)	County of Cuyahoga (59 municipalities, City of Cleveland)	County of Mecklenburg (City of Charlotte)	Central Savannah River Area (City of Augusta)	City of Seattle								
Organization	501(c)(3)	501(c)(3) fiscal agent for the state	Tax-exempt public development authority (PDA)	Division of the County of Broward	Regional Arts & Culture District, Political subdivision of the State of Ohio	501(c)(3)	501(c)(3)	Department of the City of Seattle								
Program types	Maker	Funder	Maker / Enabler / Funder	Funder	Funder	Maker / Enabler / Funder	Maker / Enabler / Funder	Enabler / Funder								
Revenues	Foundations, local and national, membership	Sales tax, state arts council, foundation grant	Lodging tax endowment, % for public art	County	Cigarette tax	Annual fund drive, city grant, endowment	Membership, public reganting agency	Admission tax, % fo public art, cumulative reserve fund								
Staff	8	7	24	20	7	29	4	30								
Approx. population	4,700,000	2,700,000	1,900,000	1,700,000	1,200,000	1,000,000	700,000	620,000								
Baltimore Office of Promotion and the Arts																
Metro Nashville Arts Commission																
The Arts Commission (Greater Toledo)																
Worcester Cultural Coalition																
Pasadena Arts Council																
Ink People																
Flagstaff Cultural Partners and The Coconino Center for the Arts																
The City of Dubuque																
Geographic representation	City of Baltimore	County of Nashville (City of Nashville)	Greater Toledo (City of Toledo)	Greater Worcester (City of Worcester)	City of Pasadena	Northeast California, Humboldt County, surrounding 7 cities (City of Eureka)	Northern Arizona, Cochino County (City of Flagstaff)	City of Dubuque								
Organization	501(c)(3)	Department of the Metro Nashville Government	Quasi-governmental 501(c)(3)	Public-private partnership	501(c)(3)	501(c)(3)	501(c)(3)	Service of the City of Dubuque								
Program types	Maker / Funder	Maker / Enabler / Funder	Maker / Enabler	Maker	Maker / Enabler	Enabler	Funder	Funder								
Revenues	City grant, project fundraising	City	Fundraising, city grant, special projects and programs, % of public art	Grants, Woo Card	Grants from foundations, corporations, individuals, government	Special events, donations	Public reganting agency, county and state grants, membership, earned income	City								
Staff	35	8	8	1	4	5 (and 5 contractors)	7	2								
Approx. population	619,000	600,000	600,000	183,000	140,000	135,000	135,000	58,000								

EXHIBIT 6: INTERVIEW QUESTIONS:

I would like to talk to you about your programs that promote or integrate the arts with civic activities [name specific programs]. My goal is to explore the current trends, practices, and outcomes of organizations like yours. I'm mostly interested in how your programs create opportunities for meaningful civic participation and dialogue and to hear about challenges and opportunities for new program development. So, I'm going to break this interview into three sections beginning with your views of civic engagement, then we'll talk about the impact that your organization has on the community, and we'll finally talk about the challenges and opportunities for more program development.

1. I'd like you to tell me how you view civic engagement. How do you (or your organization) define it?
2. What do you believe is the role of an LAA in the community with regards to civic engagement? How central of a role is this and do you think your organization has filled this role?
3. What was the impetus for [your civic engagement program]?
4. Do you see these activities as mission-related for your entire organization, or is this a one-time project?
5. Can you describe what you would do with more support, resources, or funding?
6. Which community partners were involved in the program and in what roles?
7. What were the anticipated outcomes or what did you hope for?
8. What kind of impact did it lead to in the community and how did you assess its impacts? Did you feel it was successful?
9. Have you done other civic engagement programs in the past? If yes, then how have the programs developed over time? If no, then how do you envision the programs developing over time?
10. What has worked well and what challenges did you face?
11. Do you see opportunities for new program development in your community with regards to civic engagement?

Other questions:

12. Did you consider including diverse stakeholders or bringing new constituencies?
13. Is there someone in the community that can speak to some of your programs (artist?)

