

Using a Case Study Approach to Document community+public arts: DETROIT (CPAD) Community Engagement Strategies and Impact within Six Skillman Detroit-based Neighborhoods



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Executive Summary



Overview

Founded out of the Community Arts Partnerships office of the College for Creative Studies (CCS/CAP) in 2008, community+public arts: DETROIT (CPAD) brings the arts, communities, and youth together to produce high-quality public art projects and events that allow neighborhoods to express and develop their unique character and potential through the arts. CPAD projects reach beyond the typical arts audience; involve neighborhoods in unique ways; and engage with their sites, taking into account specific communities, the environment, and political and social histories. CPAD is uniquely structured to produce work that is artistically authentic and significant, while being truly community-driven and addressing specific community needs and opportunities.

Working with its partner communities, CPAD placed 22 highly visible, long-lasting public art projects in under-resourced Detroit Neighborhoods. In 2012, CPAD's Performing Arts Initiative was developed in partnership with The Virgil H. Carr Center. CPAD brought Michigan performing artists and Detroit communities together in creative partnerships that were linked to CPAD's existing visual arts projects to support on-going engagement in these "art places."

This case study approach was designed to document CPAD's model and community engagement strategies, to describe the process of generating and placing art in the six neighborhoods, and to capture community level impacts of CPAD within each targeted Detroit neighborhood: Brightmoor, Chadsey-Condon, Cody-Rouge, North End, Osborn, and Southwest.

A number of collection methods were used to capture the experiences and perceived impacts of the CPAD led visual art projects and performing art events. Key informant semi-structured interviews were conducted with art project sites' visual and performing artists, Community and Public Arts Advisory Council members, Community Art Committee members, Youth Development Alliance members and the CPAD project staff. A Community Event Survey was designed and administered to individuals attending events. Evaluators made use of a number of secondary data sources to describe and map the community including US Census data, American Community Survey data, and data from Data Driven Detroit. Evaluators conducted a media content analysis and completed observations of community meetings and events. Pictures included in this report were provided by CPAD staff.

The following themes emerged across all six case studies:

"Everyone wants things to change... the abandoned houses, the crime, and they understand that it can't all change, but if you bring in good things, it starts spreading."

Importance of CPAD partnering with a local neighborhood organization

Several community members stated that it was important for CPAD to link with neighborhood organizations when working in the communities. This linking assisted with recruitment, outreach, and community engagement, and most importantly, it would contribute greatly to the sustainability of future projects. A few residents explained that these partnerships helped reduce some of the hesitation community members felt in welcoming CPAD. The link to a

community based organization reinforced that the projects were neighborhood-driven. One community member also mentioned that public art and performances are a part of encouraging community change but cannot make change alone. The link to a community partner can transition the project to be locally supported and sustained. Many community members reported that CPAD's approach to joining forces with established community and neighborhood initiatives was effective and resulted in meaningful and sustainable community change.

Community members appreciated the artistic and community engagement processes led by CPAD

In addition to being exposed to the arts, residents valued being able to participate in both the artistic process and the community building process. Residents stated that participating in the projects reaffirmed their belief in the power and importance of bringing diverse groups of people together. Other community members echoed the sentiment that participating in CPAD gave them confidence in working with people outside of their neighborhood. Many individuals mentioned that being a part of the process from beginning to end was beneficial to them and others in the neighborhood. They said that it showed them that this type of work can be done, and that they can be a part of it.

CPAD met an unmet program need within the neighborhoods

CPAD's art programs filled a gap within the neighborhoods. CPAD's involvement in the neighborhoods exposed community members to art in a way that other organizations were not offering. As one resident stated, "there are no resources like this in the community. It's nice to have a change and get a different way of residents and youth interacting in the community." Another community member said without "programs like this, kids won't get the opportunity to do arts and crafts or drama..."

Importance of art opportunities for young people

CPAD provided opportunities for youth to participate in arts projects. Almost every community member interviewed felt that these types of opportunities were important for youth, and some even said that this was the most beneficial aspect of CPAD's work in the community. Community members discussed the importance of providing extracurricular arts programs, particularly given the dearth of arts programs in schools. Several specifically mentioned that most schools in the area have lost all funding for art programs, and even community centers and afterschool programs were losing art funding. Some residents mentioned youth who have been inspired by CPAD in various ways from applying to art school, to joining poetry clubs, to learning discipline from the process of meetings and executing projects. Through participating in the community arts projects, residents have realized their potential and fostered "untapped talent." An Osborn resident claimed, "We've seen kids go off and realize that music is their thing, or grades improve as a result of the discipline, or they realize something inside of them they've never realized before." One youth said that he learned that he can make his dreams come true after being involved with the visual and performing arts projects through CPAD.

CPAD experiences resulted in personal impacts

In addition to improving access to arts throughout the community and increasing community engagement, CPAD has also impacted residents on an individual level. Several residents felt personally impacted by their involvement with CPAD projects. One resident mentioned that long-standing residents of the neighborhood were investing emotional hope again, and others felt similarly, that their experience with CPAD projects reminded them that change is possible. Some residents mentioned personal changes, including a new found interest in art and taking projects that they had been involved in already to the next level. Some described the pride they felt when they drove through the neighborhood and saw the art.

