



PROGRAMS

SUPPORTING ART IN

THE PUBLIC REALM

A National Field Scan



Project: "Home Town:
Re-Presenting Boston's
Chinatown As Place Of
People—Then And Now"

Supporting Program:
Creative City

Supporting Organization:
New England Foundation
for the Arts

Artist: Wen-ti Tsen

Photo credit: Wen-ti Tsen

DEAR COLLEAGUES,

As definitions of public art broaden to include social and civic practice, cultural agencies and funders are responding by supporting more place- and issue-specific work as well as cross-sector collaborations. They are re-thinking how they best support artists to flex their artistic vision and their social imagination in order to generate meaningful community impacts. Concurrently, many programs are prioritizing support for artists of color and work in neighborhoods of color that have been historically underserved and under-resourced.



San San Wong

A challenge for artists and funders in this intersectional work is to advance both aesthetic and community aims. How do programs balance community development needs and goals with opportunities for artists to experiment? What kinds of supports are needed to help community partners, crucial to the impact of the work, fully engage with artists? What services best support artists who are building their capacity for public realm production and community engagement? What funding strategies and practice standards help ensure projects that meet high marks for both aesthetic achievement and community value?



Barbara Schaffer Bacon

In the spirit of advancing field dialogue in this arena, Americans for the Arts and the Barr Foundation are happy to share the findings of a National Scan of Programs Supporting Art in the Public Realm. The scan, while not intended to be comprehensive, highlights overarching themes and offers snapshots of 30 programs supporting and building capacity for artists to work in the public realm. Detailed summaries from interviews with seven selected programs provide additional insights.



Pam Korza

This scan was conducted to inform future directions of the New England Foundation for the Arts' (NEFA) [Creative City program](#). Creative City's pilot phase offered direct support for artists at varied stages of experience and career to exercise their creative power to excite the public imagination and engage Boston's diverse communities. A report on Creative City's pilot phase and videos highlighting its value and impact in Boston can be found at: nefa.org/CreativeCityLearning.

We hope that this short report serves to stimulate thought and exchange among funders, administrators, and practitioners working to advance art in the public realm.

San San Wong
Director of Arts & Creativity
The Barr Foundation

Barbara Schaffer Bacon and Pam Korza
Co-Directors, Animation Democracy
Americans for the Arts



Project: Forget Me Not

Supporting Program:
Burning Man Global Arts

Supporting Organization:
Burning Man

Artist: Jonathan Hanna

Photo credit: Kristen Zeiber

PROGRAMS SUPPORTING ART IN THE PUBLIC REALM: A NATIONAL FIELD SCAN

Barbara Schaffer Bacon, Pam Korza, Graciela Kahn, Liz Deichmann

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SECTION I: INTRODUCTION

Project: Block by Block
(Light Up Central Market)

Supporting Program:
Open Spaces Program

Supporting Organization:
Kenneth Rainin Foundation

Artists: Marisha Farnsworth
with Luggage Store Gallery

Photo credit: Darryl Smith, Luggage
Store Gallery

I. INTRODUCTION

A. Purpose & Methodology

New England Foundation for the Arts' (NEFA) Creative City pilot program was designed to offer direct support for artists to exercise their creative power to excite the public imagination and engage Boston's diverse communities. The pilot supported artists working in all artistic disciplines and at varied stages of experience and career who are interested in engaging the public realm.

The pilot program launched in June 2015 and completed its fifth cohort of grantee projects in December 2018. The Barr Foundation, Creative City's primary funder, contracted with Americans for the Arts to assess the outcomes and learnings from the Creative City pilot. Animating Democracy co-directors Barbara Schaffer Bacon and Pam Korza facilitated a learning assessment from September 2017 to August 2018 to inform future program design.

Programs Supporting Art in the Public Realm: A National Field Scan was conducted to identify grant programs and public art and community-based arts and cultural initiatives across the country that feature community engagement and have aims and elements similar to Creative City. Thirty (30) grant and public art and community-based arts and cultural initiatives across the country (and one in Canada) offered relevant comparison. Grant programs were selected for inclusion in this report if they met multiple of the following criteria:

- support strong and diverse artistic expression and aim to empower artists to be active and creative citizens in their communities;
- support artists of all disciplines who are interested in engaging the public realm with their artistic practice;
- encourage partnerships between artists and community organizations;



The Storytelling Machine, Burning Man Global Arts Grants, Burning Man. Artist: Molly Allis. Photo credit: L. Olbrech

- offer professional development training and technical assistance;
- utilize cohort-style professional development and/or networking model; and
- provide opportunities for artists to enhance their visibility and public voice.

Information was gathered through organizations' websites and relevant grant guideline documentation. Seven grant programs were selected for phone interviews to better understand context, program choices, challenges, and outcomes. This report illustrates some of their approaches and the similar challenges they face in their operation. In addition to grant and public art programs, Americans for the Arts identified 10 professional development programs that support artists and art in the public realm and which offer models for consideration.

A Creative City Pilot Program Overview is included in this report. To learn more about Creative City, visit nefa.org/CreativeCityLearning.

B. What's in the National Scan:



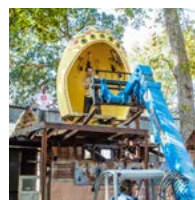
SECTION II

Key Point Findings—Discussion of overarching themes and topics



SECTION III

Programs At-A-Glance—A snapshot of all 30 programs



SECTION IV

Programs In-Depth—Detailed summaries from interviews with seven selected programs

C. Programs in the National Scan:

Funding Programs: Community Emphasis

Arts in Society, RedLine Contemporary Art Center [profile](#)

Global Arts Grants, Burning Man

Creative Catalyst, San Diego Foundation

Public Art Community Grants, City of Vancouver [profile](#)

Cultural Vision Grants, Arts & Science Council of Charlotte-Mecklenburg

New Work, Bronx Arts Council

Community 4Culture (Operating Support); Art Projects (Project Support), 4Culture

Funding Programs: Emphasis on artist-driven, experimentation, risk, innovation

Creative City, New England Foundation for the Arts

Open Spaces, Kenneth Rainin Foundation [profile](#)

CityArtist Projects, Seattle Office of Arts & Culture [profile](#)

Artists Neighborhood Partnership Initiative (ANPI), University of Minnesota/CURA [profile](#)

Artists in Communities, California Arts Council

Art and Change Grant, Leeway Foundation

Public Art and Public Art Grant Programs

Public Art Community Investment Plan, Metro Arts [profile](#)

in situ PORTLAND, Regional Arts & Culture Council [profile](#)

P.S. You Are Here, Denver Arts & Venues

Artist Residency Programs

Performance Incubator, Vermont Performance Lab

LTSC +LAB Artist Residency Program, Little Tokyo Service Center

Intersections: public art residencies, Regional Arts & Culture Council

Training and Professional Development Programs

Catalyst Initiative, Center for Performance and Civic Practice

Learning Lab, Center for Performance and Civic Practice

Hatch Training Intensive, C4 Atlanta

Artists Up, 4Culture, ArtsWA, and Seattle Office of Arts & Culture

Hadley Creatives, Community Foundation of Louisville

Professional Development Workshops, Creative Capital

Immigrant Artist Mentoring Program, New York Foundation for the Arts

Public Art Academy, Boise City Department of Arts & History

Public Art Mentorship Program, Fulton County Arts & Culture

Creative Community Fellows, National Arts Strategies

D. NEFA Creative City Pilot Program Overview

The Creative City program, funded by the Barr Foundation, was developed and administered by the New England Foundation for the Arts (NEFA). It was designed to offer direct support for artists to exercise their creative power to excite the public imagination and engage Boston's diverse communities. The strategy for direct artist support is underpinned by an implicit belief that artists are change agents for communities. Artists bring creative power to community leadership and engagement through imagination, story, disruption, meaning making, healing, and more.

The pilot supported artists working in all artistic disciplines and at varied stages of experience and career who are interested in engaging the public realm. Key elements of the Creative City program model are:

- 1 grants of up to \$10,000 in the form of project funding to individual artists;
- 2 partnerships between artists and community organizations;
- 3 professional development training and technical assistance;
- 4 a cohort learning and networking model; and
- 5 opportunities for artists to enhance their visibility and public voice.

The pilot launched in June 2015, and its fifth cohort of grantees will complete projects by December 2018.

Creative City was designed to offer direct support for artists to exercise their creative power to excite the public imagination and engage Boston's diverse communities.

Lemonade Stand, Creative City, New England Foundation for the Arts.
Artists: Elisa Hamilton and Silva Lopez Chavez. Photo credit: Leonardo March

INTENT

The Barr Foundation's investment in this pilot came at a time when City of Boston had been increasing attention to the civic and social roles that artists can play to enhance creative placemaking, city goals, and the public good. Creative City aimed to address barriers that would help artists more fully realize their roles and build their capacities to work effectively in the public realm. Conditions of concern to Barr and NEFA include:

- Limited arts access in historically underserved and under-resourced Boston neighborhoods;
- Few opportunities for artists to experiment and create new work in partnership with new venues across Boston neighborhoods;
- Boston artists lacking knowledge and skills to work in and with communities, specifically communities of color;
- Artists, particularly artists of color, not finding opportunity or feeling prepared to propose and complete creative public projects;
- Lack of imagination and community engagement informing Boston planning initiatives and community development;
- Limited Boston examples of compelling public art that foregrounds public engagement; and
- Few platforms for artists and venues across Boston to exchange creative ideas, learning, and connections to additional resources.

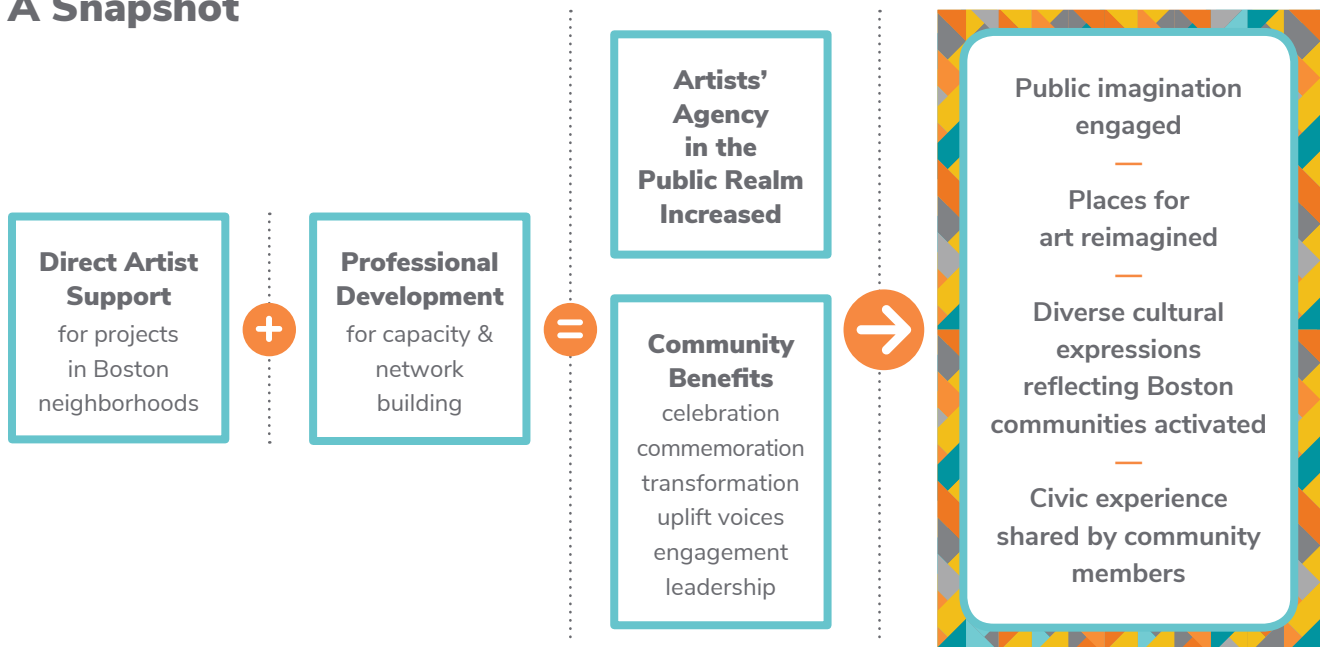


Intended outcomes of Creative City were framed as follows:

- Boston’s diverse publics have access to and engage with artistic and cultural expressions relevant to their communities.
- Art is sited in neighborhoods historically underserved and under-resourced and recasts conventional arts spaces to be seen in new ways.
- Public imagination is inspired, and community members share in civic experience.
- Creatively engaged conversations about important community concerns take place in Boston’s communities.
- Community organizations gain experience and capacity to involve and work with artists.



NEFA Creative City Pilot: A Snapshot



IMPACT



The Creative City pilot distinguished itself in the pursuit of diversity, equity, and inclusion. Racial, cultural, age, ability, and gender diversity were valued as contributing to rich, vibrant, and strong communities and in the artists who engage with those communities. Boston's diverse and historically underserved and under-resourced publics and

neighborhoods were prioritized for opportunities with artistic and cultural expressions relevant to their communities. This commitment strengthened all aspects of program design and implementation.

Even with modest-sized grants, Creative City reaped many rewards for its various stakeholders. Perhaps the program's greatest impacts were on artists and the inroads made in advancing cultural equity. Yet, many community partners also enjoyed benefits that exceeded expectations as they engaged with Creative City grantees and as they observed public and constituent response to funded projects.

Outcomes experienced by artists, their partners, and the communities they worked with and in included:

- 1 Artists expanded their practice by taking risks, both artistically and as producers of civic experience with arts at the core.
- 2 Creative City artists, equipped with experience and skills to practice in the public realm, are actively pursuing and creating new career opportunities.
- 3 Creative City projects were building blocks for transformative community and neighborhood change.
- 4 Creative City projects influenced public spaces, conversations, and perceptions of art in Boston communities in modest but important ways.
- 5 Boston's diverse communities, cultural expressions, and artists received creative opportunities, spotlight, and resources that advanced the goal of cultural equity.

Project: Sound Sculpture

Supporting Program:
Creative City

Supporting Organization:
New England Foundation
for the Arts

Artist: Ryan Edwards

Photo credit: Aram Boghosian



The Creative City Program Inputs and Outcomes

CREATIVE CITY MODEL DETAIL

Input		Outcomes	
Direct Artist Support for creative projects in Boston Neighborhoods <ul style="list-style-type: none"> Proactive recruitment and application support to reach intended applicants Review panels composed with divergent knowledge and expertise to assess proposals from multiple perspectives Upfront funding and no requirement for matching funds in order to remove economic barriers Community partnerships required and funded to incentivize meaningful community engagement Adopting an open position on artists' qualifications to consider artists at all career stages Engaging staff to reinforce commitment to diversity and create a welcoming space Staff accessibility, flexibility and transparency to provide a supportive environment Staff attendance in project events to show support for artists and observe community engagement 	Professional Development for capacity and network building <ul style="list-style-type: none"> Cohort events organized to prompt practice-based exchange and foster networking and community building A diverse cadre of advisors to support artists in project development and implementation Workshops and consultations to prepare artists to manage personal tax and financial matters Municipal and other agency connections to remove obstacles and access resources Grantees and community partners engaged as panelists, mentors, and advisors to acknowledge expertise and deepen community connections Collaboration with other funders and service partners to connect multiple cohorts of artists through professional development opportunities Entre to NEFA's regional programs and services to build exposure and opportunity for grantees and community partners 	Artists' Agency in the Public Realm Increased <p>Built or Established:</p> <ul style="list-style-type: none"> Portfolio projects, methods, models and materials Relationships and networks of peers and partners Reputation <p>Experience Gained:</p> <ul style="list-style-type: none"> Project design and grantwriting Community research and engagement Aesthetic considerations and scaling for public spaces Public engagement Project logistics and management Partnership and collaboration Documentation and communication Personal finance and grant budget management 	Community Benefits and Value (reported by community partners) <ul style="list-style-type: none"> Uplifting experiences and opportunities Building sense of self-worth in marginalized communities Drawing out local cultural assets and community narratives Celebrating underrepresented culture and heritage Commemorating contested history Physical transformation of public space Community dialogue on social issues Boosting affected voices in policy discussions Demonstrating creative placemaking Supporting local artists Leadership development for community organizing New creative assets for the community

A woman with long dark hair, wearing a grey blazer, is speaking into a microphone. She has her right hand raised in a gesture. The background is a blurred scene of a protest or public gathering, with several signs visible. The signs read: "ADD YOUR VOICE!", "SAVE CHINATOWN", and "JOIN THE...". The scene is lit with a blueish light, suggesting an evening or indoor setting with blue lighting.