EXHIBIT 7: BALTIMORE OFFICE OF PROMOTION & THE ARTS' "TRANSIT"

Transit – Creative Placemaking in Baltimore

In the spring of 2012, the Baltimore Office of Promotion and The Arts was approached by the **Goethe Institut – Washington** (organizes and supports cultural events that present German culture abroad and that further intercultural exchange) and **EUNIC** (European Union National Institutes of Culture -the network of the international cultural relations institutes from the member states of the European Union), to partner with them in their *Getting to Know Europe* grant program.

Working together, the partners submitted a project that includes professional development, creative placemaking in Baltimore's three Arts & Entertainment Districts with a focus on transit hubs, and public programming that aligns with the programs and events that BOPA produces. I'm happy to report the proposal was accepted!

At its core, creative placemaking is the act of people coming together to transform undervalued and often overlooked public and shared spaces into places where communities gather and thrive. These places are animated by elements that encourage human interaction, and can include a wide range of enhancements; from temporary activities (exhibitions, special events and performances) to permanent installations (public art, street scape, landscaping). The process is used to improve local businesses, public safety, and unify diverse populations.

Utilizing creative placemaking, the goals of the Arts and Entertainment District program are to develop, promote and support diverse artistic and cultural centers in communities by:

- Create accessible, unique, arts destinations
- Leverage the State's regional identities, natural resources and heritage
- Supply opportunities for dynamic and participatory arts experiences
- Give artists – visual, literary, performing and folk the opportunity to live, work and create an economically prosperous future
- Invest in the power of place

Though the Station North, Highlandtown and Bromo Tower each represent diverse and distinct communities in particular geographic areas, all are similarly impacted by the presence of large transportation hubs. We see the reimagining of these hubs, (how they are used by riders, how they integrate into the community, and how they are viewed by community residents and businesses) as an opportunity to mobilize urban planners, architects and artists and engage community residents and businesses, to strategically transform the transit environment in each District.

The program, Transit – Creative Placemaking in Baltimore, will bring together EU and local artists through engagement with the community to explore: how these hubs are used by riders

and provide access to creative placemaking; how they are integrated into the community, and how they are viewed by community residents.

“Transit” will feature the following components:

a study trip to Europe of minimum 3 U.S. representatives in spring 2013. Scheduled for March 10-20, 2013 the study trip will include a representative from each Arts & Entertainment District (3), Baltimore Office of Promotion & The Arts (1), Maryland Institute College of Art (1), and the city’s Department of Transportation (1).

A public forum. Following the Study trip in March to announce the publically announce project partnership, discuss the results of the study trip, and reveal projects planned for each District.

an artists’ residency period between June ’13 and June ’14, to further the opportunity to exchange ideas fellows from EU member states will be selected through a juried application process, to work locally within each A&E District

Ongoing cultural activities (performing arts, film series, exhibitions) will be conducted over an 18-month period and also highlight Europe Days in 2013 and 2014. Activities will be conducted throughout the grant period in order to provide an on-going engagement and interest in Getting to Know Europe in Baltimore

an intern placed at BOPA will support a special website and work as liaison officer. Another opportunity to exchange ideas interns from EU member states will be selected through a juried application process, to work locally in Baltimore.

EXHIBIT 8: CULTURESOURCE’S “DO YOU SEE IT COMING?”

Do You See It Coming?

Community Engagement for Regional Sustainability

No one likes change. When change involves complex systems, from tax revenue to fund infrastructure to developing “soft skills” of the workforce, it becomes bewildering. Many people believe they have no voice and that “the experts” will not take their needs into account when important decisions are made. Many people are genuinely interested in these big issues, but have no idea how to become involved in a way that matters.

Community engagement is a three-step process.

1. Capturing the attention of our constituents. We need to explain these complex issues in a way that helps people to understand the issues. That is the purpose of the theatre production, *Do You See It Coming?* The scenes, with professional actors, demonstrate how issues like transportation, being green and sustainable, and education affect our lives. The production is not about providing answers: it is designed to engage people in the importance of wrestling with these questions, from many points of view.

2. Asking for – and really listening to – community input. People are far more willing to make changes and even sacrifices when they feel that their voice has been heard and seriously considered. Each scene of *Do You See It Coming ?* can be used as a point of entry for conversations that engage citizens in the issues, drawing from their own experience. There are three ways to do this, depending upon the amount of time available and the desired result.