Participants increased community pride and connectedness

In reflecting on CPAD, residents reported looking forward to seeing the program expand and make lasting change in the neighborhoods. Many residents mentioned that the biggest impacts cannot be seen yet, and that in 5, 10, 20, 100 years is when it will be seen. Some residents talked about how important it felt to have been involved and how they imagined bringing their children and grandchildren to the sites and being able to say "I was a part of that." Other residents emphasized the importance of CPAD's impact on the youth of the community. They mentioned that kids who are growing up now, and have been involved in these projects for four or five years, will remember this as a normal part of their childhood – attending performing arts events and participating in community art projects. Residents felt that this was the real impact.

Hope for the expansion and sustainability of CPAD

Residents discussed how they enjoyed their involvement with CPAD. These residents want to see the CPAD program expand to other Detroit geographic locations. When asked if they had any final thoughts about CPAD or their involvement in the projects, every community member interviewed said they hoped CPAD would continue. Residents stated, “I hope CPAD continues and that it grows. I am glad CPAD came into our community. I will support CPAD one-hundred percent in any type of thing they would bring into the community,” and “as long as CPAD is around and I am around, I will continue to work with them.” The impact of CPAD exceeded residents’ expectations.

Larger neighborhood problems are not within CPAD’s reach

While the majority of the interviewees had positive reflections on CPAD, there were some residents that mentioned that more needed to be done. Some residents reflected on the dire state of the neighborhoods, feeling as though these types of programs are small in comparison to what needs to be done. One resident acknowledged that yes, it is more aesthetically pleasing when you drive down the street and see murals on the walls, but that the murals do not help reduce crime. Others felt that CPAD should be realistic in terms of what it hopes to accomplish. These projects can have an impact visually, but that they probably won’t affect the larger social problems.



Vision for the Future

CPAD's community engagement process empowers community residents and stakeholders to take an active and leading role in making key decisions as to what types of activities will take place in their neighborhood, where and when these activities will take place, and who will be involved. In the six years CPAD has been engaging its target communities, the level of community engagement has continually increased and residents have demonstrated the power of the arts in their communities to make real and positive change. Beyond the arts, these engaged citizens demonstrate a sense of commitment to and responsibility for their communities as engaged, positive change agents with a demonstrable record of success. CPAD has seen remarkable anecdotal evidence that its work with its Community Art Committees has resulted in a strong sense of agency on the part of resident participants.

CPAD has seen the effectiveness of highly visible, long lasting visual arts projects in creating "art places," a concrete infrastructure to support ongoing arts activity, and has seen the role of the performing arts in providing and perpetuating arts activity over time. CPAD projects have provided numerous Detroit and community-based artists with expanded opportunities for development. For many, CPAD provided their first opportunity to execute projects at this scale. Some artists did not fully achieve their goals, but for most, this was a major and lasting career advancement.

As Detroit and its neighborhoods begin to interact with the Detroit Future City plan, CPAD sees a need to share its and its communities' successes in a manner that can inspire other Detroit neighborhoods to consider public arts as an engagement tool moving forward. CPAD sees a need for an ongoing infrastructure and resources to share successes and support other communities in developing the arts as a tool for community engagement and development into Detroit's future.

*~ Mikel Bresee, Director
College for Creative Studies, Community Arts Partnerships
CPAD Founding Director*

Introduction

Program Foundation

In 2006, The Skillman Foundation committed a large portion of its resources to “The Good Neighborhoods Initiative” (GNI), a 10-year comprehensive community development initiative to improve outcomes for youth living in six neighborhoods in the city of Detroit.

Understanding the potential role that community arts could have within the Good Neighborhoods, Skillman was motivated to explore possibilities for community and public arts as part of this program.

With the support and partnership of Skillman, Americans for the Arts (AFA) began research and community meetings in spring of 2007 to discover the existing capacity and possible strategies for *“integrating community arts as a neighborhood development strategy in Detroit neighborhoods”* (AFA Concept Paper). As a part of this process, CCS/CAP participated in community meetings; artist presentations; and targeted, in-depth planning sessions. Through this process, AFA and Skillman identified CCS/CAP as the Detroit arts organization with the experience and resources needed to lead the effort to build capacity for this work – both within GNI neighborhoods and the Detroit arts community. Together, AFA, Skillman and CCS/CAP identified challenges, opportunities, and potential program responses to bring community arts to bear as part of a comprehensive community development initiative.

Once this basic framework was developed, CCS/CAP drafted a formal proposal to initiate CPAD as a two-year pilot program. Skillman then approached the Kresge and JPMorgan Chase Foundations, and CPAD was born as a project of the College for Creative Studies Community Arts Partnerships program, supported by a funding partnership of the Skillman, Kresge, and JPMorgan Chase Foundations.

Program Structure

Organizationally, CPAD is structured to share power and decision-making, even to the extent of project staffing and distribution of funds. Working with funders, CPAD reverses the traditional grant-making process by granting communities funds for projects before projects are identified. A city-wide Community and Public Art Advisory Council made up of both arts and community organizations identifies and pre-screens artists, helps set policy, and identifies city-wide resources. Resident and stakeholder-based Community Art Groups meet monthly and are empowered to make the crucial decisions about projects including: project theme, type of project (media), potential sites, selection of artist(s), and approval of final project design, project celebration, dedication, and events.