SECTION II: NATIONAL SCAN: KEY POINT FINDINGS

Project: 2018 Open Spaces Symposium

Supporting Program: Open Spaces Program

Supporting Organization: Kenneth Rainin Foundation

Artist: Betty Yu, Chinatown Art Brigade

Photo credit: Stephanie Seacrest

II. NATIONAL SCAN: KEY POINT FINDINGS

A. Grant Programs and Public Art Programs

Key learning from the review of grant and public art programs fall into seven overarching themes and topics:

- 1 Artistic Excellence
- 2 Diversity, Equity, and Inclusion
- 3 Grantmaking
- 4 Partnership Requirements
- 5 Public Component
- 6 Professional Development within Grant and Public Art Programs
- 7 Documentation and Evaluation

1 Artistic Excellence

Most programs make reference to artistic excellence in their grant criteria but are not explicit about how artistic excellence is defined or considered during the panel selection process. The exception is programs by funders that already have established, as an organization, a strong commitment to advancing artists' creative investigation (often elevating experimentation and risk-taking) and hold a vision for the type of work they wish to support.

For example, at the Kenneth Rainin Foundation, especially in the arts division, supporting experimental and innovative work is part of organizational identity. In its Open Spaces program, strategies and processes designed to advance artistically compelling work include:

- **Using temporary public art as a vehicle for innovation and change.** Rainin observes that temporary public art enables experimentation and is able to nimbly address community concerns.



Our Land : Our Community // Nuestro Tierra : Nuestro Comunidad // Nossas Terras : Nossa Comunidade, Creative City. New England Foundation for the Arts. Artist: Laura Baring-Gould. Photo credit: Maureen White Photography

- **Making large investments.** By funding no more than four projects, Open Spaces is able to support projects of significant scale/scope from \$50,000–\$200,000 over longer timelines usually needed for ambitious projects (often two years).
- **Driving artistic experimentation and innovation.** Although staff describe criteria as more or less equally weighted between artistic experimentation and community relevance/timeliness, guidelines describe “artist-driven community engagement.” To achieve innovation, they remain “open” and not prescriptive, following artists’ lead (citing strong artists in San Francisco).
- **Networking.** In 2016, the foundation held an [“Exploring Public Art Practices”](#) symposium where artists discussed the unique ways they engage and work in communities, and how they challenge the concept of place. The goal was to inspire while facilitating discussions about the opportunities and challenges of working in public space in the Bay Area.

As **definitions of public art broaden to include social practice**, some programs are responding by supporting more place- and issue-specific work as well as cross-sector collaborations. With the goal of reaching more community members, organizations are re-thinking how they work with artists to generate meaningful impacts.

For example, Metro Arts in Nashville conducted a cultural planning process which stimulated a shift in the way Metro Arts does business; a shift to serve not only organizations, but also citizens of the county. In addition, in the context of a strengthened focus on cultural equity, Metro Arts saw that most of its public art collection was work by white men and wanted to open opportunity to the diverse artists and communities of Nashville. With a longstanding percent for art program operating in a conventional way, Metro Arts hired consultants who could look at the public art planning process with fresh eyes in the context of what the city needs and to help formulate new directions.

The result is the Public Art Community Investment Plan, a four-pronged public art program that creates various access points for artists—in addition to the existing percent for art program. The four areas of focus include temporary public art, a public art residency, community-based art studio, and artist involvement on a planning team.

- **Temporary public art projects**, like [Build Better Tables](#), an exhibition centered on food, in which a curator developed projects exploring food security, displacement, income inequality, gentrification. Events happen throughout Nashville and each artist has a community partner (farmers markets, community gardens, etc).
- **The Public Art Residency** embeds an artist in an organization or a location for a fixed period of time with the expectation that the artist will create a public art project based on research and exploration conducted during the residency.
- **The Community-based Art Studio** will be a dedicated space located in a neighborhood that provides a base for artists to work on projects and engage with the public.
- Artists are contracted to participate in, or lead, planning projects undertaken by Metro Arts staff and members of other government agencies, resulting in **Artist Involvement on a Planning Team**. Metro Arts staff continually ask other city agencies like libraries, parks or the housing authority “What’s happening with you?” to identify opportunities to match artists with agency needs.



Project: S.O.S. Free Seeds Library

Supporting Program: Build Better Tables

Supporting Organization: Metro Arts

Artist: Tattfoo Tan (organized in collaboration with Courtney Adair Johnson)

Photo credit: Tattfoo Tan

2 Diversity, Equity, and Inclusion

Almost two-thirds (63 percent) of the programs researched included either requirements surrounding—or programs addressing—diversity, equity, and inclusion (DEI). In fact, some are conceived specifically to address DEI. Creative Cities is one of five programs (including Denver Arts & Venues' P.S. You Are Here; City of Vancouver's Public Art Community Grants; the Artist Neighborhood Partnership Initiative Small Grant Program at University of Minnesota's ANPI; and Regional Arts & Culture Council's in situ PORTLAND) that distinctly specifies DEI criteria. These criteria may require projects to address cultural and racial diversity, social inequities or preservation of cultural traditions, as well as marginalized or under-represented groups and/or intersectional identities both from the artists/curators and the communities they serve.

Organizational commitment to diversity, equity, and inclusion by organizations such as the Seattle Office of Arts & Culture and Nashville Metro Arts guides funding programs to address access and equity in the larger ecosystem. For example, Metro Arts has both a cultural equity statement and an Antiracism Transformation Team, "to support the agency in keeping the promise of its mission to drive an equitable and vibrant community through the arts."

DEI considerations also impact how programs approach outreach and deliver services. The Seattle Office of Arts & Culture works in collaboration with other local arts funders to engage artists of color who have been historically under-represented in grant support—developing programs designed to improve grantmaking policies and practices.

Through focus groups, surveys, and working with a consultant, the Seattle Office of Arts and Culture changed: 1) its engagement practices, with informational and recruitment events that are conducted in communities and outside the arts and culture sector (not at arts venues); and 2) simplified the application form, including changing the format of the demographic information collected. As a result, it reached approximately 400 artists, many of

them new to the organization, and a large proportion of applicants reported positive feedback to programmatic changes. The individual agencies are continuing to use what they learned throughout the process to continue long-term DEI work.

3 Grantmaking

Criteria and Eligibility Requirements	Measure
Average maximum length of project timeline	1 year
Project grants	69%
Grant programs with issue focus	33%
Grant programs with diversity, equity, and inclusion criteria or guidelines	67%
Grant programs that require matching funds	40%
Grant programs that specify artistic discipline	25%

Direct grants to artists: Most programs award directly to individual artists, although some place requirements such as applying through fiscal sponsors. Some program guidelines specify that specific groups are eligible or encouraged to apply, for example, the University of Minnesota's Artist Neighborhood Partnership Initiative Small Grant Program (ANPI) is only available to artists of color or Native artists with the driving goal to promote equity and artist agency. Noting the high proportion of programs that have diversity, equity, and inclusion criteria, arguably, the cumulative result of these policies is more accessible funding to artists and particularly underserved artists seeking to work collaboratively in communities.

Types of grants: Sixty-nine percent of grants are project grants, as opposed to more open applications that support the creation of new work, residency, or projects in development in general.

Letter of Intent: Most programs employ a one-step application process; however, three programs have a Letter of Intent (LOI) stage. For example, Vancouver's



Project: Waterfront

Supporting Program:
Public Art Community Grants

Supporting Organization:
City of Vancouver

Artist: Radix Theatre

Photo credit: Jenn Walton, Digiwerx

Public Art Community Grants utilizes one to make sure that ideas are feasible and qualify as public art, hoping to avoid a burdensome proposal for artists whose projects are not viable. One staff member provides an immense amount of support to applicants throughout the process to strengthen applications, provide resources, and address knowledge gaps.

Kenneth Rainin Foundation’s Open Spaces program and RedLine Contemporary Art Center’s Arts in Society also employ an LOI process to not only vet a strong and manageable pool of final proposals, but also to avoid putting applicants who would not be competitive through a full proposal process. Because of Open Spaces’ large dollar investment and ambition and complexity of proposals, the Foundation not only vets concepts through an LOI, but awards a \$5,000 honorarium to applicants invited to submit a full proposal.

Grant period: All but two of the grant programs require that awardees complete their project within one year. The Kenneth Rainin Foundation’s Open Spaces and Arts in Society in Colorado (which are also the largest monetary awards) have two-year grant timelines recognizing time needed to complete larger scale or time-intensive projects.

Grant amounts: Minimum grant awards range from \$1,000 to \$50,000 while maximum grant amount ranges from \$1,000 to \$200,000. More than half of the profiled programs have maximum awards between \$10,000 and \$20,000. Grant programs focused on community impact tend to have larger grant awards than those that are focused on artists’ professional development.

The City of Vancouver’s Public Art Community Grants recently increased its maximum grant award from CAD\$10,000 to CAD\$20,000 to encourage capacity building and more socially engaged practices among applicants. The Arts in Society Program in Denver grant range is from \$10,000–\$50,000 to allow for some more ambitious projects.

Kenneth Rainin Foundation’s Open Spaces grant program is an outlier in terms of awarded amounts with a grant range of \$50,000–\$200,000 and up to four awards given per cycle. Its goal is to provide deep investment in a small number of projects that will support scale and scope and enable longer timelines, often up to two years.

Tiered programs: Applicants to the Seattle Office of Arts & Culture’s CityArtist program may apply for grants



Teens WRITE (Writing, Reading, And Investigating Theater Everywhere), Creative City, New England Foundation for the Arts. Artist: Fabiola Decius. Photo credit: Maureen White Photography

of \$2,000; \$5,000; and \$8,000. This is an experiment to encourage projects at various small scales within a program designed to be highly accessible. Metro Arts in Nashville has multiple grant opportunities. Among them, THRIVE supports primarily temporary public art and provides three grant amounts targeted for different purposes and scales:

- **Community Art Sharing + Celebration (up to \$3,000):** the community informs the artist's vision for work with an intention of social impact beyond a traditional audience experience;
- **Community Art Co-design + Co-creation (up to \$5,000):** actively engages participants in the art-making process through projects with a strong, committed partnership between the artist and a specific group, organization or neighborhood. The needs of the partner and the community should determine the vision for the artwork; and
- **Public Art + Placemaking (up to \$9,500):** creates temporary and permanent public artworks in a public space that demonstrate a community need and/or evidence the artist is engaged with a partner, a community, or multiple communities.”

Metro Arts works interdepartmentally to ensure that funding programs are complementary and provide access and opportunity across the cultural community.

Matching Funds: Less than a quarter of programs require a match although additional funding sources are generally recommended and viewed favorably by review panels.

Number of grant awards: There is great variation in the number of grants awarded with the maximum number per cycle ranging from four to 71 (California Arts Council's Artists in Communities). The average number of funded applications for programs in this report is 16.

Total funds granted: Overall, grant programs were equally likely to be funded by private sources than by public funds, with total funds granted per program each year ranging from \$10,000 to nearly \$1 million.

4 Partnership Requirements

Half of the programs in this report require some form of partnership of their grantees, whether it is between artists and arts agencies or non-arts organizations. Of these, only one program requires that applicants are arts organizations. The remaining programs are open to, and encourage, non-arts organizations to apply.

Partnership Pros and Cons

Denver's P.S. You Are Here and Burning Man's Global Arts Grants programs emphasize community organizations as applicants. One program manager cited that their program moved to requiring partnerships, “in acknowledgment that oftentimes projects that engage the public in a complex topic or scale and ambition require support—administrative, creative, logistical.”

However, other programs experienced challenges with partnerships between organizations and artists, mostly because a high percentage of the funds were spent on administrative costs or because they had conflicting priorities. University of Minnesota's ANPI program stopped requiring partnerships and now directly funds artists in order to give them more agency and ownership—and to ensure projects focus on artmaking. In 2017, the San Diego Foundation's Creative Catalyst Program no longer required artists to apply to pre-selected arts organizations, “to encourage more opportunities for artists and a broader set of applications,” and now accepts joint applications from artists and organizations.

Partner Selection

Most programs expect partnerships to be determined and secured by the applicants (i.e., grantmakers do not do any matchmaking or pre-select partners). Of these programs, three (Kenneth Rainin Foundation's Open Spaces, California Arts Council's Artists in Communities,

and Denver Arts & Venues' P.S. You Are Here) require lead applicants to be organizations, not artists. One program in this report—The City of Nashville's artist-in-residency program—does work with community organizations to match sites with artists.

Partnership Strength

Three programs—RedLine Contemporary Art Center's Arts in Society, City of Vancouver's Public Art Community Grants, and Kenneth Rainin Foundation's Open Spaces—underscore the importance of strength and authenticity of partnerships in applications through explicit criteria or proof of commitment of partnerships. Some programs are also beginning to provide professional development designed to equip artists and community organizations' staff members to support strong, collaborative partnerships.

5 Public Component

Programs supporting art in the public realm place high value in public components that ensure access and relevance to publics. Some programs frame required partnerships, usually between artists and the community that the project seeks to engage, as a means of ensuring meaningful public engagement. Meaningful engagement is characterized with phrases like “responsiveness to community” or “collaborative process.” Other criteria related to ensuring public presence and benefits include:

- Program demonstrates benefit through development, investment, or improvement.

- Program takes place in an outdoor, public space.
- Program is free and open to the public.

These public component requirements are normally found as part of eligibility criteria but can also be part of the scoring rubric used by panelists to make funding recommendations.

Outreach, Not Marketing

The THRIVE program in Nashville was conceived to directly impact communities through artist-led projects. In this case, the program itself emphasizes community connection and engagement, an approach summarized by staff members at Metro Arts as “outreach, not marketing;” successful projects show that the community wants and needs a project, not just the artist. The scoring rubric is also explicit about these expectations. For example, Metro Arts considers if “the project addresses a community-defined cultural, social, or economic need” and if it “welcomes the community into the art form. The community and artist are engaged in a creative exchange, as the community informs the art making and decision-making process.”

Time Commitment

At least three programs—Denver Arts & Culture's P.S. You Are Here, Kenneth Rainin Foundation's Open Spaces, and RedLine Contemporary Art Center's Arts in Society—specify a project must actively take place for a certain amount of time to meet public requirements. This ranges from one month to one year.



The Table/La Mesa: The Welcome Project, Creative City, New England Foundation for the Arts. Artist: Melissa Nussbaum Freeman. Photo credit: Maureen White Photography

6 Professional Development within Grant and Public Art Programs

Five programs offer professional development to their grantees: Open Spaces, Arts in Society, San Diego Foundation's Creative Catalyst, University of Minnesota's ANPI program, Metro Arts' Learning Lab, and Seattle Office of Arts & Culture's Artists Up program. Professional development ranges from peer-to-peer learning opportunities to coaching to technical workshops (on topics like permitting, insurance, etc.) and are sometimes offered in combination.

Frequency

Among the five programs, grantees participate as a cohort in professional development trainings between two to four times per year during half to full-day sessions. These opportunities bring in experts in specific fields and often focus on building capacity, networks, and best practices among grantees. Topics discussed include: community-based and social practice work, marketing/publicity, evaluation, and public art, among others.

Professional Development During Application Process

Open Spaces focuses on providing professional development while finalists (selected from Letter of Intent submissions) are developing their full grant proposals. Experienced artists, a project management professional, and staff from relevant city departments lead a half-day technical assistance/training workshop for *finalists only* which covers community context, engagement strategies, project management, and city technical information.

Similarly, for the Public Art Community Grants in Vancouver, only the first phase (i.e., concept) for the project is required by the application because there are so many technical requirements. Once the first phase is approved, staff and artists work together to develop

the full project. These kinds of ad-hoc services tend to be time-consuming and require a lot of staff resources during the application process.

Mentorship

The San Diego Foundation's Creative Catalyst Program fosters a mentorship relationship between artist and organization in which the organization agrees to act as a fiscal sponsor, assist with project management support, and more. It's a professional development opportunity for both artists and organizations: local professional artists can create new work or advance existing work with necessary support and resources while organizations can grow their civic engagement and capacity.

Cohort-Based Professional Development

University of Minnesota's ANPI program provides training and mentoring to current cohorts and Seattle's Artists Up coaches provide advice and guidance to peers. Artists Up Program tested a new professional development pilot responding to artist input that identified peer-to-peer professional development as the most valuable



Ifé Franklin's Indigo Project, Creative City. New England Foundation for the Arts. Artist: Ifé Franklin. Photo credit: Maureen White Photography

kind of learning experience. The Seattle Office of Arts & Culture is developing a corps of experienced artists who are past recipients of awards from Artist Up partnership agencies. Coaches are paid to provide coaching in a range of topics like artistic statements, budgets, arts education, fundraising, crowdsourcing, marketing, publicity, public art, production and fabrication, social media, and good work samples. The Artists Up team is also collaborating with other organizations that offer discipline-specific services for artists to co-host networking mixers. Artists and organizations benefit from connections and services.