- Talkbacks are the simplest method. It works in groups of 75 or more, and takes 15-30 minutes. After the audience sees the scene or the entire production, a facilitator asks the audience leading questions to start the conversation. Talkbacks help people to examine the issues and to express where they stand on them. It is the most informational strategy.
- Facilitated Discussion allows a deeper exploration of the issues. This is for groups of 35-70 people, subdivided into groups of six to eight. It focuses upon problem solving, balancing different needs, coming up with ideas. Usually, the small groups report back to larger group, and a facilitator of the overall meeting draws out the common themes that have emerged from multiple discussions.
- Enactment is a technique that can overcome conflict, especially in situations where people are either shouting at one another or worse yet, simply not talking to each other at all. It is for groups of 12 to 35 people (22-24 is ideal), and takes 60-90 minutes. People are asked to act out the situation, using role playing to understand different points of view. Enactment humanizes the conflict, and ends in a period of reflection. It is designed to build bridges and to pave the way for finding fair and equitable solutions.

3. Demonstrating how that input influenced the final decision. Community engagement is not a one-night stand: it is a relationship. If you want your citizens to “own” the plan, to accept the change, and to take an active part in making it happen, they need to know how you will use their insights, what happens next, and how to stay involved. It is the responsibility of planners and government leaders to always end a community engagement meeting by presenting what you will do with the information. This could be as simple as collecting contact information so you can invite people to a later meeting when the plan is presented, or to the opening or dedication of a new community improvement. A simple “thank you” email to follow up will work wonders!

One Size does not Fit All: Design the Strategy that Works Best For You

Do You See It Coming? can be used either by presenting the entire production, or by presenting only the scenes that apply to the issues you want to explore. The entire production is just under an hour, and scene length varies. You can pick the scenes that apply to your topics or issues, and then choose which community engagement strategy is best for your situation.

Give us YOUR Feedback!

Over the next several months, the discussion guides will be developed for each of the scenes, with questions designed to engage citizens in a wide range of topics. Like all good theatre, Do You See It Coming? Will improve as we gain experience – so tell us what you think!

Do You See It Coming? is a collaboration of SEMCOG, CultureSource, Matrix Theatre and Plowshares Theatre. It has been made possible by a grant from HUD, as the community outreach component of planning regional sustainability for southeastern Michigan.

EXHIBIT 9: CITY OF DUBUQUE’S “SPECIAL PROJECTS GRANTS”

NEWS RELEASE

February 21, 2013 - For Immediate Release

Applications Now Available for City of Dubuque Arts and Cultural Grants for FY 2014
Major Changes Made to Special Project Grants Program

DUBUQUE, Iowa – The City of Dubuque and the Arts and Cultural Affairs Advisory Commission is soliciting competitive applications from all interested parties for two distinct Arts and Culture funding programs for the FY 2014 grant cycle starting July 1, 2013, through June 30, 2014. Since 2005, the City of Dubuque has awarded over \$1,920,000 to area arts and culture organizations and other non-profits for programs that reach thousands of Dubuque adults and children each year. In addition, these funds have leveraged about \$711,000 in other community support for special events.

Guidelines and Application Forms for both the Special Projects Grants and Operating Support Grants are available at www.cityofdubuque.org/grants .

The Arts and Cultural Affairs Advisory Commission and City staff worked over the course of the past year to better align the Special Project program with the City Council’s goals and priorities, best practices in community art funding and the art needs of the Dubuque community. “ We have examined how we can use arts and culture to engage all community members, make our residents more participatory, and ensure that arts, culture, preservation and heritage programs and events are welcoming and inclusive to those outside of a traditional audience,” says Jan Stoffel, Arts and Cultural Affairs Coordinator. “In addition, one of the Safe Community Task Force’s recommendations encourages the City to promote initiatives that include arts and cultural programs that promote respect and understanding among residents. The Commission believes that these changes will support this strategy.”

With the newly designed grant, the City of Dubuque seeks to fund artistic, creative projects that utilize community engagement at their core. Engagement describes an active, two-way process in which one party motivates another to get involved or take action—and both parties experience change and growth. It promotes consistent community interaction that is a step beyond the conventional.