Central to CPAD's effectiveness is its community engagement strategy. Through regular community meetings, CPAD supports community research and collaboratively identifies, from a "ground up" community perspective, specific public art projects and events that engage residents and stakeholders in making an impact on their community's development. Rather than starting with art, CPAD begins a conversation about existing community opportunities, resources, and challenges – taking an asset-based approach. Discussion of possible art projects and activities grows out of this community-based conversation.

CPAD applies its methodology as a successful strategy for addressing its core program goals.

- Engaging targeted neighborhoods in building social capital, increasing community identity, vitality, connectedness, self-determination and developing the capacity to influence policies and resources through planning, executing and celebrating neighborhood art projects;
- Improving Detroit and neighborhood appearance and safety by targeting troubled areas for artistically authentic projects and/or highlighting and celebrating neighborhood opportunities and successes;
- Maintaining an ongoing infrastructure in support of the above goals.

In looking to impact Detroit communities, including Detroit's artist communities, CPAD has maintained a focus on Detroit, and where possible, local community artists. Artists are pre-screened through a Request for Qualifications (RFQ) process and applications are adjudicated by CPAD's Community and Public Arts Advisory Council to form an Artists Roster. Once specific project parameters and goals are set by Community Art Committees, these groups select artists from the roster to be commissioned to develop formal proposals. These proposals are then presented for community vote based on CPAD's formal Voting Policy. In support of the development of indigenous and community-based artists, all artists are compensated for both proposals and projects.

Program History

Initially, there was a push from funders and sponsors to begin with a program that combined both the visual and performing arts. However, CCS/CAP had already been engaging several of the target neighborhoods in arts programming for many years and recognized that there was a lack of arts infrastructure in many Detroit communities. A focus on highly visible, long-lasting, visual art projects could begin to create a real and lasting arts infrastructure – art places – that were concrete and recognized as such by their communities and that could provide space and inspiration for ongoing arts activities.

In 2008, CPAD's first year, it worked with its six target communities to produce seven small-scale visual art projects with budgets of \$20,000.00 each. These were mostly successful, but on a small scale. In 2009, CPAD increased project budgets to \$35,000.00 and found that projects

made a broader impact, but it took two years or more to complete most of the nine projects begun in this second year. Using CPAD's community engagement process to plan and manage projects proved a highly effective but lengthy process. This combined with Michigan's short season for outdoor work, and the substantial logistical requirements for artworks to be able to survive the Michigan climate, clearly demonstrated that effective projects created along this model would take two years or more.

After completing its two-year pilot and based on CPAD's learning, it was granted a two-year implementation grant to execute expanded visual art projects with \$40,000.00 budgets. These larger and more ambitious projects encountered even more challenges as the City of Detroit moved slowly towards operating under a state Consent Agreement to formally being declared insolvent and operating under an Emergency Manager to eventual Bankruptcy. Two of CPAD's year III/IV projects for Detroit Recreation Department parks encountered 14-month delays in permitting and completed only in 2013 & 2014. Still, factoring in these unforeseen delays, actual project execution was completed within two years in most cases.

In 2012, funding from both JPMorgan Chase and Kresge had come to an end. With Skillman's continuing commitment, and still looking to complete most of its year III/IV projects, CPAD sought to continue its momentum with greatly reduced resources. Having now completed visual arts projects and created arts spaces in its focus communities, CPAD looked to bring in the performing arts through a partnership with the Virgil H. Carr Center. In 2013, Kresge renewed its support through its Detroit Office and CPAD expanded its incorporation of the performing arts.

CPAD has found that combining the visual and the performing arts can be remarkably successful. Visual art projects have created defined "arts spaces" in target communities and fostered a sense of pride in and commitment to their neighborhoods for residents, but these outcomes have tended to fade over time. Placing performing arts events in spaces defined by large-scale, public visual arts projects has effectively "breathed life" into these projects. Performing arts events activate these spaces, creating an opportunity for residents to discover local talent and connect to their neighborhood's visual art projects in active ways. This, combined with CPAD's direct partnership with its Community Art Groups has continued to build target communities' engagement and capacity in the arts.

Beginning in Neighborhoods

As a program partner of the Skillman Foundation's Good Neighborhoods Initiative, CPAD's initial contacts in its target neighborhoods were through the Skillman neighborhood Governance Boards. These are comprised of residents and neighborhood stakeholders that are elected by neighborhood vote. CPAD also selected representatives from several of its target communities to serve on its city-wide Public Art Advisory Council. CPAD continues to operate out of the College for Creative Studies' Community Arts Partnerships (CCS/CAP) office, which had been delivering arts and education programs for several years in several of CPAD's target neighborhoods. Together, these resources assisted CPAD's entrance into these communities.