7 Documentation and Evaluation

Even though reporting requirements are cited in web and guideline information across many programs, interviews reveal limited focus on documentation and evaluation and rarely an investment of resources. Most program staff wish they were doing more and see this as a gap, but at the same time, are cautious of requiring evaluation of grantees particularly for small grants. For example, Regional Arts & Culture Council's (RACC) *Night Lights* program (which funds projects at \$1,000) has no reporting requirements.

Custom Evaluation

Arts in Society (AiS) at the RedLine Contemporary Art Center in Colorado has hired a University of Colorado, Denver faculty member to devise evaluation survey questions from which each grantee can configure a questionnaire relevant to their program's intended civic, social, and artistic goals. This allows AiS to gather some comparable data across grantees. Animating Democracy's [Continuum of Impact](#) and [Aesthetic Perspectives](#) frameworks informed the development of the sample questions. AiS funders, recognizing that evaluation takes time and costs money, helped to fund this effort, including the evaluator's planning interviews with all grantees to inform his development of the customizable questionnaire. The evaluation is somewhat of an experiment and has been a challenge given 21 grantees with very different projects in the first cohort.

Above: Movements To Move The Marginalized From The Margins, Creative City. New England Foundation for the Arts. Artist: Kerry Thompson. Photo credit: Maureen White Photography

Project Documentation

The Kenneth Rainin Foundation invested resources to ensure [meaningful documentation](#) of the Block by Block pilot project that launched Open Spaces. It commissioned a series of documented conversations about art, class, and race to learn from the complex challenges the project encountered and share lessons learned with the field.

The series featured the voices of multiple stakeholders, including the foundation president, a resident of the nearby shelter, the public artist, a city planner, a Department of Public Works representative, a local business owner, and others. To demonstrate project outcomes and impacts in Open Spaces' first and second round of grantees, the foundation also hired a videographer to capture project narratives. Other programs that make smaller investments approach this on a case-by-case basis.

With RACC's Night Lights program, the responsibility to document depends on capacity, whether RACC needs to support it, or it is included in what the artist is doing. Sometimes they tap into other budgets within the organization (e.g., marketing) to fund documentation.

B. Training and Professional Development Programs

Programs Supporting Art in the Public Realm: A National Field Scan looks at nine training and professional development programs geared toward artists working in community, social, or civic practice. **They are briefly profiled in the [Programs At-A-Glance](#) section of this report.** Most are managed by arts or artist service organizations or local arts agencies. Professional development is designed to do one or more of the following:

- empower artists to be active and creative citizens in their communities;
- encourage partnerships between artists and community organizations;



- offer technical assistance to artists new to the public art field;
- utilize a cohort professional development and networking model; and/or
- provide opportunities for artists to enhance their visibility and public voice.

Note: As described in the [Programs At-A-Glance](#) section, some funders include professional development services in conjunction with many grant programs.

Professional Development for Artists and Community Partners

Partnerships between artists and community organizations require special skills and sensibilities. Training programs geared to build skills to navigate these relationships often focus on principles and practices of effective collaboration and ways of working of each partner. For example, Nashville’s Metro Arts’ Learning Lab is a biennial artist development program promoting authentic community partnerships centered on developing skills related to communication and co-design, partnerships, and project management. Initially, the program invited artists and community agencies that were not in partnership to attend, with the idea that partnerships might form as a result of participating in the training together. But after the first round in 2016, Metro Arts found that only a small number of partnerships formed as a result.

In the 2018 iteration, the Learning Lab invited specific organizations working in priority issues and selected artists to train at the same time. The organizations are asked to make a commitment to learning and working with artists on a project concept for which they would apply for funds.

The Center for Performance and Civic Practice’s Catalyst Initiative offers artists and civic partners conceptual and process support throughout the planning, implementation, and evaluation of their projects. CPCP makes site visits, convenes the cohort, and supports documentation. Small grants are awarded to artist and civic partners who apply together as a team.

Professional Development Through Mentorship

Programs with cohort or mentorship models recognize the value of exchange and collaboration between artists and provide some compensation for the most experienced artists. For example, the Immigrant Artist Mentoring Program of The New York Foundation for the Arts pairs immigrant artists from all disciplines with artist mentors who provide them with one-on-one support. The program is free for participating artists, and mentors get a stipend of \$600 and typically work for a minimum of six hours over three months. The program has a social practice specific category that “includes, but is not limited to, public and community engagement and advocacy around



Artist Denise Delgado with community partner Luis Cotto, Egleston Main Street, Project: Bodega Signs & Wonders, Creative City, New England Foundation for the Arts

issues of environment and climate change, immigration, race, gender, and social justice.”

Fulton County (GA) Arts & Culture’s Public Art Mentorship Program (no longer active) was open to Georgia artists or graduate students enrolled in a visual arts program who were seeking hands-on experience with a public art commission. With help from the arts council’s staff, interested mentors selected a candidate from the pool of mentorship applicants. A stipend of \$3,000 to \$5,000 was awarded to mentors to assist the creation of work commissioned by Fulton County.

Professional Development through Intensive Training

Several longstanding artist service organizations have developed intensive training programs with time-tested curricula. The most intensive is the Community Arts Training Institute (CAT), a program of the St. Louis Regional Arts Commission. Founded in 1997, it is a five-month training that fosters successful partnerships between artists of all disciplines, social workers, educators, community and social activists, and policymakers with the goal of creating relevant, impactful arts programs particularly in under-resourced community settings, (e.g. neighborhood organizations, social service agencies, development initiatives, and after-school programs). Sixteen CAT Institute fellows are selected for each cohort—eight artists of all disciplines and eight community organizers/social service professionals/social activists/policymakers. Fellows are selected through a nomination, application, and interview process.

C4 Atlanta has developed a multi-module workshop series focusing on community-based and social art practice. Each year, C4 staff and guest presenters train around 12 participants in live workshops; the curriculum and workshop units are also accessible under a Creative Commons license for others to use and adapt. Creative Capital’s professional development workshops are geared toward career development and typically happen in weekend-long or one-day formats.

In 2017, Springboard for the Arts, based in the Twin Cities, piloted a Train-the-Trainers Intensive for its *Work of Art: Business Skills for Artists* programming and for its artist-led community development models. Two dozen participants from across the country took part in the week-long intensive.

C. Conclusion

Agencies are responding to the unique needs of their constituents and are working with different constraints and resources; however, it is clear that they share many of the same challenges and are drawing similar conclusions from their experiences. All programs reflect intentionality about reaching under-represented groups and serving communities. They acknowledge that this kind of work is more resource intensive for all the parties involved. Many are looking for ways to optimize this through adjusting grant guidelines, playing a more active role in the creation of partnerships, providing professional development, and when possible, by increasing the amount of money awarded.

Perhaps because the programs reviewed here and professional development overview focus on community engagement, agencies tend to recognize the importance of partnerships and develop their programs in partnership with artists or other community organizations. Most programs are tweaked each year, both in small (adjusting application forms) and more significant ways (grant amounts). This illustrates the experimental nature of the work, but also the learning and adjustment process that is necessary as the need for community-focused work is recognized by the arts field.

SECTION III: PROGRAMS AT-A-GLANCE

Project: Remedies: From the Farm, To the Kitchen, To the Table, To the Streets

Supporting Program:
Open Spaces Program

Supporting Organization:
Kenneth Rainin Foundation

Artists: AIR-SF and People's Kitchen Collective

Photo credit: Brooke Anderson

III. PROGRAMS AT-A-GLANCE

This section offers a snapshot of all 30 programs included in the scan. Further information on each can be found by following the links provided for each program. The information contained here was gathered through organization’s websites and relevant grant guideline documentation.

Seven grant programs were selected for phone interviews to better understand context, program choices, challenges and outcomes.



The Music Box Village, Burning Man Global Arts Grants, Burning Man. Artists: Darryl Montana and New Orleans Airlift. Photo credit: Bryan Tarnowski

Profile Indicates that a detailed program summary based on phone interviews is available in [Section IV Select Program Profiles](#).

Funding Programs: Community Emphasis

- Arts in Society, RedLine Contemporary Art Center [profile](#)
- Global Arts Grants, Burning Man
- Creative Catalyst, San Diego Foundation
- Public Art Community Grants, City of Vancouver [profile](#)
- Cultural Vision Grants, Arts & Science Council of Charlotte-Mecklenburg
- New Work, Bronx Arts Council
- Community 4Culture (Operating Support); Art Projects (Project Support), 4Culture

Funding Programs: Emphasis on artist-driven, experimentation, risk, innovation

- Creative City, New England Foundation for the Arts

Open Spaces, Kenneth Rainin Foundation [profile](#)

CityArtist Projects, Seattle Office of Arts & Culture [profile](#)

Artists Neighborhood Partnership Initiative (ANPI), University of Minnesota/CURA [profile](#)

Artists in Communities, California Arts Council

Art and Change Grant, Leeway Foundation

Public Art and Public Art Grant Programs

Public Art Community Investment Plan, Metro Arts [profile](#)

in situ PORTLAND, Regional Arts & Culture Council [profile](#)

P.S. You Are Here, Denver Arts & Venues

Artist Residency Programs

Performance Incubator, Vermont Performance Lab

LTSC +LAB Artist Residency Program, Little Tokyo Service Center

intersections: public art residencies, Regional Arts & Culture Council

Training and Professional Development Programs

Catalyst Initiative, Center for Performance and Civic Practice

Learning Lab, Center for Performance and Civic Practice

Hatch Training Intensive, C4 Atlanta

Artists Up, 4Culture, ArtsWA, and Seattle Office of Arts & Culture

Hadley Creatives, Community Foundation of Louisville

Professional Development Workshops, Creative Capital

Immigrant Artist Mentoring Program, New York Foundation for the Arts

Public Art Academy, Boise City Department of Arts & History

Public Art Mentorship Program, Fulton County Arts & Culture

Creative Community Fellows, National Arts Strategies

FUNDING PROGRAMS: Community Emphasis

RedLine Contemporary Art Center [profile](#)

Program: Arts in Society

Location: Denver, Colorado

redlineart.org/arts-in-society

Grant Range: \$10,000–\$50,000 awarded to 15–25 artists, arts organizations, or other nonprofit groups per year

Notes: Emphasis on clear community intention and involvement, authentic partnership, supports new and ongoing programs, statewide funding

Arts in Society was launched in August 2016 by RedLine Contemporary Art Center to promote and foster cross-sector work through the arts. Through this partnership, RedLine wants to build capacity for social practice projects that implement artistic excellence to engage social issues in communities across Colorado. Arts in Society looks to support projects that best illustrate artistic excellence, broaden the understanding of the role arts play in society, demonstrate cross-sector work, exhibit cultural relevancy, foster community engagement, and present opportunities for shared learning. The program is funded by the Bon Fils-Stanton Foundation, Hemera Foundation, and Colorado Creative Industries.

Burning Man

Program: Burning Man Global Arts Grants

Location: San Francisco, California; grants awarded to projects worldwide

burningman.org/culture/burning-man-arts/grants/global

Grant Range: \$500–\$10,000 awarded to 15–20 recipients (\$100,000 annually)

Notes: Funding for highly interactive, community-driven works of art that prioritize community involvement in their development, execution, and display

Through the Global Art Grant program, Burning Man funds art that is accessible to the public, civic in scope, and prompts the viewer to act. It supports art that can be experienced in more ways than visually—art that is touched, heard, or experienced, as well as viewed. Burning Man prioritizes funding art that involves the audience in its conception, creation, and presentation. This program's impact is driven by a willingness to take risks and be the first to give a grant to a project, or to work with artists and projects that other funders might avoid, as well as focus on community-driven processes that have effects far beyond the artwork itself.

FUNDING PROGRAMS: Community Emphasis

San Diego Foundation

Program: Creative Catalyst

Location: San Diego, California

sdfoundation.org/programs/programs-and-funds/creative-catalyst

Grant Range: Up to \$20,000 awarded up to 5 artists

The San Diego Foundation awards grants to San Diego artists and their local nonprofit sponsors who work with each other and the community to develop and showcase their art projects. A theme of the grant is to focus on civic engagement, specifically in areas underserved in the arts. Artists may be required to convene with other grantees to discuss projects, find resources, and resolve hurdles that arise. The sponsor organizations must agree to mentor artists, be a fiscal agent, and serve as a resource for them throughout the grant period. Sponsor organizations retain 20 percent of the grant funds for administrative expenses related to the project.

City of Vancouver **profile**

Program: Public Art Community Grants

Location: Vancouver, Canada

<http://vancouver.ca/people-programs/public-art-community-grants.aspx>

Grant Range: Up to \$20,000

Notes: Supports small-scale public art projects, emphasis on collaborative partnerships and community outcomes; awards to community organizations working with emerging artists and diverse cultures

The City of Vancouver provides grants up to \$20,000 to support small-scale public art projects produced by Vancouver-based organizations working with practicing artists and communities. It encourages projects involving emerging artists and diverse cultures to apply. This is an opportunity for artists, arts organizations, communities, and local nonprofit societies to develop collaborative partnerships and strengthen artistic and community outcomes for public art projects. Public art projects should contribute to community discourse, practice, or art form. All projects must be a one-time, single creative project or time-limited series. Read the [application information guide](#) for details.

FUNDING PROGRAMS: Community Emphasis

Arts & Science Council of Charlotte-Mecklenburg

Program: Cultural Vision Grants

Location: Charlotte, North Carolina

<https://www.artsandscience.org/grants/grants-for-individuals/cultural-vision-grants/>

Grant Range: Maximum grant \$10,000

The Cultural Vision Grant program directly responds to the Charlotte-Mecklenburg community's interest in arts, science, history and heritage programming that builds strong communities and demonstrates innovative, relevant, and transformative cultural expression as outlined in the Cultural Vision Plan. ASC seeks to support high-quality arts and culture projects presented within Mecklenburg County by creative individuals or nonprofit organizations that:

- Build community by: connecting individuals across points of difference to increase understanding and acceptance and positive regard between communities; and/or nurturing, celebrating and supporting the authentic cultures and creative expression of historically under-invested populations. OR
- Increase relevance and innovation by: activating nontraditional performance or exhibition spaces close to where people live; and/or providing groundbreaking and/or participatory experiences that reflect the changing communities in which we live.

Bronx Arts Council

Program: New Work

Location: Bronx, New York

<http://www.bronxarts.org/afcg.asp>

Grant Range: Up to \$2,500

Notes: Individual artist support, small grants to local artists; community involvement is essential in development and implementation of projects

New Work (NW) invites individual Bronx-based artists to apply for a commissioning grant in the amount of \$2,500 for the creation of a new work in a community setting. An essential element of this funding is the inclusion of community involvement in the development and creative process of the artists' project. The project must encompass a segment of the community through some form of feedback, response, interaction, and/or social practice. Some examples of this type of interaction are interviews with a segment of the community, creation of parallel work by a community group, or stories and anecdotes collected from a community group that relate to the concept or content of the project.

New Work is designed to increase support for local artist-initiated activity and to highlight the role of artists as important members of the community. These grants are intended to support creative (not interpretive) professional artists interested in working within a community setting.

Supported by the New York State Council on the Arts Decentralization Program

FUNDING PROGRAMS: Community Emphasis

4Culture

Program: Community 4Culture (Operating Support)

NOT CURRENTLY ACTIVE

Location: Seattle, Washington

<https://www.4culture.org/grants/community-4culture/>

Grant Range: Up to \$25,000 awarded to organizations and \$10,000 for individuals

Notes: flexible application process

Community for Culture's goal is to "better sustain an arts and cultural community reflective of King County's diverse population." Program details include:

- Ongoing deadline (applications reviewed on a quarterly basis) and more flexible application process;
- Awards up to \$25,000 for groups and up to \$10,000 for individuals; and
- Before applying, interested applicants must contact grant program manager who will refer them to application and connect with another staff member with expertise in their field.

4Culture

Program: Art Projects (Project Support)

Location: Seattle, Washington

<https://www.4culture.org/grants/art-projects/>

Grant Range: Fixed amounts of \$2,500; \$4,500; \$6,500; or \$8,500

Art Projects provides support for organizations and individual artists who produce something that is open to the public. Program details include:

- Small grants of fixed amounts: \$2,500; \$4,500; \$6,500; or \$8,500;
- Panel review has two main criteria "core" and "choice"
 - Core criteria are basic requirements such as being an art related project, sufficient experience and having a realistic budget.
 - Choice criteria is a category that artists must select to be evaluated on: "sustained value," "community engagement," and "artistic development";
- Artists must explain how the project directly benefits King County residents; and
- Funded through a hotel and motel tax.