Eligibility for the Special Projects Grant has been opened to include not only established, 501c3 organizations, but non-profits that operate under an umbrella organization or groups that are acting as a non-profit. “The accessibility of the grants to a wide array of dynamic thinkers and

groups in the community was important. We want to fund great art ideas,” says Stoffel. “Any non-profit group may apply for an art project through this grant, even if its primary mission is not dedicated to the arts.”

A total of \$35,000 in funding is available. The minimum grant awarded through the program will be \$1,500 and the maximum will be \$8,500. Because of the changes to the program, groups are encouraged to attend one of two grant workshops specific to the Special Project funding on March 19, 2013, at noon or at 5 p.m., in the Lacy Board Room, 3rd Floor, Carnegie-Stout Library, 360 W. 11th St. The deadline for applications is May 13, 2013.

The Operating Support fund is designed to assist 501(C) (3) arts and cultural organizations located in the City of Dubuque that primarily serve Dubuque residents with year-round arts and culture events, programs and services and can demonstrate a record of programmatic and administrative stability. A workshop specific to Operating Support Grants will be held at noon on March 21, 2013, in Conference Room I on the first floor of the City Annex Building, 1300 Main Street, Dubuque. There is \$210,000 available. The deadline for applications is April 8, 2013.

All grants are reviewed by the Arts and Cultural Affairs Advisory Commission and approved by the City Council. Present members of the Commission include Paul Hemmer, Ellen Henkels, Louise Kames, Marina O’Rourke (Chair), Sue Riedel, Gina Siegert and Julie Steffen. City arts staff includes Jerelyn O’Connor and Stoffel.

For additional information, please contact Jan Stoffel at janstoff@cityofdubuque.org or by calling 563-690-6064. Complete application materials are posted online at www.cityofdubuque.org/grants.

EXHIBIT 10:

METRO NASHVILLE ARTS COMMISSION'S "NUEVA VIDA, NUEVO TRABAJO"

Contact: Jennifer Cole

(615) 862-6733

Jennifer.cole@nashville.gov

FOR IMMEDIATE RELEASE

August 15, 2011

METRO ARTS OPENS, "NUEVA VIDA, NUEVO TRABAJO" GALLERY SHOW

Exhibit features 19 local Hispanic artists

Nashville, TN -- Metro Nashville Arts Commission (Metro Arts) announces a partnership with the Nashville Area Hispanic Chamber of Commerce to promote and feature the work of local Hispanic visual artists.

"Nueva Vida, Nuevo Trabajo" (translated as new life, new work) highlights the work of professional and non-professional artists from Nashville's growing and diverse Hispanic population. Work will be featured by professional and emerging artists including, Orlando García Camacho, Antonieta Capdevila, Aida Costner, Yuri Cunza, Adolfo Dávila, Gladys Escobar, Gil Veda, Alba Gonzalez-Nylander, John D. Griffin, Megan Kelley, Zolita Mojica, Mario Moreno, Inés Negri, Jairo Prado, Mike Quiñones Gonzalez, Sandra Rivera, Kathryn García Smith, Liliana Vélez and Yenny Walker. The installation features abstract and figurative paintings, collage and temporary sculpture. "Nueva Vida, Nuevo Trabajo" will open with a public reception from 3:00-4:30 pm, Friday, August 19th at the Metro Arts Gallery, Metro Office Building, 800 2nd Ave. South, 4th Floor, 37219 (Fulton Complex).

The Metro Arts Gallery is free to the public and open daily from 8:30-4:00 pm, Monday through Friday. Artists featured in the show also display their work via the Nashville Artists' Registry at www.artsnashville.org "The growing Hispanic population brings new traditions of art and culture," said Jennifer Cole, executive director of the Metro Nashville Arts Commission. "Nashville's Latino artists are making great strides in visual art, film and literary arts, and Metro Arts hopes this show will help more Nashvillians understand and embrace new points of view from our community," continued Cole.

The partnership with the Nashville Area Hispanic Chamber of Commerce is part of a larger city wide celebration of Hispanic Heritage Month <http://hispanicheritagemonth.gov/index.html> and part of an emerging collaboration with the Hispanic Chamber and other Latino Cultural groups and Metro Arts aimed at exposing more Nashvillians to the art and cultural traditions of Latinos in our city. "We are very proud to be part of this inclusive and engaging project with the Metro Arts Commission and ultimately with the city of Nashville. Through fostering the appreciation of

art we all grow as a community, uniting us at the root of our common human experience. Visual art created by local Hispanic artist is too a key component of our cultural vitality. It represents the true make up our emergent city and a great reason to celebrate our growing diversity," noted Yuri Cunza, President & CEO of the Nashville Area Hispanic Chamber of Commerce.