~ *community+public arts: DETROIT Staff*

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Brightmoor



*"I look at Brightmoor...and there is a most definite change, you know.
I seen it before, during, and after, and whew... Good Lord!"*

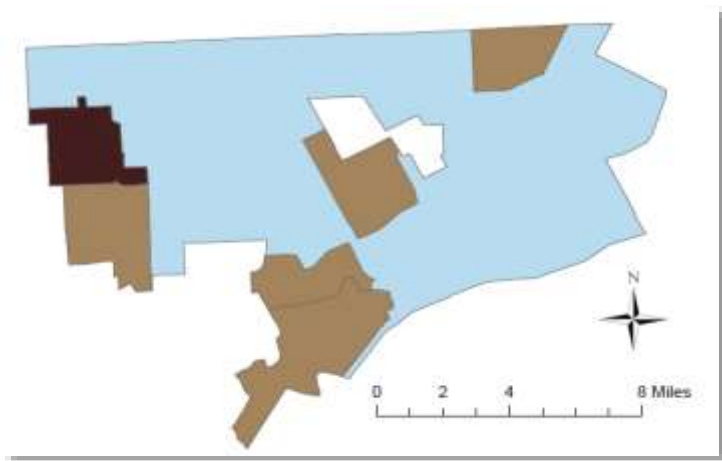
Neighborhood Description

The Brightmoor neighborhood is located on the northwest side of Detroit. The city of Redford borders its west side, and the south side of Brightmoor is bordered by the Cody-Rouge neighborhood. According to Data Driven Detroit's 2009 survey of housing conditions and vacancies in the city, a majority of the houses in Brightmoor (80%) were rated in "good" condition. Nine percent (9%) of the homes were rated in "poor" condition, meaning they may not be structurally sound with major exterior damage and repairs or demolition needed.

According to the 2010 US Census, the total population of Brightmoor neighborhood is 12,836 individuals, of which 34% are under the age of 18. The neighborhood is reported to be mostly Black/ African American at 86%, followed by White at 9%. The remaining population is made up of those reported to be Biracial (3%) Hispanic/Latino (2%), American Indian (.4%), and Asian (.2%). A large proportion of Brightmoor residents are low

income. Approximately 21% of residents have less than a high school diploma, 62% have a high school diploma or GED, 7% have an Associate's degree, 6% have a Bachelor's degree, and 3% have a graduate or professional degree. From 2005-2009, approximately 42% of the population reported living below the Federal Poverty Level, which is above the City of Detroit's average at 35%.

Map 1. The Brightmoor Neighborhood in Relation to the City of Detroit



CPAD in Brightmoor

1. Entering the Community

In 2008, individuals and groups in the community were organizing to make improvements in the neighborhood, from urban gardening to blight clean-up. During this time, CPAD began meeting with the Brightmoor Alliance, a community group in the Brightmoor neighborhood directed by the Governance Board, who assisted greatly in neighborhood organization and participation. Key individuals and groups in the community, such as Northwest Detroit Neighborhood Development (NDND), Detroit Community Schools, and Pawz/ Artists Village, connected with CPAD to see if they could work to improve their community together through art, which included utilizing funding provided by CPAD to help bring community art development into the neighborhood. Artist Chazz Miller served as a member of CPAD's Advisory Board and was selected as the lead artist in Brightmoor to execute a mural on the vacant Guardian Building at Burt and Fenkell, owned by NDND.

2. Visual and Performing Arts Projects

Art Installations

In the first four years of their work in Brightmoor, artists in collaboration with CPAD developed three major visual art installations in the community. Chazz Miller, a local artist and founder of the Artist Village in Brightmoor, led the first project, a mural entitled *Career Paths*. It was placed on the abandoned Guardian Building at Grand River Road and Lahser Road in 2008, along with a wood chip path with solar-powered brick pavers, which illuminates the park at night.

Map 2. Art sites within Brightmoor



The second piece, the *Talking Fence and Illuminated Garage*, began in 2009 and was led by artists Mitch Cope and Gina Reichert, along with Wiley McDowell and members of the Brightmoor community. This art piece – consisting of a modified garage, outdoor meeting space, and community garden – is located at 15376 Lamphere Street and was dedicated on October 20, 2012.

The final projects, which began in 2010, are the *Solarfly Mood Swing* (*Solarfly*) and *Solar Cocoon* (*Cocoon*), which are still in the process of being completed and are expected to be finished in the spring of 2014. Chazz Miller and fabricator Tim Nichols, lead both projects. *Solarfly* is to be installed in the Brightmoor Community Center's butterfly garden at Lyndon and Burt roads and the *Cocoon* at the Detroit Community Schools at 12675 Burt Road. This project includes two 10' high cocoons and a swing made of reinforced steel and decorative concrete. The cocoons contain glow in the dark lettering to illuminate the space at night.



Photo of the *Solarfly Mood Swing*, 2013

Performing Art Events

Brightmoor Emerges: Come Out of your Cocoon and Join Us at the Butterfly Garden – 2012

This event was held at the Brightmoor Community Center on October 27, 2012 and was a performing arts showcase and dedication/celebration of the visual arts projects. The event featured several performing artists, including African percussionists, storytellers, various types of dancers and drummers. An estimated 30 youth and 120 adults attended the event, totaling approximately 150 attendees.