FUNDING PROGRAMS: Emphasis on artist-driven, experimentation, risk, innovation

New England Foundation for the Arts (NEFA)

Program: Creative City (pilot program 9/2015–12/2018)

Location: Boston, Massachusetts

https://www.nefa.org/grants_programs/programs/creative-city

Grant Range: Up to \$10,000

Notes: High value placed on the artist as driver of activity; strong emphasis on artists of color; partnerships involved but not required; cohort-based professional development

NEFA's Creative City Pilot, funded by the Barr Foundation, was designed to offer direct support for artists to exercise their creative power to excite the public imagination and engage Boston's diverse communities. The pilot supported artists working in all artistic disciplines and at varied stages of experience and career who are interested in engaging the public realm. Key elements of the Creative City program model are: 1) grants of up to \$10,000 in the form of project funding to individual artists; 2) partnerships between artists and community organizations; 3) professional development training and technical assistance; 4) a cohort learning and networking model; and 5) opportunities for artists to enhance their visibility and public voice.

Kenneth Rainin Foundation [profile](#)

Program: Open Spaces

Location: Oakland, California

<http://krfoundation.org/arts/grants/open-spaces/>

Grant Range: Up to four grants, each \$50,000–\$200,000

Notes: Larger grants to fewer projects with emphasis on experimentation; high bar for artistic caliber and experience as well as potential impact; grants made to nonprofit arts or community organization; suite of funding, capacity building, field learning through symposium

Open Spaces offers support to nonprofit organizations to partner with artists to create temporary, place-based public art projects in San Francisco and Oakland that:

- Are visionary, timely projects with potential for deep impact on communities served;
- Include an artist-initiated process of community engagement;
- Expand the boundaries of public art and support artists in advancing their practice; and
- Leverage civic and neighborhood resources and cultural assets.

In 2018, [four temporary public art projects](#) based in Oakland and San Francisco received **Open Space** grants, totaling \$500,000. A \$5,000 honorarium is awarded to finalists selected from initial applicant pool for developing proposal. A closer look at the winners reveals how public art can give voice to the socially conscious mindset permeating the larger arts landscape. In addition to grantmaking, the program provides capacity building opportunities for artists working in the public realm.

FUNDING PROGRAMS: Emphasis on artist-driven, experimentation, risk, innovation

Seattle Office of Arts & Culture [profile](#)

Program: CityArtist Projects

Location: Seattle, Washington

<https://www.seattle.gov/Documents/Departments/Arts/Downloads/Grants/CityArtists/2018guidelines.pdf>

Grant Range: Fixed amounts at \$2,000; \$5,000; and \$8,000

Notes: Grants to artists, curators; supports work in all stages of development; process focus on equity

CityArtist Projects supports the development and presentation of work by Seattle-based individual artists/curators. Projects must include a public event in Seattle with an outreach plan that makes the event accessible to new and different audiences. This is not a project-based application. Applicants are scored on compelling statements describing artistic influences/inspirations and creative vision as well as work sample and resume. Assessment and scoring rely on these review criteria: shows potential or strength in last or current work; demonstrates artistic and/or professional growth in future work. For a second year, panelists for CityArtist have realized implicit bias training.

University of Minnesota, Center for Urban and Regional Affairs (CURA) [profile](#)

Program: Artists Neighborhood Partnership Initiative

Location: Minneapolis, Minnesota

<http://www.cura.umn.edu/anpi>

Grant Range: Maximum grant \$15,000

Notes: High value placed on the artist as driver of activity; strong emphasis on artists of color; partnerships involved but not required; cohort-based professional development, including old and new cohort network building

CURA's Artists Neighborhood Partnership Initiative (ANPI) provides small grants to artists of color and Native artists working in neighborhoods in Minneapolis, St. Paul and the surrounding suburbs. ANPI grants recognize the valuable role that artists and the arts play in neighborhood revitalization efforts and are intended to support the leadership of artists in community revitalization efforts. This grant program is particularly focused on directly funding individual artists or groups of artists who are working to build a more equitable Twin Cities. Learn more at <http://art.cura.umn.edu/current-calls>.

FUNDING PROGRAMS: Emphasis on artist-driven, experimentation, risk, innovation

California Arts Council

Program: Artists in Communities (formerly Artists Activating Communities)

Location: Sacramento, California

<http://www.cac.ca.gov/programs/ac.php>

Grant Range: Up to \$18,000

Notes: Sustained artist residencies in community settings

Artists in Communities (formerly Artists Activating Communities) supports sustained artistic residencies in community settings, demonstrating that artists are integral to healthy communities and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress. AC centralizes artists and their artistic processes as vehicles for community vitality. AC Projects are artist-driven and engage community members as active participants.

Leeway Foundation

Program: Art and Change Grant

Location: Philadelphia, Pennsylvania

http://www.leeway.org/grants/art_and_change_grants/

Grant Range: Up to \$2,500

Notes: Specifically supports women and trans artists

Project-based grants of up to \$2,500 to women and trans artists in Greater Philadelphia to fund art for social change projects. Program details include:

- Requires a “change partner”—mentors, editors, collectives, art spaces, theaters, nonprofit organizations;
- Open to all disciplines; and
- Annual limit of \$2,500, but applicants can receive multiple small grants up to that amount.

PUBLIC ART AND PUBLIC ART GRANT PROGRAMS

Metro Arts **profile**

Program: Public Art Community Investment Plan

Location: Nashville, Tennessee

<https://www.nashville.gov/Arts-Commission/About-Us/Strategic-Documents/Public-Art-Community-Investment-Plan.aspx>

Grant Range: \$3,000–\$9,500

Notes: Comprehensive, multi-faceted public art program arising from city cultural strategic plan aimed to meet multiple civic/cultural goals

In 2015, Metro Arts completed its strategic plan, Crafting a Creative City, which envisioned the opportunity to reimagine public art as a tool for creative community investment, citizen engagement, neighborhood redevelopment, creative workforce development, and equitable practices throughout the city. The subsequent Public Art Community Investment Plan responded to reinforce how public art can leverage and support the city’s growth, diversity, and prosperity. The Plan recommends four focus areas:

- Strengthen the public art ecosystem;
- Foster deeper cultural and civic participation;
- Catalyze vibrant, creative neighborhoods; and
- Support a vital public realm.

The Plan also recommends a new set of four process-based tools be used in the development of public art in Nashville: 1) artist residencies, 2) place-based studios, 3) artists on planning teams, and 4) temporary public art projects; these in addition to traditional Percent for Public Art permanent projects.

Regional Arts & Culture Council **profile**

Program: in situ PORTLAND

Location: Portland, Oregon

<https://racc.org/public-art/temporary-public-art/>

Commission Range: \$1,000–\$5,000

Notes: “Challenging” temporary, site-specific public art; some predetermined and already approved locations; support provided re: technical city requirements; embedded artist residency model: intersections: public art residencies program explores the “art of work” and the “work of art.”

The in situ PORTLAND program is designed to place challenging temporary artworks in outdoor public sites to serve as catalysts for conversations about art and/or community issues. RACC invites artists to submit conceptual approaches for a maximum duration of one year—there is no minimum. in situ PORTLAND is funded through a zoning bonus program for developers. Some public sites have pre-approval by the property owners, but artists may seek permission to use locations of their own choosing. Prior to final acceptance by a panel, semi-finalists’ proposals are reviewed by site owners for safety, environmental impact and right-of-way issues. Recent years have focused on an outdoor light projection series called Night Lights featuring new and already existing projections on public sites.

PUBLIC ART AND PUBLIC ART GRANT PROGRAMS

Denver Arts & Venues

Program: P.S. You Are Here

Location: Denver, Colorado

<http://www.artsandvenuesdenver.com/imagine-2020/psyah>

Grant Range: Up to \$10,000

Notes: Temporary, neighborhood-based, site-specific art installations; empowering neighborhood groups

This is an innovative program that gives small grants to neighborhood organizations to fund temporary, site-specific art installations that help to demonstrate a need in the community. The City of Denver has been instrumental in giving more power to neighborhood groups to implement their own community building/urban design projects.



Takes a Tiny Village, impromptu concert by Yo-Yo Ma at the tiny home demonstration project, Redline Contemporary Art Center, P.S. You Are Here Grant from Denver Arts & Venues. Photo credit: RedLine

ARTIST RESIDENCY PROGRAMS

Vermont Performance Lab

Program: Performance Incubator

Location: Guilford, Vermont

<https://www.vermontperformancelab.org/about>

Vermont Performance Lab supports six to 10 artist/projects through artist residencies that are at various stages of the creative process. Program details include:

- Focus on the creative process in relation to community; collaboration with scholars, students, local experts, and members of the community.
- Core principles are: “Artist as Collaborator,” “Reciprocal Exchange,” “Art in the Civic Realm,” and “Partnership.”
- Local artists can apply to a special program, otherwise this residency is open only by invitation.

Little Tokyo Service Center

Program: LTSC +LAB Artist Residency Program

Location: Los Angeles, California

<https://www.ltsc.org/artist-residency/>

Notes: emphasizes self-determination and community control in creative place-keeping and community engagement

The 2019 LTSC +LAB Artist Residency program is a creative place-keeping residency focused on stopping the most recent cycle of displacement that is affecting Los Angeles’ Little Tokyo. It is a community-based, engaged residency with a generous stipend and project budget. The residency is fully immersive: selected artists live for three months in the Daimaru Hotel on First Street in Little Tokyo and will be paired with a local arts organization: Japanese American Cultural & Community Center, Sustainable Little Tokyo, Visual Communications, or the Japanese American National Museum. Selected California-based artists will be part of a supportive cohort and meet regularly with participating local arts organizations to research, conceptualize, and manifest projects promoting community engagement and creative place-keeping strategies around the theme, “Ending Cycles of Displacement.”

Funded by a Community Development Investments (CDI) grant from ArtPlace America.

ARTIST RESIDENCY PROGRAMS

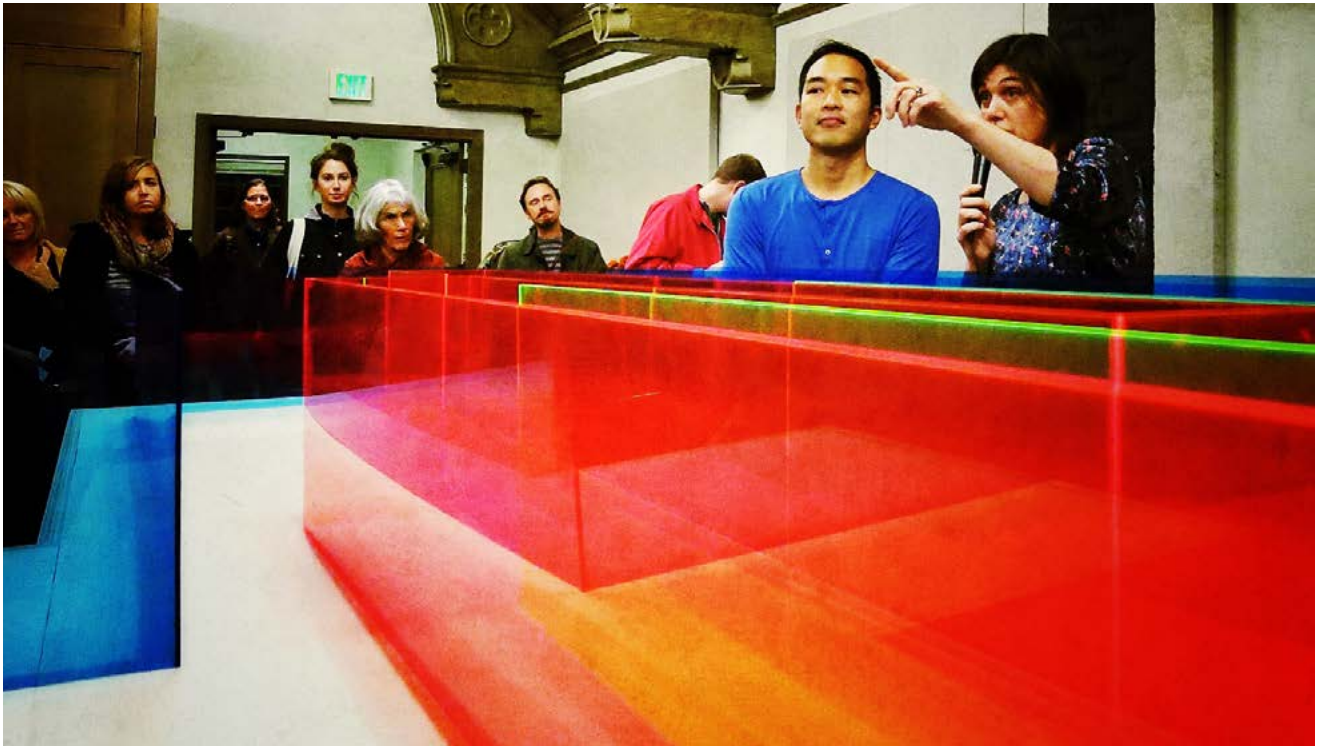
Regional Arts & Culture Council

Program: intersections: public art residencies

Location: Portland, Oregon

<https://racc.org/public-art/temporary-public-art/>

intersections, a public art residency program, explores the “art of work” and the “work of art.” The program encourages artists in all disciplines to explore new working methods and develop socially engaging, interactive art experiences in community settings. Past projects have occurred with the Portland Fire Bureau, the Multnomah County Department of Community Justice, and the County’s Health Department. There are two residencies running presently, one in the Humbolt Neighborhood and one with Portland Archives and Records Center.



The Watcher Files Project, Portland Archives & Records Artist in Residence, Regional Arts & Culture Council & Portland Archives & Records Center. Artists: Garrick Imatani and Kaia Sand. Photo credit: fredjoephoto.com

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

Center for Performance and Civic Practice

Program: Catalyst Initiative

Location: Nationwide

<http://www.thecpcp.org/catalyst-initiative/>

Notes: Learning network of civic and artist partners receiving small project grants to build partnership capacity. Strong coaching.

The Catalyst Initiative supports place-based project teams comprising an individual artist and a civic (community, nonprofit, or municipal) partner to conceive and execute a small-scale local arts-based project created in response to a vision, aspiration, challenge, or need expressed by the partner. The Catalyst Initiative is one of Center for Performance and Civic Practice's (CPCP) three core streams of activity.

CPCP offers artists and civic partners conceptual and process support throughout planning, implementation, and evaluation of their projects. CPCP makes site-visits, convenes the cohort, and supports documentation. Artist and civic partner teams receive capacity-building in:

- Partnership processes and cross-sector translation tools,
- How to co-design strategies that clearly demonstrate the value of cross-sector collaboration,



Performing Statistics partnership between Art 180, artist Mark Strandquist, and Richmond Police Dept, supported by the Catalyst Initiative. Photo credit: Art 180

- Project coaching by CPCP staff throughout the project timeline,
- Web-based narrative project portraits to aid in local and field-wide advocacy, and
- Opportunities to engage in a national cohort of peer artist/partner teams.

CPCP's first three rounds of the Catalyst Initiative have included projects in Alaska, Arizona, California, Illinois, Kentucky, Louisiana, Maine, Minnesota, Missouri, New Mexico, Pennsylvania, Texas, Virginia, and Washington, DC.

The Catalyst Initiative is supported by the Andrew W. Mellon Foundation.

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

Center for Performance and Civic Practice

Program: Learning Lab

Location: Nationwide

<https://www.thecpcp.org/learning-lab>

Notes: Cohort-based capacity-building for artist and civic partnerships; strong coaching

In partnership with local arts agencies, CPCP's Learning Lab consists of a series of four all-day sessions and one-on-one mentoring for artists and civic (community, nonprofit, or municipal) partners. In these sessions, participants:

- Explore public and placekeeping artistic practices;
- Learn tools to develop and work in equitable arts-based partnerships through deep listening and co-design skills;
- Engage partners in change efforts reflecting community-defined needs; and
- Explore how artistic tools can be utilized for community change processes.

After the Learning Lab sessions, local arts agencies fund newly imagined local projects that cohort teams undertake. Each artist/partner team receives partnership and project coaching from CPCP throughout the project timelines.



Nashville Learning Lab Round 1 Video, Center for Performance and Civic Practice and Metro Arts Learning Lab. Relational Artist: Julia Whitney Brown. Video credit: Metro Nashville Arts Commission

CPCP first launched Learning Lab in the summer of 2016 with the Metro Nashville Arts Commission, co-created with the Arts and Business Council of Greater Nashville. The Nashville Learning Lab has been supported in part by the National Endowment for the Arts, the Metropolitan Nashville Arts Commission, and the Arts and Business Council of Greater Nashville. Metro Nashville Arts hosted a second lab with CPCP in 2017–2018. CPCP is currently leading a Learning Lab in Cleveland, Ohio hosted by Cuyahoga Arts & Culture.