About the Metropolitan Nashville Arts Commission

The Metropolitan Nashville Arts Commission provides leadership that stimulates and advances art and culture to enrich the human experience for the community. More information about grants, teacher resources and programs can be found at www.artsnashville.org

EXHIBIT 11: PASADENA ARTS COUNCIL'S "THE CITY OF ART + SCIENCE"

Pasadena, City of Art and Science

By Stephen Nowlin, Director of the Alyce de Roulet Williamson Gallery, Art Center College of Design

Google the name Edwin Powell Hubble, and you'll get back over a hundred-thousand links. Hubble, of course, was the astronomer whose observations from Mount Wilson's 100-inch Hooker telescope produced "Hubble's Law" in 1929, providing a basis for the development of cosmology's Big Bang theory. And as Hubble was scanning the sky from his mountain perch, Ernest Batchelder was busy on the edge of the Arroyo Seco below, creating clay tiles that spoke of our relationship to earth—rich gravely ceramics that helped define the growing Crown Valley as a gathering-place for artists and craftsmen.

Pasadena has always been a city of art and science, the two intertwined with its identity like those strands of elusive DNA sought by Linus Pauling at Caltech in the 1950s. Names and places from the region's history spill into the present: Einstein's visits in the early 30's, the current Einstein Papers Project at Caltech, and Stephen Hawking's recent lectures at Beckman Auditorium; Charles and Henry Greene's incomparable bungalow architecture, and Craig Ellwood's modernist icon for Art Center College of Design; Throop Polytechnic Institute where Batchelder taught, which later morphed into Caltech; the Pasadena Art Institute which became the Pasadena Art Museum, which became the Pasadena Museum of Modern Art, which spawned the Armory Center for the Arts and the Pasadena Art Alliance, before finally becoming the Norton Simon Museum; Theodore von Karman's establishment of the principles of modern aviation and jet flight, and Jet Propulsion Laboratory's mentorship today of stunning planetary explorations; the long-standing Pasadena Symphony, and Grammy-award winning Southwest Chamber Music; the venerable Pasadena Playhouse, and newcomers Boston Court Theater and Furious Theater.

Others abound: Carnegie Observatories, headquartered in Pasadena, and their network of Chilean telescopes; the Pacific Asia Museum, Pasadena Conservatory of Music, and Pasadena Museum of California Art; Mount Wilson's new Center for High Angular Resolution Astronomy, an interferometer array that can see a nickel from 10,000 miles; the treasures of art and science at The Huntington Library, Art Collections, and Botanical Gardens; The Planetary Society; Pasadena City College, Sidestreet Projects, and NewTown, and.... the list just goes on.

There are larger cities in the world, but few if any are better branded by the impact of art and science or able to replicate Pasadena's extraordinary blend of institutions engaged in those two explorations.

Perhaps more than any of its other fine qualities, Pasadena's longtime devotion to the arts and sciences is what makes it a quintessential city for the twenty-first century. Science seems to be confounding humanity's perception of itself and the world at just about the same exponential rate as Moore's law predicted for the power of computer processing, similarly driving forward the mechanisms of cultural and intellectual progress. Artists are always drawn to such a nexus of change—searching for its poetry, uncovering its new vocabularies of expression, and exposing its social discourse.

Expressive of our capacity to intuit broad concepts or analyze complex minutiae, and to be driven in our endeavors by deep emotion as well as soaring intellect, art and science together reflect an elemental dualism—a correspondence between creativity and reason, between a sense of wonder and a knowledge of facts, that has been able to produce within our species such individuals as the composer Gustav Holst to imagine the planets in music, and the persistent von Karman to take us there in rockets. From ancient times, the symbiosis of art and science has nourished and sustained our sensations of awe, curiosity, and comprehension. As long as 30,000 years ago, cave paintings by early humans integrated the proto-scientific study of animal anatomy with the art of representation. Much later the architects and sculptors who built such places as England's Stonehenge were also among history's first scientists, contributing to our early understanding of astronomy and structural engineering. And in the late fifteenth century, Leonardo da Vinci, self-declared artist and engineer in equal parts, became modern civilization's quintessential Renaissance Man—a fully integrated individual.