Photo from Brightmoor Emerges, 2012

Hope Stop the Violence – 2013

The 2013 Performing Arts Initiative and dedication ceremony, Hope Stop the Violence, took place on the evening of August 4, 2013, at the Brightmoor Community Center's Butterfly Garden (the location of the CPAD visual arts piece *Solarfly*). An estimated 75 adults and 35 youth attended the event. As part of the event, the visual arts piece, *Solarfly*, was unveiled to the community for the first time.

The Hope Stop the Violence initiative included a series of Stop the Violence workshops and dance and music workshops for youth, which culminated in a final concert on August 4, 2013. The performance included dance, spoken word/poetry, and musical

performances from a number of local youth performers. The concert weekend provided an opportunity for the community to see that they could produce community events. One community member reported that, *"after having this event, I realized we can have concerts and we can have theater and performances... I now know that we can do those things."* Other residents had similar reactions to the event, expressing that they recognized skills and talents that they may not have been aware of prior to the event. Overall, residents mentioned that the Hope Stop the Violence event significantly heightened their awareness of the different forms of arts (including sculptures, music, visual arts, and dance), helped make parents more aware of how their children could be involved in art programs, and helped bring new types of art into the neighborhood.



Photo from the Hope Stop the Violence Workshop, 2013

Community Response to CPAD Projects

During the Hope Stop the Violence event, audience members were surveyed using the Community Event Survey (Appendix A1. Brightmoor). Forty-one (41) attendees from not only Brightmoor, but from communities all over Southeast Michigan completed the survey. Of those respondents, ten individuals (24%) were from the Brightmoor community, three from the North End (7%) and Southwest (7%) each, and one individual was from Cody-Rouge (2%). The remaining twenty-four (59%) respondents reported that they were from other areas of Detroit and the Metro area including Wayne, Northwest Detroit, Farmington, Westland, Grandmont Rosedale, Rosedale Park, and Indian Village. A detailed breakdown of the Community Event Survey results from the Hope Stop the Violence event is available in Appendix A1. Brightmoor.

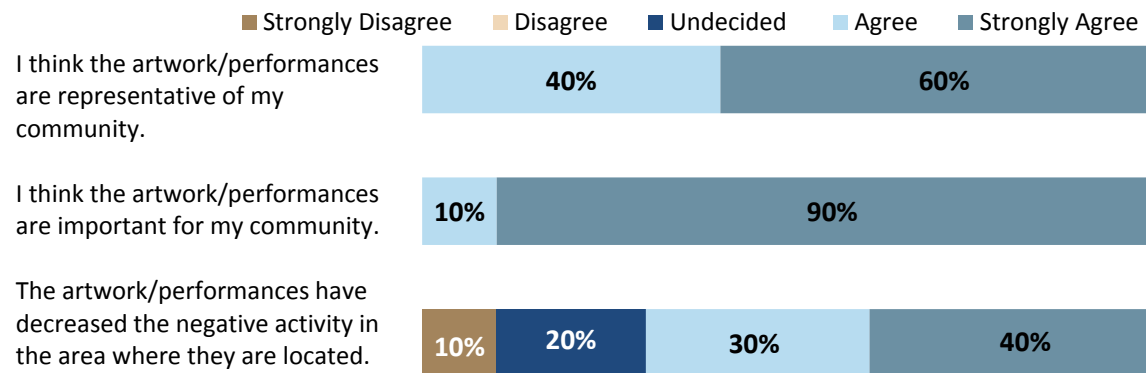
To measure the program impacts in the Brightmoor neighborhood, only responses from the Brightmoor community residents (n=10) were used for this case study. Results from all survey respondents are available in Appendix A1. Brightmoor.

Of the community survey respondents from Brightmoor, 50% reported that they had participated in or had a youth and/or family member who participated in the programming. In addition, 50% reported participating in the planning of the event.

Overall, survey respondents reported that they felt positively towards the performances and art installations. All respondents reported that they "agreed" or "strongly agreed" that the artwork and performances were representative of and important to their community. Seventy percent (70%) of respondents also reported that they "agreed" or "strongly agreed" that the artwork

and performances in Brightmoor decreased negative activity in the areas where they are located. Refer to Figure 1.

Figure 1. Almost all of the Brightmoor residents "agree" or "strongly agree" to the following statements (n=10).

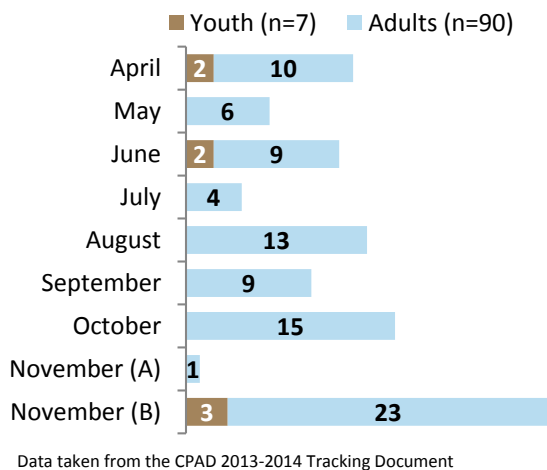


Program Impacts

1. Community Engagement

Media content analysis regarding community engagement in Brightmoor provided examples of how the program and the artists worked to engage the community throughout the project. One author wrote of their experiences observing a mural artist who was encouraging a *“passersby to paint using the color of clothing they [the person] were wearing.”* Another author, when describing the *Talking Fence* art installation, quoted residents talking about how they were excited for a new community meeting place and how that would allow them to *“broadcast their stories, find common grounds that exist in their community and create dialogue.”*