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

C4 Atlanta

Program: Hatch Training Intensive

Location: Atlanta, Georgia

<https://c4atlanta.org/training/hatch/>

Notes: Practical community-based arts training

[C4 Atlanta](#), an artist-service organization, has developed [Hatch Training Intensive](#), a skills training program for artists who would like to develop their capacities in effective community-based, civic, and social practice. Hatch is a tested and well-respected training model. Hatch curriculum is taught by C4 staff, with local artists, community planning, and other professionals. Curriculum is available through Creative Commons for use and adaptation by other entities.



Program: Hatch Training Intensive. Organization: C4 Atlanta. C4 Education Director Audrey Gamez gives instructions for a negotiation exercise intended to help artists better understand their default negotiation styles. Photo by C4 Atlanta Staff.



Artists Bria Goeller, Lennie Gray Mowris and Alison Hamil discuss with each other aesthetic intent in their work with community. Photo by C4 Atlanta

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

4Culture, ArtsWA, and Seattle Office of Arts & Culture

Program: Artists Up

Location: Seattle, Washington

<https://artistsup.org/>

Notes: relationship/leadership building; networking and professional development for artists in the same geographic area, especially under-represented artists

Artists Up is a collaborative effort between [4Culture](#), the [Seattle Office of Arts & Culture](#), and ArtsWA to better serve all artists in Seattle, King County, and Washington state. Artists Up improves and expands capacity, networks, and opportunities for all artists in the region, with a specific focus on artists of color, artists with disabilities, artists from other countries, and artists new to the area. Artist Up raises awareness about artists' needs, while developing and delivering programs, as individual and allied agencies, that work better for artists. Among activities are:

- **Career Up**, a series of free, informal, moderated discussions by and for artists on topics such as Artists Online, Going Global, and Social Practice;
- The first phase of **Artist Coach Project** where experienced artists provided individual consultations on a range of arts/arts business topics to emerging and mid-career artists. Coaches were compensated \$1,500 and artists received \$300. All coaches and artists were artists of color. (In 2018, the Artists Up team is assessing the model based on artist feedback.)



Artists Up Grant LAB recipients John Bunkley and Kamari Bright with panelist, Ari Glass. Photo credit: Bruce Clayton Tom Photography.

In 2019, ArtsWA is adapting the model for artist collectives in remote and rural areas of the state. Meet-ups are now co-hosted with established Seattle-based organizations where relationships, networks, and opportunities expand for all.

Artists Up ran from 2012–2015 as a collaboration between three agencies with individual artist funding programs—4Culture, Artist Trust, and Seattle Office of Arts & Culture—to share best practices and minimize duplication. Partners generated a one-time experimental funding program called GrantLAB informed by artist input. Through grants of \$3,000, it aimed “to improve and expand capacity and networks for under-supported artists in Seattle, King County and Washington State.” In 2017, ArtsWA became the third partner when Artist Trust stepped down. For more information, read The GrantLAB [evaluation report](#).

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

Community Foundation of Louisville (with Creative Capital)

Program: Hadley Creatives

Location: Louisville, Kentucky

<https://www.cfloouisville.org/grants-partnerships/hadley-creatives/>

The Community Foundation of Louisville explored how it could better support individual working artists, and an idea emerged: a program driven by a proven framework of investing in local artists, sharing resources, and building community. From that, Hadley Creatives was born.

Developed in partnership with [Creative Capital](#), Hadley Creatives is a six-month learning and engagement experience for local artists who are at a pivotal point in their careers. Through a competitive application process, 15 artists who demonstrate a strong creative vision and a readiness to pursue or extend their career as a working artist are selected to build their professional practice, cultivate an expanded peer network, and dedicate time for reflection and planning.

Creative Capital

Program: Professional Development Workshops

Location: New York, New York

<http://www.creative-capital.org/pdp/workshops>

Developed by artists for artists, Creative Capital's online and in-person workshops provide the tools necessary to achieve success as artists define it. Workshops are suitable for professional artists of all disciplines in any stage of their careers. A selection of weekend, one-day, and evening-length workshops, as well as online programs, can be combined or customized to address specific areas of interest or need. Artists have credited the workshops with helping them build a more stable financial foundation, develop better time-management skills, and transition to a full-time, sustainable practice. Creative Capital offers its core curriculum in Spanish and hosts regular learning opportunities to help artists build sustainable relationships to organize, finance, and execute community-engaged art projects.

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

New York Foundation for the Arts

Program: Immigrant Artist Mentoring Program

Location: Brooklyn, New York

[https://www.nyfa.org/Content/Show/Immigrant-Artist-Program-\(IAP\)](https://www.nyfa.org/Content/Show/Immigrant-Artist-Program-(IAP))

The Immigrant Artist Mentoring Program pairs immigrant artists from all disciplines with artist mentors who provide their mentees with one-on-one support. The program is free for participating artists, and NYFA provides mentors a range of \$500–\$600 for a minimum of six hours of work during a three- or four-month period. There is a social practice specific category that “includes, but is not limited to, public and community engagement and advocacy around issues of environment and climate change, immigration, race, gender, and social justice.” In this program, four mentors work closely with a group of three to four artists, echoing the collaborative aspect of the field, who are selected through an open application process. An info seminar is offered where the four mentors present on their practice and focus. They meet with their group regularly over a six-month period and are provided a stipend of \$1,750. This program includes support from cultural partners Culture Push, More Art, and Open Source Gallery. Founded in 2007, the mentoring program has expanded to different cities (San Antonio; Detroit; Oakland; and Newark, New Jersey).

Boise City Department of Arts & History

Program: Public Art Academy

Location: Boise City, Idaho

<https://www.boiseartsandhistory.org/programs/public-art/>

The Public Art Academy is on hold while further resources are being developed. The Academy was essentially an in-person training of the topics that are covered in the [Public Art Guide](#) with the reward of a commission at the end of the program for one artist.

The Public Art Academy is an annual eight-week, tuition-free opportunity for up to 20 artists. Participants learn about public art application and selection processes, fabricator resources, and issues such as copyright and insurance. Artists also network and collaborate as they all compete for a \$3,000 temporary public art project to kick off their careers in public art.

TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAMS

Fulton County Arts & Culture

Program: Public Art Mentorship Program

Location: Atlanta, Georgia

<http://www.fultonarts.org/index.php/public-art/public-art-mentorship-program>

The Mentorship Program is currently not available in this format. Fulton County Arts Council does encourage all artists who receive contracts for Public Art commissions to engage artists as Mentees, but these Mentees are paid out of each Commissioned Artist's total budget.

The Public Art Mentorship program is open to Georgia artists, or graduate students enrolled in a visual arts program, who are seeking hands-on experience with a public art commission. Fulton County Arts & Culture awards stipends of \$3,000 –\$5,000 to mentors to assist the creation of work commissioned by Fulton County. Then, with help from staff, interested mentors can select a candidate from the pool of mentorship applicants. Duties assigned to an apprentice by the mentor may include materials research, assistance at workshops and construction meetings, correspondence with collaborating parties, and assistance in installation.

National Arts Strategies

Program: Creative Community Fellows

Location: National and regional cohorts

<http://www.artstrategies.org/programs/creative-community-fellows/>

The Creative Community Fellows (CCF) program began in 2014 as a way of supporting entrepreneurs working at the intersection of arts and community change. Fellows from across the United States (or across a region) spend nine months working on a project to drive a physical or social change in their communities and nurturing their management and leadership capabilities. They build powerful and supportive connections among each other, with mentors and grantmakers in the field, and the broader National Arts Strategies alumni community.



2018 New England Cohort, Creative Community Fellows, National Arts Strategies. Photo credit: Eva Cruz

SECTION IV: SELECT PROGRAM PROFILES

Project: The Music Box Village

Supporting Program:

Burning Man Global
Arts Grants

Supporting Organization:

Burning Man

Artists: Darryl Montana and
New Orleans Airlift

Photo credit: Bryan Tarnowski

IV. SELECT PROGRAM PROFILES

Program detail gathered through staff interviews with seven selected programs whose key elements or structure had relevance to Creative City.

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RedLine Contemporary Art Center

Denver, Colorado

Interview with Libby Barbee, Arts in Society and Programming Manager

Public Art Community Investment Plan 50

Metro Arts in Nashville, Tennessee

Interview with Caroline Vincent, Executive Director

Open Spaces Program 54

Kenneth Rainin Foundation in Oakland, California

Interview with Adriana Griñó, Arts Program Officer

CityArtist Projects Funding Program 61

Office of Arts & Culture in Seattle, Washington

Interview with Irene Gómez, Project Manager

Artist Neighborhood Partnership Initiative (ANPI) – Small Grant Program 63

University of Minnesota, Center for Urban and Regional Affairs (CURA) in Minneapolis, Minnesota

Interview with Kristen Murray, Program Developer

Public Art Community Grants 65

City of Vancouver, Canada

Interview with Marcia Belluce, Cultural Planner

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Regional Arts & Culture Council in Portland, Oregon

Interview with Kristin Calhoun, Director of Public Art

Arts in Society

RedLine Contemporary Art Center

Denver, Colorado

Interviewee: Libby Barbee, Arts in Society and Programming Manager, RedLine Contemporary Art Center

Summary Points of Note for Creative City

1 Three types of grantees: Arts in Society (AiS) funds individual artists, cultural organizations, and community organizations as the lead in a project. After two funding rounds, funders observed that individual artists have fared less well than organizations in scoring and funding. This is attributed to both the skill in writing proposals (“organizations know the language, have the grantwriters,” etc.) and also to the fact that many artists have limited experience in the work. There is a strong commitment, especially on RedLine’s part, to support artists. Currently, AiS does have professional development for artists and provides some coaching upon request.

2 Grants: During the 2016–2018 pilot period, grants range between \$10,000–\$50,000, awarded to 15–25 artists, arts organizations, or other nonprofit groups per year. First pilot cycle had 250 applicants; second cycle 150. First year response was attributed to many applications that were inappropriate trying to get funds; second cycle more relevant proposals.

3 Underscoring socially engaged artistic practice and cross-sector work: Arts in Society is amplifying the connection between arts and initiatives in other sectors such as Health, Human Services, Justice, etc. RedLine



was chosen to administer Arts in Society because its mission and work to foster education and engagement between artists and communities and to create positive social change aligns with the intent of this grant program as envisioned by funding partners. RedLine helps grantees connect with human service and social justice organizations “doing the work from a non-arts angle, to create a perfect tour-de-force of artistic excellence and authentic community collaborations.” Because of this emphasis, panelists were rigorous in looking rigorously for involvement of communities and community partner organizations with a stake in the project.

4 RedLine as intermediary: RedLine administers the program on behalf of three funding partners—Bonfils-Stanton Foundation, Hemera Foundation, and Colorado Creative Industries. As a contemporary art center, RedLine is:

- Familiar with the artist community through its residencies and other programs;
- Connecting the dots between other efforts in the community; and
- Making inroads with the human services community in Denver.

Above: Liberty Rural Learning Cooperative’s Prairie Writers Workshop. Arickaree High School students attending the Rural Journalism workshop at The Yuma Pioneer newspaper work on articles from interviewing sessions as part of the Liberty Rural Learning Cooperatives Applied Rural Arts programs. Prairie Writers Workshop is funded by Arts in Society, Gates Family Foundation and CO Creative Industries. Yuma Pioneer editor and owner Tony Rayl teaches the Rural Journalism workshop. Photo credit: Liberty Rural Learning COOP

5 Statewide focus: AiS is open to applicants from within the state of Colorado, but also to outside applicants as long as there is strong evidence of partnership. With fewer applications from rural areas, rural panelists who are knowledgeable are sought and also to help encourage proposals.

6 Evaluation: AiS is making some inroads by working with a University of Denver faculty member to equip grantees with a customized instrument that also includes common questions that can be looked at across the grantee cohort projects.

Interview Insights

PROGRAM PURPOSE

The purpose of Arts in Society is to foster cross-sector work through the arts by supporting the integration of arts and culture into multiple disciplines critical to the health and well-being of Coloradans. The Arts in Society grant program funds projects that engage arts organizations and artists as partners in illuminating and finding solutions to a wide array of civic and social challenges faced by our communities.

There has been some pushback from social practice artists that the funding has represented cross-sector interests more than social practice (i.e., weighting impact on community more than on the aesthetics). It feels to some artists looking at AiS guidelines that they are being asked to do community work.

FUNDING CRITERIA

Arts in Society seeks projects that best illustrate artistic excellence, broaden the understanding of the role arts play in society, demonstrate cross-sector work, exhibit cultural relevancy, foster community engagement, and present opportunities for shared learning.

The four criteria against which proposals are scored are:

- **Artistic excellence:** qualifications; and demonstration of excellence in work samples and potential of project as evidenced by select attributes from the [Aesthetic Perspectives](#) framework from *Animating Democracy* (35%)

- **Relationships to community:** evidence of cross-sector work; relationship with partnering artists and organizations (25%)
- **Intent and viability:** appropriate scope of project and capacity of applicant and partners to complete project; clarity of intent (25%)
- **Relevancy:** demonstrated need for the project; approach is community informed (15%)

EXPERIENCE AND SKILL SOUGHT IN APPLICANTS

There is limited funding in Colorado for this kind of work. So, oftentimes, AiS is seed money for artists who wouldn't normally do this type of work to help them get started. "Building capacity for social practice projects" was the language before I came into the program. The funders have leaned in different directions.

Hemera Foundation and Colorado Creative Industries both wanted to fund these types of projects by lesser known artists and organizations. Bon Fils-Stanton Foundation wanted to support the human sector with arts projects because of the shift in the foundation's own direction from previously funding both human and arts sectors to now funding solely the arts.



Liberty Rural Learning Cooperative's Prairie Writers Workshop. Tony Rayl, editor and owner of the *Yuma Pioneer* Newspaper, demonstrates the printing press that will print the *Prairie Writers Zine* to Wray High School students. *Prairie Writers Workshop* is funded by Arts in Society, Gates Family Foundation and CO Creative Industries. *Yuma Pioneer* editor and owner Tony Rayl teaches the Rural Journalism workshop. Photo credit: Liberty Rural Learning COOP

Arts in Society

RedLine Contemporary Art Center, Denver Colorado

It's important to me to nurture emerging practitioners. When the first round of learning community meetings happened, we didn't know what platform we had/have for nurturing emerging practitioners. I hope we lean more toward this.

There is a range of skill and capacity among the grantees.

COMMUNITY PARTNERS

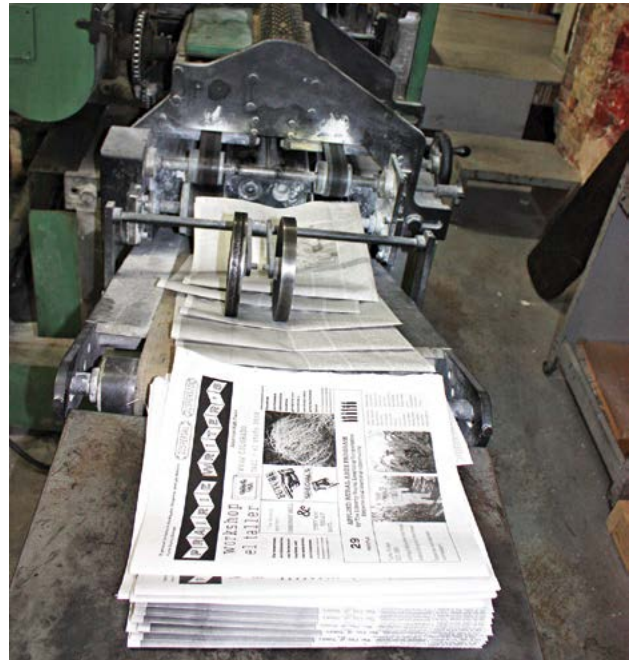
Community organizations (non-arts) are able to apply directly, and artists and arts organizations are not required to have a non-arts partner. However, if the project addresses a social issue (as it should), the final proposal should speak to the applicant's ability and cultural competency in engaging with that social issue.

Relevance, commitment, and strong involvement of the community partner are evaluated in the proposals. In our first year, the community partners in the grantee pool have been every bit as much a part of the process as the artists. They actively attended and participated in learning community gatherings.