By the mid twentieth century, however, the sciences and humanities appeared to have become distant, their differences sharpened by the Age of Specialization. This mutual alienation was lamented in C.P. Snow's 1959 treatise *The Two Cultures*, as a "gulf of mutual incomprehension." Throughout the last century potential consequences of technological expansion unbridled by humanitarian conscience were glimpsed in the negative products of global industrialization, increased pollution, brutal wars, and social and economic disparities. In Pasadena, the two cultures continued to develop side-by-side nonetheless, weaving a fabric of interconnectedness through the city's educational, cultural, philanthropic, and business communities, and through such thoroughly-Pasadena characters as the artistically curious Richard Feynman and scientifically inquisitive Jirayr Zorthian.

Today, Pasadena finds itself uniquely poised to blend ideas emanating from the art/science border. Caltech began doing so in a specific way back in 1970, when it initiated its own version of Experiments in Art and Technology—E.A.T., for short. The birth of E.A.T. a decade earlier in New York City was an expression of Modernism's long and fickle relationship with science and technology, from the early twentieth-century Cubist and Constructivist emulation of science's search beneath the appearance of things, to the visions of a utopian future-through-technology imagined at the German Bauhaus. Initiated by the

artist Robert Rauschenberg and Bell Laboratories engineer Billy Kluver, E.A.T. sought to overcome the Two Cultures syndrome and create an aesthetic emerging from the integration of artist and scientist, rather than from their individual preconceptions. In 1970, Caltech's version of E.A.T. brought the two disciplines together in a vacated campus building formerly known as the Campbell Plant Laboratory. Directed by South African artist Lukas Van Vuuran, the program included such innovators as computer graphics pioneer John Whitney, and it ultimately spawned Caltech's Baxter Gallery which lasted several years through funding from the Pasadena Art Alliance. Fast-forward thirty years, and recent collaborations between Caltech and Art Center's Williamson Gallery have continued the E.A.T. trajectory.

From the Pasadena Art Museum's 1953 acquisition of the Galka Scheyer "Blue Four" (Feininger, Jawlensky, Kandinsky, and Klee) collection, to The Huntington's recent acquisition of the exhaustive Burndy Library history of science, Pasadena's identity resonates around its unique past and its exceptional cultural resources. The future we all confront will require both sides of the brain to forge effective solutions to both local and global challenges engendered by new knowledge, technologies, and rapid change. A path to some of those answers will be found in the spark of creativity that results when the disciplines of art and science are each encouraged to ignite the other.

EXHIBIT 12:

WORCESTER CULTURAL COALITION'S "WORCESTER WAY"

The Worcester Way: A philosophy for our citymaking

Worcester is a creative city, defined by a history of scientific, business, and artistic innovation. Despite having suffered a decline in manufacturing and loss of businesses and people to other regions, Worcester is currently experiencing an influx of new investment and rebuilding. In the face of the changing role of cities worldwide, the education and cultural communities of Worcester began asking, "What is Worcester's new role and purpose? What sort of city do we want Worcester to be?" This document is the first step of the Creative City Initiative, a city-wide collaboration of those who care about Worcester to help shape its future as a great place to live and work.

Goals for Worcester

Worcester's past and present is founded on immigration, diversity, and dynamic neighborhoods. For Worcester to remain an attractive world city, we must embrace not only the bio-technology and healthcare industrial sectors, but also the burgeoning green and creative sectors, while continuing to support the existing infrastructure of our neighborhoods, like diners, bakeries, auto repair shops, printers, and the other businesses that make Worcester what it is. Worcester must also have a safe, vibrant, and welcoming downtown that can support an 18-hour street life.

Economic development in the city cannot be undertaken without considering regional, national, and global connections and environmental impacts.

The focus of Worcester's future growth cannot be limited to traditional elements of economic development. All Worcester residents expect a high quality of life, including high-quality public services, such as primary, secondary and adult education, elder services, public health and public safety. Above all, Worcester must be accessible to all with affordable housing, high-quality public transportation, and the accommodation of youth, senior citizens, people with disabilities, nontraditional families, and people for whom English is a second language.