Figure 2. Brightmoor 2013 Planning Meeting Attendees (n=97)



While the media reflected mainly positive aspects of community engagement, Brightmoor community members who were interviewed noted a few areas for improvement. Residents reported an increased need for community engagement and the need *“to do better marketing...face to face in the community.”* Suggestions to improve CPAD’s community engagement included involving *“churches and the soup kitchens and other neighborhood spots”* and going to already established group meetings to recruit members. One interviewee expressed frustration, saying that the

community was not well notified about the meetings and that not many regular community members (those who were not leaders in other community groups) were involved in the decision-making. On average, there were 11 community members present during the planning meetings, with a total of 97 attendees from April, 2013 to November, 2013 (refer to Figure 2).

One resident, who had been involved in planning the visual arts projects, found it problematic to ask the community to envision potential art projects before providing the community with greater exposure to art. The issue, they explained, was that without sufficient exposure to art, the community had a limited ability to participate in envisioning potential projects and to stay engaged. They felt that this exposure to art would help community members engage in the process and suggested that more time needed to be invested in working with community

members to understand their wants and needs, and presenting options and ideas, possibly through a series of workshops or meetings.

2. Youth Engagement

Community members expressed that youth were very engaged in the 2013 performing arts event, Hope Stop the Violence. The youth at the event participated in numerous ways (e.g. serving the food in the food line, assisting as the Master of Ceremonies, and performing in dance and musical pieces).

"All the performers were young people and the whole project was managed by young people. They were hands-on engaged."

Although youth were highly engaged in the performing arts events, they were not involved in much of the process of developing the projects. During the 2013 event planning meetings, on average there were approximately 8 attendees, with a total of 33 attendees from April to July. Of those who attended the planning meetings, 12% were youth, and 88% were adults. Refer to Figure 2 on the previous page.



Photo from the 2013 performing arts event, Hope Stop the Violence

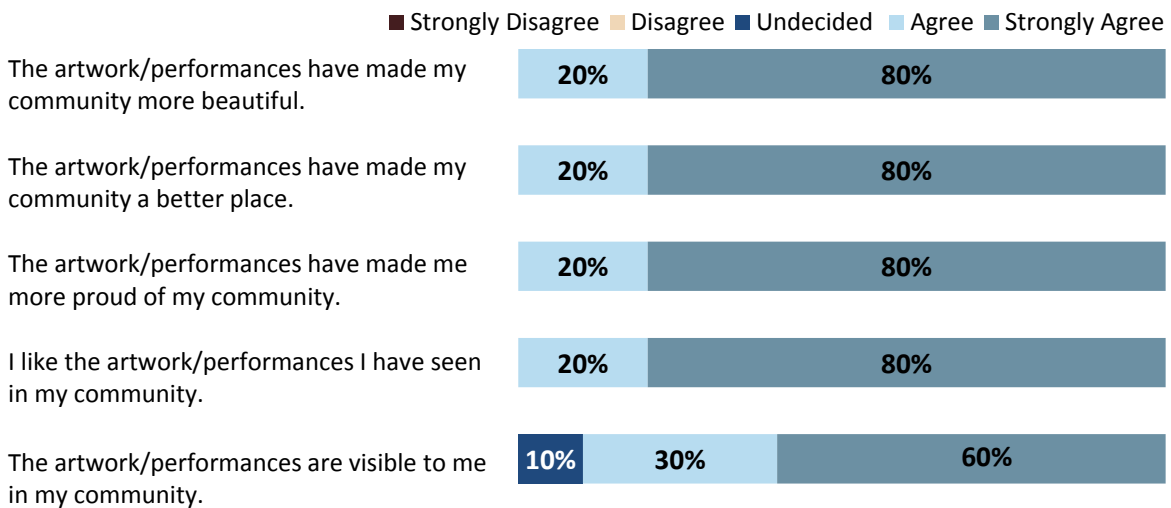
Several interviewees attributed the lack of youth engagement during the planning process to CPAD's limited ability to engage the youth. One community member reported, *"They [CPAD] don't know how to recruit, or engage and include youth."* It was also reported that the grant application was not youth-friendly and was *"hard to understand."*

In multiple interviews, improving CPAD's recruitment tactics was a reoccurring suggestion for improving youth engagement. Interviewees suggested using the schools to recruit students and holding meetings at the schools. One person thought that this recruitment strategy could engage the overall community as well. *"By getting the youth involved, it would cause their parents to become involved and would then eventually engage the community as a whole."*

3. Neighborhood Beautification

Ninety percent (90%) of the Brightmoor Community Event Survey respondents "agreed" or "strongly agreed" that the CPAD artwork and/or performances were visible to them in their community. All respondents "agreed" or "strongly agreed" that the artwork/performances made the community more beautiful, a better place, made them more proud of their community, and that they like the artwork and/or performances in their community. Refer to Figure 3.