Types of partner organizations include schools, mentoring programs, non-arts organizations bringing programs to schools (e.g., Peace Jam, tutoring, mental health); quite a few immigrant and refugee resource organizations; homeless service providers; cultural organizations (Native, Latino, African-American); and a small number of civic or city planning organizations.

SELECTION PANEL

Grants are determined by a selection panel comprised of mostly local representatives with some statewide and/or national experts. Representatives from the three funders sit on the panel as well. The same panel reviews initial "applications," determining which are invited to submit "full proposals" and then reviews those full proposals.



Liberty Rural Learning Cooperative's Prairie Writers Workshop. Hot off the press, the 2nd Edition of the Prairie Writers Zine is printed by the Yuma Pioneer's printing press. Prairie Writers Workshop is funded by Arts in Society, Gates Family Foundation and CO Creative Industries. Yuma Pioneer editor and owner Tony Rayl teaches the Rural Journalism workshop and prints the zine on one of the few paper owned printing presses in the state. Photo credit: Liberty Rural Learning COOP

Panel members change cycle to cycle; in the pilot, two panelists carried through each of the two funding cycles for continuity.

LESSONS LEARNED ABOUT FUNDING STATEWIDE VS. LOCALLY OR REGIONALLY

Working statewide has worked pretty well; we want to increase the number of proposals coming from across the state. In the second funding cycle, we saw huge growth in proposals from outside metro Denver. A big part of that is having the right panelists with rural knowledge and sensibility. Two panelists have been critical through-lines and with knowledge of rural communities, indigenous cultures, etc.

PROFESSIONAL DEVELOPMENT

RedLine is evolving its approach to maximizing a learning community among grantees. AiS does quarterly learning community meetings in the year following awards. These are half- to full-day; some are focused on an aspect of the work. One was dedicated to communications. Denver Post arts writer and other journalists talked about how to work with media. Another focused on evaluation.

RedLine provides some coaching upon request. Most often the issues are: trouble with a partner, shifts in the project, finding exhibition space, and finding participants.

RedLine does an annual 48-hour social engagement summit called 48 Hours. It brings together arts organizations, includes some national speakers, 10-minute talks, an exhibition. One year it focused on the Arts in Society grantees.

DOCUMENTATION AND EVALUATION

At the outset there was no specific budget for documentation. Our soft requirement for grantees is to submit three blogs, but it's always questionable if people will comply. We're currently thinking about a video component.

In 2017, \$30,000 was reallocated from grant funds for a Denver University evaluator to develop a survey approach and work with grantees on evaluation of funded project outcomes. In 2018, \$10,000 was reallocated from grant funds to support evaluation of that year's grantee cohort.

STAFFING

I am the only staff person plus an intern working two to three hours per week. The executive director checks in once or twice a month. AiS was originally budgeted for 10 hours of my time per week, but it is closer to 15 on average per week. This project could become as much as she would let it, but Libby has had to draw boundaries in order to accommodate other work.

ON REDLINE'S ROLE AS INTERMEDIARY

- Familiarity with the artist community is very strong. Artists who have done RedLine residencies and been involved in its Epic program were among the pool of applicants.



Liberty Rural Learning Cooperative's Prairie Writers Workshop. Cover the 2nd Edition of the *Prairie Writers Zine*, containing rural journalism and creative writing pieces from Wray High School students. Prairie Writers Workshop is funded by Arts in Society, Gates Family Foundation and CO Creative Industries. Rural Journalism workshop is taught by Tony Rayl, editor and owner of the *Yuma Pioneer* and the Rural Creative Writing Workshop is taught by Gregory Hill, local novelist. Photo credit: Liberty Rural Learning COOP

- RedLine staff connects the dots between other efforts in the community, (e.g., with the Belongings projects, we saw a relationship to the Safe Occupancy program that we are running). Also making inroads with business.
- Although RedLine is a contemporary art center and serves social practice and studio artists, there is a strong sensibility about community-based practice.
- RedLine is not a grantmaker per se and has administered this pilot, so far, without any grants management software but rather with "Google docs and a file cabinet!" "We are looking into formalizing a grants management system."

Public Art Community Investment Plan

Metro Arts

Nashville, Tennessee

Interviewee: Caroline Vincent, Executive Director, Metro Arts

Summary Points of Note for Creative City

1 Parallel goals/ecosystem approach to public art:

Nashville's goals for public art as a "tool for creative community investment, citizen engagement, neighborhood redevelopment, creative workforce development, and equitable practices throughout the city" are aligned with Creative City goals. The comprehensive, multifaceted Public Art Community Investment Plan (PACIP) arising from the City's cultural strategic plan may inform approaches for Creative City funding focused on public art and training of both artists and community partners (via the Creative City Learning Lab) as well as Boston's public art ecosystem.

2 **Four defined public art strategies:** The four process-based "tools" or strategies being implemented offer a variety of ways that public art can achieve the goals set in the plan and various access points for artists. The four include: artist residencies, place-based studios, artists on planning teams, and temporary public art projects, in addition to traditional percent for public art permanent projects.

3 **Ample, devoted, proactive staffing:** Metro Arts staff plays a proactive role in identifying opportunities related to these four strategies, positioning some already occurring things within these strategies, as well as supporting

artists through grantmaking. As a city agency, it interacts with other city departments regularly to keep abreast of potential opportunities. This ambitious program has an ample Public Art staff team to manage the work load.

4 **Integration/interface with other Metro Arts programs:** PACIP interfaces with Metro Arts' THRIVE program, which is designed to build, strengthen, and cultivate communities by supporting artist-led projects that encourage artistic and cultural experiences, community investment, and neighborhood transformation. There are three THRIVE funding categories:

- **"Community Art Sharing + Celebration (up to \$3,000):** the community informs the artist's vision for work with an intention of social impact beyond a traditional audience experience.
- **Community Art Co-design + Co-creation (up to \$5,000):** actively engages participants in the art-making process through projects with a strong, committed partnership between the artist and a specific group, organization or neighborhood. The needs of the partner and the community should determine the vision for the artwork.
- **Public Art + Placemaking (up to \$9500):** creates temporary and permanent public artworks in a public space that demonstrate a community need and/or evidence the artist is engaged with a partner, a community, or multiple communities."

Nashville's goals for public art as a "tool for creative community investment, citizen engagement, neighborhood redevelopment, creative workforce development, and equitable practices throughout the city" are aligned with Creative City goals.

5 A biennial Learning Lab: This training helps artists and community organizations deepen their knowledge and capacity around equitable, community-based work and offers a model for training both artists and potential community partners.

6 Holistic ecosystem approach: Metro Arts holds a holistic intention to advance the ecosystem for public art as a key strategy for community vitality, equity, neighborhood development, and engagement using the master plan as a blueprint and consistently and gradually building partnerships. Although this is an evolving proposition, they could be a model for Boston as the city considers public art.

Interview Insights

IMPETUS

- City has had Percent for Art since 2000 and it provided a base of funding, so it has been a good part of what Metro Arts (MA) did and does. We had a very traditional local arts agency (LAA) grantmaking model; giving grants and doing public art.
- Biggest shift came from realizing we should serve not only organizations, but citizens of the county, which shifted everything. How to fit public in general plan.
- The focus on equity shifted the program, most of the collection was work by white men. How can we bring more of the local artists into the field?
- All of those little shifts got us to doing the Public Art Community Investment Plan (PACIP). Hired Todd Bressi and Meridith McKinley as consultants. We were interested in consultants who were going to deconstruct the public art planning process, looking closely at what the city needs.

FOUR APPROACHES—residencies, planning teams, place-based studio, and temporary public art

Place-Based Studio: Place-Based Studio Project is not yet in gear. Funding is difficult, and there needs to be capacity around managing a physical space. Have been working with Metro Development Housing Authority, a public housing entity. Taking baby steps, they had artists in a residency-like environment and are continuing conversations. Housing has hired artists for community engagement in a program they are developing at a particular property.

Temporary public art: THRIVE grant funding is making this happen right now, but we can get some operational funding this fiscal year that we didn't have before which the plan helped us leverage.

- **First project is curated temporary public art exhibition on food theme.** We put out a call for a curator for a temporary public art exhibition that is opening next week. The curator identified the artists and did the selection (two locals; seven outside). All artists of color. The theme is food: food security, displacement of neighbors, income inequality, gentrification—things that cut people off from healthy food and healthy choices.
- There are community partners for each artist, (e.g., farmers markets, community gardens). We helped make the connection. Public Health Department was also involved.

Artists residencies: A percent for art opportunity became available for a new community center in a suburban neighborhood. The Parks Department came to Metro Arts and asked if an artist could do a residency at the existing community center. They contacted an artist who worked with kids, created a video game that is reactive to movement—silhouette idea. The work will be displayed permanently in the new community center. This project will inform future residencies.

Public Art Community Investment Plan

Metro Arts, Nashville Tennessee

Always working with partners in government that have space: We're always asking libraries, parks, housing authority, "What's happening with you?" Matchmaking with sites and partners to insert the artists.

PARTNERS' CAPACITY BUILDING AND COMPENSATION

- Metro Arts has a [Learning Lab](#). Learning Lab is not exclusively about public art (influenced by CPCP saying civic, social practice). In its first iteration, we had the idea that artists should partner, but it was loosely defined. We launched it in 2016 to train artists in civic, public, social and placemaking practices. Initially funded by the National Endowment for the Arts and co-designed with the Center for Performance and Civic Practice (CPCP) and the Arts & Business Council of Greater Nashville, it helped artists deepen their knowledge around equitable, community-based work and created capacity for neighborhood transformation through the arts.
- The Learning Lab partners met separately and learned about listening skills, how to work together. Partners were not fully committed, no continuity. It was a beginning step, but it didn't really achieve what they wanted to do. There wasn't a lot of partnering.
- In the second iteration, we invited 11 Metro organizations working in the city around issues of interest to us (food, housing, transportation) along with 11 artists. They were trained together; agencies asked to make a commitment to full training schedule. Financially we paid them a stipend if they are a small nonprofit, also asked if they need a stipend to continue

working with the artists (only the small nonprofits, not larger or public agencies). The stipend is to support time to attend training; \$1,000 for four days worth of training over a few months.

- At the end of the training, we invited funding applications from artists with a partner for \$3,000 to fund artists to continue to explore partnerships. This was not a requirement—we didn't want to force. There isn't necessarily an expectation of a project. Give them the space to figure it out.
- We did an exit survey after the last Learning Lab to see if they were ready to work with artists, and we haven't done a broader evaluation because it's recent, but there is interest in doing it soon. Respondents were 100% willing and ready to work with artists. Eight out of 12 applied for funding. Planning Department hired an artist on community engagement strategies around bikeways in African-American neighborhood that had been cut off in 60s by a highway. Metro Transit Authority has hired artists. Both organizations went through the program and have worked with artists on their own, and Metro Arts has been an advisor.
- Artists are not required to go through the Learning Lab in order to apply for opportunities, but it's always nice if they have done that or THRIVE.

GRANT AMOUNTS AND MATCHING REQUIREMENTS

- THRIVE encourages to find additional funding if they can.
- THRIVE and Learning Lab, range is \$3,000–\$9,500
- Percent for art is \$100,000–\$150,000
- Temporary projects are capped at \$10,000 because procurement agreement is limited to that,
- Staff must caution artists to pay themselves: it seems like a lot of money at first if you have never received funding. For example, for the temporary exhibition opening next week, there are projects that have a certain amount of liability, insurance is expensive, and Metro Arts can't extend it to artists because we are a government entity. Takes a large portion of the \$10,000.

STAFF TIME

- One person manages whole Public Art team.
- One person managing THRIVE exclusively.
- One person on Learning Lab (who also manages other public art projects). We do the training every other year. Just finished second training program; then in July the artist projects kick in and this person manages that piece as well.
- Two other full-time positions; one working on percent for art program and temporary public art; another person managing collection on the whole plus acquisitions program.

STRENGTHENING THE ECOSYSTEM OF SUPPORT FOR ARTISTS

- This is still evolving. Partnerships with universities, Yale and Vanderbilt about conservation and maintenance.
- Encouraging and assisting other entities to also commission public art.
- Helping artists get more commercial work to sustain themselves and stay in Nashville. Metro Arts gets phone calls for referrals of artists; recommend artists on their roster; an indirect outcome from Learning Lab.
- Building a pipeline of artists. The ecosystem calls for helping artists that don't have a lot of experience. There is not as strong of a visual arts scene (vs. music industry in Nashville); not a masters level studio arts program at the local universities. Learning Lab is supporting the need to build pipeline of artists. Although it started as a public art boot camp, it has shifted to support a broader spectrum of visual artists including studio artists, social practice, and civic practice as well as theater and performance, sound artists.

RECOMMENDATION

Invest in staff capacity—relationship building takes a lot of time. Don't expect things to happen quickly. Some things take years, so prepare for that.

Open Spaces Program

Kenneth Rainin Foundation

Oakland, California

Interviewee: Adriana Griñó, Arts Program Officer, Kenneth Rainin Foundation

Summary Points of Note for Creative City

1 Impetus/Strategic investment: Impetus came from the Kenneth Rainin Board which was interested in working in the Central Market District of San Francisco to explore how temporary public art could celebrate the neighborhood's identity as an arts and technology district and bring diverse communities together. This was an opportunity to invest in this neighborhood, which was experiencing the pressures of displacement, gentrification, and increasing economic disparity. The City (Planning and Public Works) was a partner in a pilot grant because it is embarking on a project to redesign Market Street.

2 Temporary public art as vehicle for innovation and change: Program is framed around language of "temporary public art" which is seen as enabling experimentation and able to nimbly address timely concerns.

3 Community engagement: Framed as "artist-initiated community engagement," this concept is a strong guiding value and criterion for funded projects. Artists must be skilled in—and a driver in—community engagement.

4 Large investments in fewer projects: Only funding four projects, but giving each of those up to \$200,000, ensures support required for scale/scope and enables longer timelines usually needed for ambitious projects—often two years.



5 Artistic experimentation, innovation: Although staff describe criteria as more or less equally weighted regarding artistic innovation, experimentation, and community relevance and timeliness in relation to issues, there is a high priority in the Rainin Foundation's Arts grantmaking toward artistic risk taking. To achieve innovation, they remain "open" and follow artists' lead (citing strong local artists) and are not prescriptive.

6 Fund organizations to ensure infrastructure for artists: The Rainin Foundation deliberately funds organizations to partner with artists to ensure that artists have institutional infrastructure and support to carry out the artist's vision. It is still very artist-driven. Artists from outside the city can participate in partnership with a local organization, but there needs to be strong evidence of the artist's capacity to work authentically and effectively in a community. There haven't been any non-arts organization grantees yet, although they have applied.

7 Currently funding experienced artists: To date, artists have been selected who have a strong level of experience in implementing projects with effective community engagement practices and artistic execution at the scale the program desires. The Rainin Foundation is thinking about how to support artists through technical assistance and professional development opportunities for capacity building.

Above: 2018 Open Spaces Symposium, Open Spaces Program, Kenneth Rainin Foundation. Pictured: Amara Tabor-Smith and Ellen Sebastian Chang of House/Full of Black Women. Photo credit: Stephanie Seacrest

8 A half-day technical assistance/training workshop for finalists: This investment is a notable feature to help finalists develop projects and make their strongest proposals. It covers community context, engagement strategies, project management, and city technical information.

Interview Insights

IMPETUS

- Program was launched in 2016 as a pilot, and just announced 2018 grantees at the beginning of the year. Still evolving program and learning more about how other programs are structured. Began because the Rainin Foundation board was interested in working in the Central Market district in San Francisco.
- Recently, we've seen a disconnect with artists and tech communities. Historically there are a lot of arts organizations here, but with the tech boom, the board and staff felt they needed to bring those communities together. It was a ripe opportunity. Did an open call for arts organizations to pitch projects that incorporate tech aspects and activate neighborhoods that have very big economic disparities, displacement, and gentrification. Feeling that an arts space project could enable conversations in public space and bring the artistic and tech communities together.
- The city struggles providing public amenities in some neighborhoods because of violence and drug use. Pilot project responded to the lack of amenities in a specific neighborhood; no seating, for example. The project, a public art installation, titled Block by Block, consisted of a configuration that provided seating, which people refer to as the "bench." It also included interactive lighting of neighborhood murals commissioned over the years.
- The artists and organizations they partner with must be rooted and have presence in the communities they are engaging. Luggage Store Gallery, an arts organization with 20 years of presence in that neighborhood, received the grant. They installed the seating sculpture

where people come together and they interviewed stakeholders and artists that were involved. We used info collected to design the Open Spaces program.