Worcester's future depends on confident, clear, and accessible leadership that inspires and responds to civic engagement. Together, we can create a climate for civic dialogue that sets conditions to think, plan, and act with imagination. Worcester citizens are the stewards of change, and we can encourage individuals to become leaders and advocate for change. Our city's leaders can build unique partnerships and collaborations to develop creative projects that break civic, professional and social boundaries, support Worcester's neighborhoods, and move the city's economy into the future.

Call for Action

The Worcester Way is to support and encourage action that meets these creative goals by always keeping in mind the following:

- Cultivate, nurture and reward creativity anytime, anywhere. Ensure that every Worcester resident has the opportunity to be creative and innovative.
- Value risk-taking and invest in opportunity-making. Remove regulatory barriers and encourage unique and interesting projects.
- Celebrate and support Worcester's strengths, such as its diversity of people, history and architecture, arts and culture, restaurants and nightlife, innovators and entrepreneurs, schools and parks, and events and sports.
- Inspire and encourage civic engagement. Collaborate. Let all stakeholders share responsibility for positive change. Refuse to support mediocrity, intolerance, disconnectedness, sprawl, poverty, bad schools, exclusivity, and social and environmental degradation.
- Be authentic and distinct. Develop and market Worcester's existing, unique assets.

EXHIBIT 13:

METROPOLITAN REGIONAL ARTS COMMISSION'S "CREATIVE INTERSECTIONS"

RATIONALE FOR MRAC STAFF RECOMMENDATION ON DISCONTINUING CREATIVE INTERSECTIONS

Jeff Prauer 3/13/13

The Creative Intersections program began in FY08. In the five years of the program through FY12, we received 109 applications, and funded 37 (34%), for a total of \$383,553.

The purpose of Creative Intersections is to support community development through the arts. The outcomes of a project funded by Creative Intersections should be some kind of measurable or at least observable change in an applicant-defined community as the result of an arts project that is generated by a partnership of at least three organizations. In the early years of the program, we required partnerships consisting of an arts organization, a government or public organization (city, county, school, etc.), and a for-profit organization or business. Since FY12 this requirement has been relaxed to be a recommendation, although a minimum of three partners is still required.

We always understood that community development could be viewed and interpreted broadly, and we purposely didn't put exacting definitions on it, which is consistent with all of our grant programs. However, from the beginning of the program, staff had observed that many of the proposals, while being interesting arts activities, were not addressing community development, or that the community development aspect of projects was secondary to the proposed arts activities, or not clear at all. For some organizations who regularly apply to our other programs, addressing community development is just part of their DNA, and so in some cases we have encouraged groups like this to apply to Creative Intersections.

The guidelines have been tweaked a bit each year in response to observations by staff, board panel liaisons, and applicants. Additionally, some of the most compelling input has come from other funders with whom Gwen and/or I have met. We had several meetings with CURA (the Center for Urban and Regional Affairs at the University of Minnesota), and LISC (Local Initiatives Support Corporation) who both also fund projects that address community development through the arts. I also presented the Creative Intersections dilemma to a panel of local funders convened by Americans for the Arts' "Animating Democracy" program directors in September 2011. The response from all of these funders was remarkably consistent, which was essentially that:

- Grants of \$10,000 to \$15,000, even with a match of \$1 for every \$2 requested, are not enough to fuel significant community development;

- True community development occurs over a period of time that is much longer than a one- or even two-year grant;
- MRAC should “dial down” its expectations for outcomes resulting from this program.

Even with dialed-down expectations in FY13, we continue to see applicants forming loose partnerships at the last minute. We frequently field calls in the days leading up to the application deadline from applicants asking our advice in formulating their partnerships, which indicates to us that partnerships are being assembled to fit the grant rather than to address authentic community needs and issues.

Even with the advent of the Legacy funds, now in their 4th year, we are still funding only around 33 to 65 percent of requests, depending on the program. We feel that our constituent groups will be better served if we re-allocate the Creative Intersections money, currently at \$100,000, to other programs, at least until MRAC receives significantly more state appropriations.

An additional advantage is that as we migrate to the online application system, fewer programs will present less confusion to our applicant groups.

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