Figure 3. Almost all of the Brightmoor residents agree to strongly agree to the following statements (n=10)



Respondents were also asked about the conditions of the artwork since installation: all respondents "agreed" (40%) or "strongly agreed" (60%) that the artwork had been kept in good condition since being installed in the community.

Media accounts of CPAD's projects included many positive descriptions of how the art enhanced the community, changing it from *"overgrown abandoned lots with burned out, boarded up and otherwise dilapidated houses"* to *"an image of hope"* (Archambault, 2009). The articles describe the purpose of the projects and how they were an *"attempt to revitalize struggling neighborhoods."*

In addition, the author in one article made a comment about the *Career Paths* mural saying, *"What was a bland building in a troubled neighborhood was transformed into an image of hope"* (Oosting, 2009). The projects in Brightmoor are all described as ways to *"redevelop and redefine a city by changing its visual landscape"* (Gerritt, 2008).

Echoing the media's descriptions of the impact of the art in the neighborhood, community members reported similar positive results. One respondent reported *"When you go out and walk around the building and see all that art...that makes you feel good...gives you a sense of pride."* When discussing long-term impacts of the artwork, an interviewee explained that they thought having art and gardens in the area would *"help people have better opinions of Brightmoor."* She explained it as *"curb appeal"* saying that when people drive through Brightmoor and come across the art it will improve opinions of the area and also motivate community members to take better care of their yards and houses.



Photo of *Career Paths* mural (before)



Photo of *Career Paths* mural (after)

4. Neighborhood Empowerment and Program Sustainability

Interviewees did not have specific things to say about the impact of CPAD programs in terms of building capacity or sustainability. However, one community member stressed the importance of engaging the community if the intent is to continue to have programs similar to CPAD. *"The people need to be involved, because who is going to take care of it all when CPAD is gone?"* Another community member felt similarly, saying CPAD was a little overbearing and did not focus enough on the question of *"how do you empower indigenous leaders?"*

"With the young people, and people period, it has brought out talents that some of us didn't know we had. Even if all you are doing is volunteering, and you are not an artist, there are things you can do."

Plans for Sustainability

The Brightmoor Community Center does have a plan in place for sustaining arts-based programming in the neighborhood. The Brightmoor Community Center has agreed to provide the leadership for future programming and has already started making plans. Influenced by CPAD's performing arts event in 2013, there are now a number of new programs in place, which include:

- Weekly poetry classes held at the Brightmoor Community Center
- A youth P.E.A.C.E. initiative young citizens leadership group
- A monthly poetry slam for youth and young adults
- Weekly drama classes at the Brightmoor Community Center
- Seventeen new Brightmoor students enrolled in D.A.N.C.E., a mentoring program for young women focusing on dance competitions.

While the Brightmoor Community Center has volunteered to continue hosting the monthly meetings and providing leadership for future community-based art projects, community members also expressed concerns with the transition. For example, community members commented about inheriting a project that has no money attached to it. With funding for public arts programs across the city being difficult to secure, one staff member was doubtful and discouraged about the possibility of finding funds to continue projects and performances in the future. One Brightmoor artist mentioned that within a few weeks of the *Talking Fence* art piece installation, a neighbor who lived almost right across the street installed a fence around her yard. The artist explained that she was not sure if the fence was added because the resident did not like the artwork and did not want to see it, or if she was concerned about the art bringing more foot traffic to her street, or if it was completely unrelated to the *Talking Fence*. However, the majority of Brightmoor residents were optimistic about the sustainability of the Brightmoor project.

Chadsey-Condon



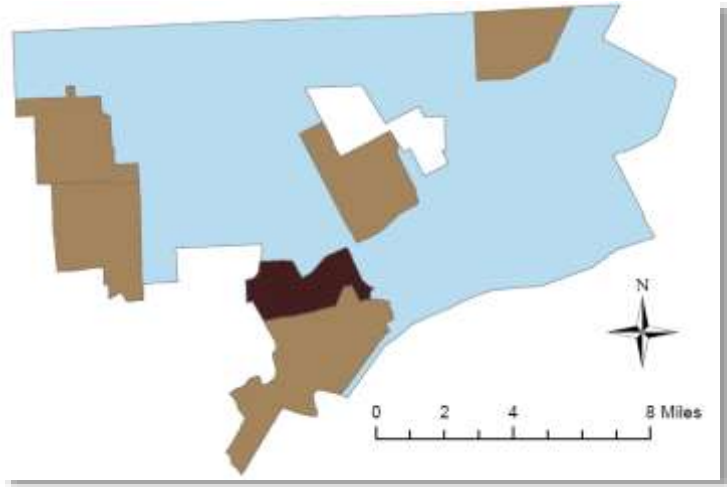
"It was eye-opening working with the community on a different level. We got to see another side that was more interested in the betterment and improvement of their community."

Chadsey-Condon Report

Neighborhood Description

The Chadsey-Condon neighborhood is located in Southwest Detroit, just north of the Southwest/Mexicantown neighborhood. In 2009, Data Driven Detroit's Data Collaborative surveyed all of the houses in Detroit to look at housing conditions and vacancies. In the Chadsey-Condon neighborhood, they found that 12% of the houses appeared to be vacant as defined by a point of entry (open window or door). They also found that 8% of the homes were in poor or demolished conditions, meaning they were not structurally sound, with major exterior damage and repairs needed. However, a majority (73%) of the houses were described as well-maintained, structurally sound, and in need of no more than two minor repairs (Detroit Residential Parcel Survey).