CHALLENGES AND LEARNING FROM THE PILOT

- The platform installation was in front of a temporary mess hall where the developer built out the first floor to include bistros and food stalls. It was also right outside a single resident occupancy (SRO) building. The installation became a place that a group of individuals took over and were selling and consuming drugs. SRO community started complaining about that being right outside their door; some of its residents felt unsafe and/or were recovering from addiction and didn't want to be exposed to this activity.
- Even though the SRO was supposed to be engaged in the process, it became clear there was no sense of ownership or engagement from all members of that community.
- When they started receiving complaints about the activity, the Rainin Foundation provided an additional grant to the Luggage Store to activate the site with programming (e.g., music, a sewing circle, etc.), so more people felt invited to be there. This plan was



Above: 2018 Open Spaces Symposium, Open Spaces Program, Kenneth Rainin Foundation. Pictured: Deena Chalabi, Chitra Ganesh, Chris Johnson, Ala Ebtakar, Dawn Weleski. Photo credit: Stephanie Seacrest

Open Spaces Program

Kenneth Rainin Foundation, Oakland, California

key to building awareness that the installation was there for the whole community and added a sense of safety. They learned the importance of having a plan to activate that kind of physical installation was key to engaging people and deterring some of the concerning activities that prevented others from feeling safe at the site. The Rainin Foundation incorporated “sustained presence at the site for at least one month” as a requirement of projects and in the grant application to make sure the sites are activated.

- There were several partners with different mandates. The developers were partners in this project along with the City’s Planning Department which had a program called Living Innovation Zone which was trying to activate different parts of the city with interactive experiences. The city expressed it was an important opportunity as they embark on a project to redesign Market Street. There was a heightened sensibility because the city was a partner. The developer had a community liaison providing programming. They ended up working with the Tenderloin police department as well.
- There was not a lot of press. The foundation, in wanting to share learnings, commissioned a reporter to write a piece about the project. She interviewed key stakeholders to share what their experience was with the project. It was important to bring visibility to the process. [\[Medium piece\]](#) is a series of short reflections on the challenges, learnings, and impacts of the Block by Block public art installation.

GRANTMAKING

Rationale for larger grants (\$50,000–\$200,000) to fewer projects

- It’s depth we’re after. This is what the work needs, if we want to have projects that will meet a priority for accessibility to the general public.
- Rainin is interested in amplifying the impact by investing deeply in a small number of projects.
- We acknowledge that even at the low level of the grant range, these projects are very resource intensive. (A lot of partners pay other artist partners to be involved. Large grants are required.)
- Projects often end up taking multiple years and being the main or only programming or project for an artist or organization.

Weighting of criteria

The criteria are:

- Evidence of mutually beneficial and authentic partnerships between organizations and artists to create works in which their collaboration is central to the project’s development;
- The timeliness and compelling nature of the project;
- How thoughtfully the project considers the unique context of where it will take place and the relevance to the communities it seeks to serve;
- Evidence of a thoughtful approach to community engagement;
- Rigor and impact of past work;
- Originality of the artist’s work and the project;
- Documented track record of successful project outcomes demonstrating the applicant’s ability to execute a project of this nature; and
- Capacity to fulfill all of the requirements of the grant as reflected above.

- The criteria are somewhat equal. Applications where there's high artistic quality, but no community engagement are not as competitive; also applications with strong community engagement but artistic quality isn't there, are not competitive either. The Rainin Foundation is mindful of authentic and true relationships.

Emphasis on artistic innovation, experimentation, and strong vision

- Supporting experimentation and innovative works is part of the Rainin Foundation's organizational identity. We look at risk as an opportunity as exemplified by the "New and Experimental Works Program." Taking risk is part of the Rainin Foundation's identity, and especially in the arts program; that is core to what we do.
- Rainin Foundation is interested in expanding and advancing the idea of public art. The Foundation is very interested in supporting multidisciplinary and temporary work; saw a gap of support for temporary work as opposed to permanent work (already supported by percent for art). Temporary work allows for artists to respond to current events in a timely manner.
- We do not want to be prescriptive with the program. Support artists in the ways they are already working. By just being open in what we are looking for, interesting projects come to us. Hopefully they don't feel they need to fit their work to our guidelines in the form in which they are working.
- Finalists get \$5,000 to develop full proposal.

Grants to organizations rather than directly to artists

- The partnership between artists and nonprofits is a new model for Rainin. These projects often require engagement with the public around complex topics and are large-scale and ambitious. This requires a certain amount of infrastructure (capacity to pull permits, insurance, etc.) found in organizations, not individual artist practices. The letter of intent guidelines state:
 - Applicant organizations must demonstrate that they have the capacity to fulfill the following roles and responsibilities:
 - Oversee project management, which includes obtaining required City approvals and permits, facilitating community engagement activities, promoting the project through social media and other channels, assisting with ongoing maintenance of the project, documenting the project and developing a metric for project evaluation
 - Make payments to artist and team members and maintain accurate financial records for the project
 - Hold general liability insurance to indemnify the Kenneth Rainin Foundation and property owner
- Want to have a range of applicants—from fiscal sponsor to multimillion-dollar institution—able to apply for support. The application process is open to fiscally sponsored projects which enables individual artists or collectives to have a way to find support, like the People's Kitchen Collective.



Light Up Central Market, Open Spaces Program, Kenneth Rainin Foundation.
Photo credit: Kenneth Rainin Foundation

Open Spaces Program

Kenneth Rainin Foundation, Oakland, California

- Non-arts organizations have been applicants, but I'm not sure how many have applied. No grantees yet that have been non-arts, but the next round hasn't been awarded yet.

Level of experience in applicants

- There is no experience-related requirement. We are open to artists and organizations that don't have very deep track record of working this way, there's room for both.
- However, this is helpful to know when considering applicants. A lot of artists already work in community but on a smaller scale. We do look for authentic engagement with the communities and ability to work at larger scale that this program offers, evidenced by experience, or a clear plan for artist-initiated community engagement.
- Rainin Foundation had promising applicants that weren't quite ready to receive such a large grant. There were some questions about creating capacity building grants to support planning or incubation, especially as these projects often require building relationships over a long time.
- Timing is a big part of it, and having the support to plan, building relationships takes time. If the artist is working outside the Bay Area, it can be more resource intensive.

Number of applications

- In the first year, there were approximately 80 applications; however, the second year there was a noticeable dip with about 40 applicants total. Not sure if it's because people self-vetted before applying in the second round. Had well attended pre-application workshops but received about 40 LOIs in the last round.

- The Foundation is fine with a smaller pool of applicants if they are better aligned with the program goals.

Panel Selection

- There are three to four jurors per grant panel.
- Panels are something new to the program—the composition we look for are people who are engaged in the field. A mix of artists (public artists, social practice), someone engaged in field level discussions around public art and public practice.

Technical workshops

- As the program evolves, the Rainin Foundation is evaluating how to support technical assistance or capacity building needs. The Foundation is interested in how we can bring together a constellation of practitioners to provide support to these projects and promote a holistic approach to the Capacity building because each project is so different.
- They offer a capacity building workshop to finalists. This is a half-day workshop to which we invite finalists (normally about 10) to receive technical assistance/training and information from a combination of:
 - artists with first-hand experience and approaches (public art, social practice),
 - project management professional (Marnie Burke de Guzman to help finalists think through the many components and highlight opportunities on how they share that work with audiences. Strategies around outreach and leverage social media); and
 - city departments with whom the finalists might interface re permitting or other concerns.

- The training takes place about 6 weeks before the final proposal is due to give applicants the necessary time to revise and make adjustments (especially around community engagement).
 - “Exploring Public Art Practices” symposium (2016) presented artists to discuss the unique ways they engage and work in communities, and how they challenge the concept of place. The goal was to inspire conversations while facilitating meaningful discussions about the **opportunities and challenges of working in public space in the Bay Area**
- [Watch the recordings.](#)
- The curators engaged to organize the sessions wrote a blog reflecting on the day which gives a good sense for the kinds of issues we’re interested in exploring through the program. [Read more.](#)

DOCUMENTATION, EVALUATION, AND REPORTING

Documentation

- A Blade of Grass (ABOG) has been a reference for Rainin as we consider documentation, but we have not formally worked together.
- Working on a documentation strategy for the program. Rainin hired a local filmmaker to document projects to capture projects’ impacts. This kind of “storytelling” approach is expected to be able to capture the power and uniqueness of grantees and projects.

Evaluation

- Projects are so diverse in aims and methodology that it makes using one standard evaluation structure very difficult. The Foundation wants to be able to make room for diversity of outcomes/projects while still being able to show the value and impact of the program.
- Trying to make space for the diversity of the program but acknowledging the need for a case making value proposition. Knowing that video is a powerful medium to tell that story to audiences and partners.



Above: 2018 Open Spaces Symposium, Open Spaces Program, Kenneth Rainin Foundation. Pictured: Imani Jacqueline Brown of Blights Out. Photo credit: Stephanie Seacrest

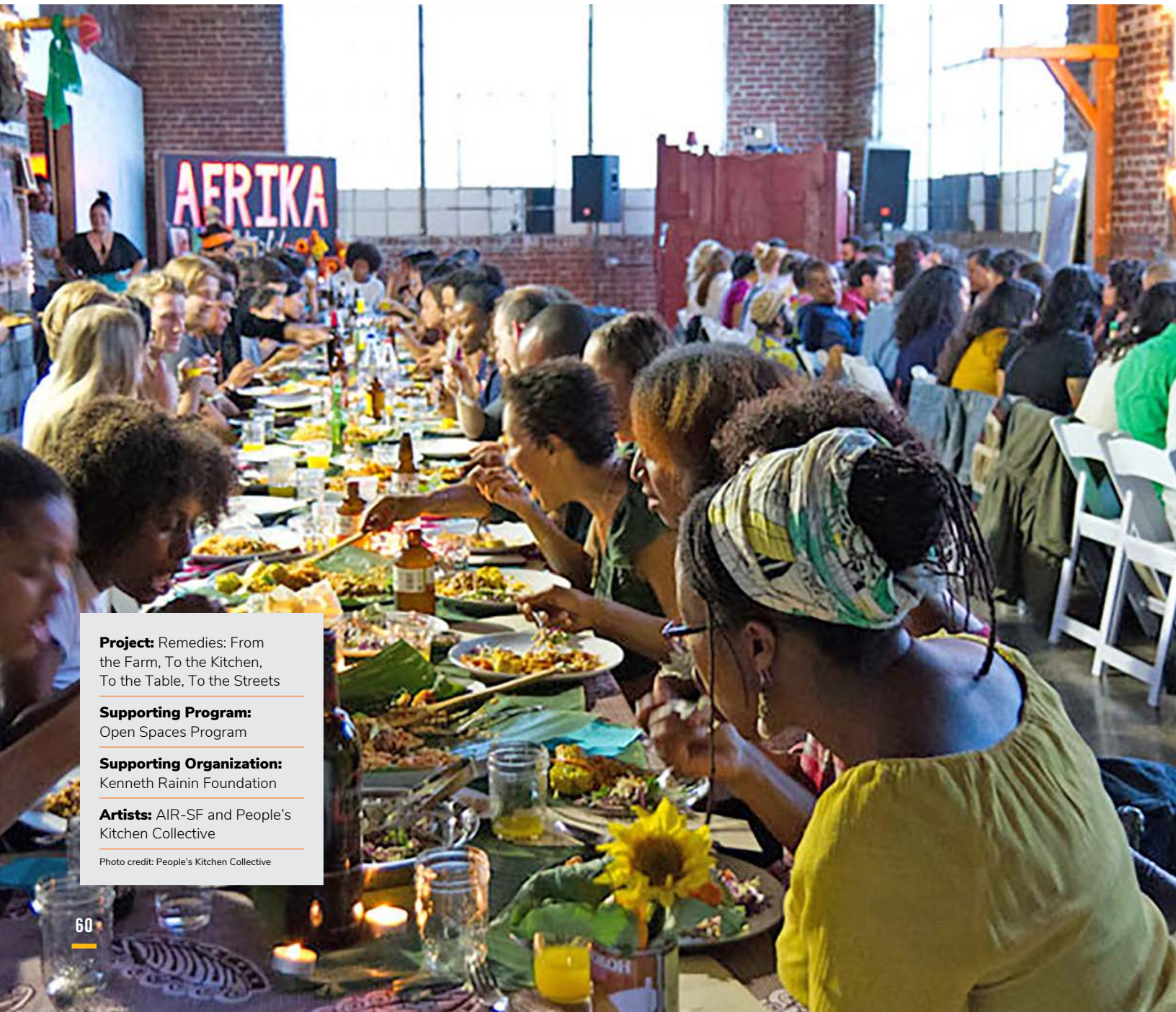
Reporting

- Only one project has been completed, so there is currently not a final report. Thus far, reporting has been organic. The current year of grantees will be instrumental in shaping and informing the final report requirements.
- The final report is expected to be “standard” or very similar to many other grantor reports. But, the Rainin Foundation is considering of some part of the final reporting being a verbal meeting.
- Try to be in conversation with grantees and are looking into ways to remain engaged through the grant period that can be over two years. Lean as we go, not just as the final stage. They feel as though they are learning a lot about how best to stay engaged with a project during development and implementation.

OTHER EXEMPLARY PROJECTS

- Besides the pilot, there's only one project that has been completed. There is no grant report yet, but it's a grant to the People's Kitchen Collective through a fiscal sponsor. They are working with food and to gather communities to work around specific issues.
- Our funding supported a community meal for 500 people in the streets of Oakland in a rapidly gentrifying neighborhood. The goal was to occupy space and celebrate the resiliency of communities of color in

Oakland. They work hard to establish relationships with community stakeholders. It was part of a series of meals. Each highlighted a different history but that is relevant to current issues, (e.g., executive order regarding Muslim and immigrant communities and the connection to Japanese internment)—and telling that story through food. People's Kitchen Collective engaged artists to create silkscreen menus, playlists for music, spoken word. It's a very 360 holistic incorporation of experience.



Project: Remedies: From the Farm, To the Kitchen, To the Table, To the Streets

Supporting Program: Open Spaces Program

Supporting Organization: Kenneth Rainin Foundation

Artists: AIR-SF and People's Kitchen Collective

Photo credit: People's Kitchen Collective

CityArtist Projects Funding Program

Office of Arts & Culture | Seattle

Seattle, Washington

Interviewee: Irene Gómez, Project Manager,
Office of Arts & Culture | Seattle

Summary Points of Note for Creative City

1 Iterative program design process: They are testing a 'no project, no budget, no outreach plan' as part of application; only two short narrative questions about artist inspirations and vision of career or work are required. Focus is on the artist and not the project. Award recipients determine project, event(s), expenditures, and outreach details during contracting. Trying to simplify application, increase award levels, and establish payment efficiencies with fixed amounts. Program revisions are artist informed, remove barriers, and encourage a broadly diversified applicant pool.

2 Partnerships with other funders to address diversity, equity, and inclusion issues: They are working in diversity, equity, and inclusion initiatives in collaboration with other three arts funders in the area, for example, by hosting focus groups with artists in the community. Partnering made sense because they all fund the same pool of artists. This is the first time they worked together in a long-term initiative. Each agency is using different lessons learned.

3 Community centered outreach: They held focus groups in different community venues, not necessarily at arts related places to learn what artists need. They hired caterers from that community; they had interpreters and translators available. As a result, they reached about 400 artists, most emerging and most artists that they had never been in contact with.

4 Artist-driven professional development: Focus groups revealed information that was completely different than what they anticipated. Artists said they most valued peer-to-peer advice and coaching. In the professional development program, coaches receive \$1,500 in compensation and are involved in a training—a max of six sessions of two hours each. They want to have a roster of coaches.

5 Creation of additional resources to inform programs: SpaceLab NW is a collaboration between the City of Seattle's Office of Arts & Culture and 4Culture. It is a free online cultural data mapping tool, that includes: culture, demographic, economic, education, and health data all on one regional map. Applicants are encouraged to use and find out more about the area they are proposing a project.

Interview Insights

DEMAND FOR FUNDS

- On average 30 to 35 grants are allocated each cycle depending on requested amounts. Funds are generated from admissions tax income.
- Splitting clusters of disciplines each year lowers application volume and ensure more artists in each cluster receive awards. Cycles are open to the performing arts on odd years and to literary, media/film, and visual arts on even years. Literary, media, and visual arts disciplines consistently have greater numbers of applications compared with dance, music, and theater Dance/Music/Theater cycle.
- There is no match requirement, but matching funds are encouraged. Non-cash contributions are considered matching and can be significant.

Focus groups revealed information that was completely different than what they anticipated. Artists said they most valued peer-to-peer advice and coaching.

CityArtist Projects Funding Program

Office of Arts & Culture | Seattle, Seattle, Washington

APPLICATION FORMAT

- Application was completely revamped in 2018 and is no longer project-based.
- Two short narrative questions focus on artist inspiration and vision, not a project.

TECHNICAL ASSISTANCE/PROFESSIONAL DEVELOPMENT

- Due to new application, we received a high number of questions about the best response regarding “inspiration and vision.” Surprisingly, artists seasoned in grantwriting joined e-mail/phone queries more this year.
- In addition to usual promotional and budget inquiries, staff offers guidance and best approaches to project and partnership development, public engagement, or community outreach to new/different audiences.
- Newly developed online tools (SpaceLabNW/Spacefinder) enable artists to make self-guided searches for space, community-based agencies, or neighborhood data.

CULTURAL EQUITY AND COLLABORATION

- Scaling back application resulted in a more accessible form, less time-consuming and intimidating process especially for emerging artists with limited or no grant-writing experience.
- Implicit bias training for panelists increased awareness and sensitivity to potential barriers—for example, when assessing work samples and narrative with/without formal arts or grant jargon.

Artist Neighborhood Partnership Initiative (ANPI)

University of Minnesota, Center for
Urban and Regional Affairs (CURA)

Minneapolis, Minnesota

Interviewee: Kristen Murray, Program
Developer, Center for Urban and Regional
Affairs (CURA)

Summary Points of Note for Creative City

- 1 High value placed on the artist as the driver of the activity:** In grant guidelines, they specify that most of the money needs to be used to support the art-making component of the project. It is not a set percentage, and they leave it to the artist to decide. When they made grants to organizations to support a partnership with an artist, sometimes organizations took most of the budget away from the artmaking.
- 2 Evolving approaches to community partnerships:** They made the call not to require partnerships with organizations any longer because they found that it was better to have artmaking at the center and give the artists autonomy to lead the project, determining the kinds of partnerships that were necessary and how the budget should be organized. For example, an artist may choose to partner with other artists or community organizers, or with a business, or with a non-profit, or with a combination of these groups.

Above: Cultural Connection and Awareness, University of Minnesota, Center for Urban and Regional Affairs(CURA), Little Africa/African Economic Development Solutions/AEDS; Artists: Sara Endalew, Million G. Tato and Ephrem Mamecha. Photo credit: Sara Endalew



They made the call not to require partnerships with organizations any longer because they found that it was better to have artmaking at the center and give the artists autonomy to lead the project.

- 3 Shifting priorities:** There is still partnership involved, but a specific kind of partnership isn't required. The goal has shifted. They now operate more with a power analysis, more tightly in racial equity and justice, with leaders of color as change agents in their community.
- 4 Cohort based professional development:** They have hosted cohort-based networking events for a couple of years, but participation is not required. The old cohort meets with the new cohort for network building and awareness. ANPI staff usually has opportunity to share what changes are coming up to the application and get artists' input on if and how that makes sense. Artists talk about their priorities.

Artist Neighborhood Partnership Initiative (ANPI)

University of Minnesota, Center for Urban and Regional Affairs (CURA), Minneapolis, Minnesota

Interview Insights

PROGRAM HISTORY AND EVOLUTION

- CURA's grant program started 10 years ago as part of small grantmaking to neighborhoods and community-based organizations in the Twin Cities (Minneapolis/St. Paul, MN) to support artists. It's called "partnership initiative" because it was more focused in artists and organizations.
- They made the call not require specific kinds of partnerships any longer because they found that it was better to have artmaking at the center and give the artists autonomy to lead the project, ensuring that artist grantees wouldn't find themselves in situations where they couldn't control the outcome and design.
- There is still partnership involved, but not specific partnerships aren't required. The goal has shifted—they now operate more with a power analysis and more tightly in racial equity and justice, with leaders of color as change agents in their community. They have another program that funds organizations.
- They specify that most of the money needs to be used for art-making because when they required artists to work with organizations, sometimes organizations tried to take most of the budget away from the art-making. It is not a percentage—they leave it to the artist to decide—and there is flexibility on how they decide what's required. Many times, the artists feel like they want to pack a lot into the project.

COMMUNITY OUTREACH

- They do a lot of work in relationship building—work with same people across other CURA programs and over the years.
- They work through existing partners or grantees to meet new possible partners or grantees. Although there was a shift when they shifted the RFP to work

with artists, they relied on existing networks to get the word out, adding information sessions and more opportunities for 1:1s to communicate info about CURA and the RFP.

PROGRAM GOALS

- There is crossover between creative placemaking, social practice, public art, community development. There's some overlap with Local Initiatives Support Corporation and other funders that focus on creative placemaking, but not within the University.
- Recognizing that they are at a big institution, part of the goal is to connect university resources to the community in ways that are relevant and useful. They ask the cohorts what would be useful.
- One thing they try to keep central to the work but has been difficult to communicate is the relationship between geographic community and cultural community.

COHORT AND PROFESSIONAL DEVELOPMENT

- Professional development resources are interesting for their grantees. They get the artists together once or twice a year and make sure they leave space for them to share resources—a lot of artists are early to mid-career. For some, it is their first grant.
- The old cohort meets with the new cohort for network building and awareness, and ANPI usually has opportunity to share what changes are coming up to the application and get their input on if how that makes sense. Artists talk about their priorities, what they need. For example, there was interest in a photographer hired by CURA being available to document the grantees' projects.
- The jury is made up of past grantees as much as possible.

Public Art Community Grants

City of Vancouver

Vancouver, Canada

Interviewee: Marcia Belluce, Cultural Planner,
City of Vancouver, Canada



Summary Points of Note for Creative City

1 Increased grant budget: In 2017, the maximum amount for Public Art Community Grants increased from CAD\$10,000 to CAD\$20,000 because they wanted to encourage more socially engaged practice.

2 Encourage partnerships and are aware of the challenges: They have found that non-arts organizations struggle to understand artist-led projects and community-based art or meaningful engagement. Typically, these applications are not as strong as those submitted by arts organizations. This is exactly the inspiration for working with these groups in the first place: it's difficult work and no other regional funders were supporting partnerships with non-arts organizations.

3 Two-step project development process: Only the first phase (concept) for the project is required by the application because there are so many technical requirements. They don't want to ask for a full application that would require a burdensome amount of work and resources from each applicant. This seemed unfair if applicant didn't receive an award. Release of funding is dependent on acceptance of the detailed design.

Above: Starweaver Mural, with Supernatural Women performance artists. Supported by City of Vancouver Public Art, Vancouver Foundation, Heritage Canada, Vancity. Indian Summer Festival 2018. Mural artists: Debra Sparrow, Sandeep Johal. Supernatural Women performance artists curated by Joleen Mitton and Vancouver Indigenous Fashion Week

4 Staff intensive: A staff of one provides technical support both to those organizations that inquire about the grant and those that proceed to officially apply. She provides feedback, connects them to necessary resources, and asks questions about the project to determine feasibility as well as strengthen applications and address knowledge gaps, when possible.

5 Interest in expanding professional development: They have considered creating a professional development or capacity building program like Seattle's Public Art Bootcamp. They invited the staff members who run it in Seattle to visit their office but didn't move forward due to lack of capacity.

Interview Insights

HISTORY AND BACKGROUND

- Public Art Community Grants program has been in existence for about 27 years. In the mid 1990s it was more modest, about \$75,000 a year was awarded, and geared towards projects produced by residents and neighborhood groups (e.g., mosaic installations).
- In 2008, there was an in-depth program review that included discussions with many different stakeholders. The final recommendation was that the program shouldn't continue due to limited staff, similar programs being funded by other organizations in the area, and a greater need for larger grant opportunities.

Public Art Community Grants

City of Vancouver, Canada

- In 2016, City Council and the community wanted to support community-based projects and public art projects. This resulted in the “Public Art Boost” initiative that gave the Public Art Community Grants \$150,000 over 2017–2018.

PROGRAM DESIGN

- For the new iteration, staff had the ability to reimagine the program and reduce barriers to applicants. It was decided not to have a matching requirement (though it is encouraged) because there is such a small pool of funding resources for public art.
- In the first year, rather than creating a new program, they brought additional funding to cover public art projects within an existing specific grantmaking program. They ran it separately and only got nine applications and gave six grants. For the first year, the maximum grant award was CAD\$10,000 since the other grant program had that limit as well.
- In 2017, the maximum grant amount went up to CAD\$20,000. While CAD\$10,000 is enough for a small-scale project, the program wanted to encourage more socially engaged practice.
- At first, grantees receiving funding from other cultural grant programs couldn’t apply for additional grants. But it was determined that organizations should be able to apply for public art in addition to existing support from other cultural grants. In the current guidelines, they are eligible to apply for the Public Art Community Grants as well as other cultural grants.

COMMUNITY OUTREACH

- Cultural Services distributes information via two listservs, one for individual artists and public art professionals, and another for the whole agency that includes all the nonprofit organizations they serve.

- They also publicize through the City’s website and public art blog (which is run independently from the City).

APPLICATION PROCESS

- Only the first phase or concept for the project is required by the application, (rather than a full application) because there are so many technical requirements for projects that may not be known early on. A full application would require a burdensome amount of work and resources from each applicant, which seems unfair if applicant didn’t receive an award.
- Non-arts organizations tend to struggle to understand artist-led projects and community-based art or meaningful engagement. Typically, these applications are not as strong as arts organizations. This is exactly the inspiration for working with these groups in the first place: it’s difficult work and no other regional funders were supporting non-arts organizations.

TECHNICAL CHALLENGES AND STAFF SUPPORT

- Most organizations do not have the technical knowledge or experience to fulfill technical requirements on their own. The exception can be individual artists working in public art or arts organizations regularly producing public art.
- Staff (one person) provides technical support both to those organizations that inquire about the grant and those that proceed to officially apply. She provides feedback, connects them to necessary resources, and asks questions about the project to determine feasibility as well as strengthen applications and address knowledge gaps, when possible.
- In a panel review, staff will speak to technical feasibility to help inform the committee but does not have any input or influence in the selection process.

FUND DISBURSEMENT / FUNDED PROJECT REVISIONS

- If a project is awarded a grant, grantees receive a portion of funds upfront for the technical requirements and to develop the detailed design. Further funding is dispersed in two parts: 1) upon acceptance of the detailed design and 2) upon project completion and acceptance of a final report.
- In case the project can't move forward due to permitting or other difficulties, staff is typically able to work with an applicant to revise their plans accordingly; if a project were to come back with revised plans that are completely different, it might not be able to receive funding.

CAPACITY BUILDING AND PROFESSIONAL DEVELOPMENT

- Staff offers to meet with every applicant that does not receive funding to give them panel feedback and as a capacity building or professional development opportunity. However, few applicants seek this out; only five of 17 of those not awarded grants asked to do so.
- They have considered creating a professional development or capacity building program like Seattle's Public Art Bootcamp. They invited the staff members who run it in Seattle to visit their office but didn't move forward due to lack of capacity.
- Providing professional development would result in the grant process itself being less staff intensive. Professional development or capacity building seems necessary for the grant program—it's just a question of if it happens before the grant process, in the form of a Public Art Boot Camp, or during the application process with staff support.



Starweaver Mural, with Jhalaak musicians. Supported by City of Vancouver Public Art, Vancouver Foundation, Heritage Canada, Vancity Indian Summer Festival 2018. Mural artists: Debra Sparrow, Sandeep Johal. Jhalaak musicians from L to R: Ruby Singh, Adham Shaikh, Chugge Khan.

in situ PORTLAND

Regional Arts & Culture Council

Portland, Oregon

Interviewee: Kristin Calhoun, Director of Public Art, Regional Arts and Cultural Council (RACC)

Summary Points of Note for Creative City

1 Public art opportunities for emerging artists: Night Lights, a program that RACC administers as a key focus of the in situ PORTLAND temporary art program, provides a \$1,000–\$5,000 honorarium for a projected multi-media piece. RACC is more likely to provide the opportunity to someone who's never done it.

2 No formal report for the Night Lights exhibitions: Because the honorarium is small, there is no formal report required. Responsibility to document depends on capacity, whether RACC needs to support it, or it's part of what the artist is doing.

3 Outreach and word of mouth: They do outreach through info sessions, social media, and panelists; the panel is mixed in its representation of communities. They do orientations in different locations and through social media and have a community engagement team at the agency. Orientations are held at community media centers and at RACC offices. They also go to previous sites so they can see the projection space.

4 Responsive temporary public art: Temporary programming lends itself to more topical and more immediately relevant than with permanent pieces. RACC is interested in work that serves as a catalyst, is provocative, and starts conversations.

Above: Phil Outings in Portland, live performance & projection, Amy Chiao & Chloe Cooper, supported by in situ PORTLAND, Regional Arts & Culture Council in collaboration with Open Signal. Photo credit: RACC



5 In-kind support for artists: RACC brings in projects into in situ PORTLAND that they don't necessarily fund. For example, they partner with the parks department, and they pay insurance and application fees, so artists have access to those spaces. That's another way they can collaborate and co-brand.

Interview Insights

PROGRAM HISTORY

- The program started 20+ years ago; they had percent for art program to fund permanent projects and the community decided to fund temporary work as well. The funding source for temporary work has expired, and they are thinking about other ways to bring in resources.
- With temporary programming, you can do things that are more topical and immediately relevant than with permanent pieces. Temporary projects let artists create work that serves as a catalyst, is provocative, starts conversations. We try to be opportunistic about what we are doing. For example, if the local museum is inviting an artist to do an exhibition, take advantage of that and invite the artist to do a public art piece.
- In the last three years, the in situ PORTLAND program has shifted to have focus on an outdoor projection series called Night Lights, partnering with media nonprofit called Open Signal. The projection series is a combination of artwork that already exists and commissioned pieces.

PROGRAM DETAILS

- RACC's building has a large blank wall where work is projected. The projections are a combination of content created specifically for the location and content that is just exhibited. The public viewings occur on the first Thursday of each month, when local galleries do their openings, to capitalize on that traffic.
- Night Lights does one open call each year—with about 30–50 applicants and five to seven projects funded.
- Projections run during the darker months for better projection quality and most run for one night only.
- We'd love to do it out in neighborhoods, but at this point it is a capacity issue.
- If applicants might be a better fit for RACC's other grants, we will refer them.

OUTREACH

- Panelists do the majority of community outreach; the panel is mixed in its representation of communities. We do orientations in different locations, on social media, and have community engagement team at the agency.
- Info sessions are held at community media centers—because we want media artists. We show examples of past work, talk about the application process, and provide technical assistance.
- As an organization, we help artists to be prepared to apply for opportunities, get their work into the world beyond RACCs programming.

SELECTION CRITERIA

- The panel meets at the beginning of a review process and talks about how they are going to apply the selection criteria. It's a little bit fluid, and it depends on the goals of that year. In 2016, there were goals about civic engagement. Equity and inclusion is always a consideration: who historically has not had access to programs. We strive for "intentional inclusion" both in creating the panel and the panel conversation. We have an equity and inclusion statement that is shared and discussed with panelists.
- RACC also focuses on opportunities for the artists to have a public art piece, to see their work projected this large; considering where an artist is in their career and create opportunities for them. Less likely to select artists who have done something like this, more likely to provide the opportunity to someone who's never done it.

EVALUATION AND DOCUMENTATION

Responsibility to document depends on capacity, whether RACC needs to support it, or is it baked into what the artist is doing. Sometimes, they are tapping into other budgets to do that (e.g., marketing). There is no formal report for the Night Light exhibitions.

PROGRAMS SUPPORTING ART IN THE PUBLIC REALM

A National Field Scan

Compiled for the New England Foundation for the Arts Creative City Learning Assessment

About Americans for the Arts

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. Established in 1960, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. www.AmericansForTheArts.org

About Animating Democracy

As a program of Americans for the Arts, we bring national visibility to arts for change work, builds knowledge about quality practice, and creates useful resources. Over the last 18 years, Animating Democracy has conducted national research, documented and supported a wide range of artists and cultural organizations doing compelling civic engagement work, developed seminal field resources and publications, delivered training for capacity building and influenced policy and funding support for arts for change work. We work to make artists and the arts an integral and effective part of solutions to the challenges of communities and toward ensuring a healthy democracy. www.AnimatingDemocracy.org

About The Barr Foundation

Based in Boston, Barr focuses regionally, and selectively engages nationally, working in partnership with nonprofits, foundations, the public sector, and civic and business leaders to elevate the arts and creative expression, to advance solutions for climate change, and to connect all students to success in high school and beyond. Founded in 1997, Barr now has assets of \$1.7 billion, and has contributed more than \$838 million to charitable causes. www.barrfoundation.org



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Project: Reflex(tion)

Supporting Program:
New Work

Supporting Organization:
Bronx Arts Council

Artist: Francheska Alcantara

Photo credit: The Hemispheric Institute