Map 1. The Chadsey-Condon Neighborhood in Relation to the City of Detroit



According to the 2010 US Census, the total population of the Chadsey-Condon neighborhood is 28,261 individuals, of which 35% are under the age of 18. Forty nine percent (49%) of residents are female and 51% are male. The residents are reported to be predominantly Hispanic/Latino (53%), with the remainder White (23%), Black/ African American (21%), Biracial (2%), Asian (.5%), Other (.3%), American Indian (.2%), and Native Hawaiian (.1%). Approximately 44% of the residents have less than a high school diploma, 47% have a high school diploma or GED, 4% have an Associate's degree, 3% have a Bachelor's degree, and 2% have a graduate or professional degree. A large proportion of Chadsey-Condon residents are reported as low income. From 2005-2009, approximately 36% of the population reported living below the Federal Poverty Level, which is just above the City of Detroit's average of 35%.

CPAD in Chadsey-Condon

1. Entering the Community

"They [CPAD staff] don't come in and say 'this is what we are gonna do.' They respect us. They listen to us. It changed my impression of them."

CPAD began their entrance to the community by building on prior relationships. However, one of CPAD's roster artists, Hubert Massey, did have several connections in the community, including the Madison Community Center and Carter CME Church. Other community support was generated through Building Better Adults, Prevailing CDC, and the Livernois Boys and Girls Club. Hubert Massey was selected as the Lead Artist for a small sculpture project near Carter CME Church.

When asked what expectations they had of CPAD when the organization first entered the community, the majority of residents interviewed said they had never heard of CPAD before, so they had no expectations. A few residents mentioned being nervous at first about a new group coming into the neighborhood, saying things such as, *"Oh boy, here comes someone coming in to change what we are thinking. Why not just join in to what we are already doing here?"* Another resident explained that there is often skepticism when new groups enter the community. She explained, *"People in the community are very protective. When an organization of people comes in that are not from the community they put their guard up, more so than they should, and a lot of that is just fear that someone is going to take over. These people are coming into our community, they don't know anything about our community, and they are making decisions for our community."*

Despite any initial hesitation or resistance, interviewees mentioned that CPAD staff really listened to the community. They also mentioned that initial challenges dissipated with the addition of the Performing Arts Initiative this year. More people knew about CPAD and knew that they were in Chadsey-Condon to do "good things."



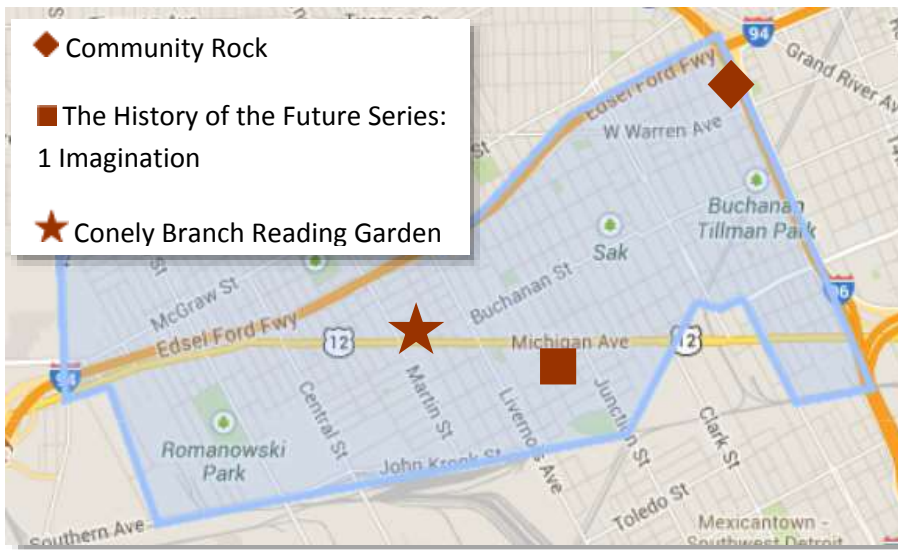
Photo of Community Rock 2008

2. Visual and Performing Arts Projects

Art Installations

Since 2008, CPAD has helped install three visual arts pieces in the Chadsey-Condon neighborhood. The first, completed in 2008, entitled *Community Rock*, is a granite stone carving of pyramids, which was meant to capture the community's history and prominent former residents. It was dedicated in May 2009 and is located on West Grand Boulevard, south of Warren Avenue. The artists were Hubert Massey and Kodjo Bediako.

Map 2. Art sites within Chadsey-Condon



In 2009, *The History of the Future - Series 1: Imagination (History of the Future)* was completed by Juan Carlos Hearn, Nivek Monet, and youth artists from the community. This mural was installed on the outside of the Prince Valley Gigante Supermarket (Prince Valley) at 5931 Michigan Avenue, and features a bright mosaic of color and the faces of youth from the community.

The final visual arts project in Chadsey-Condon was completed during the years 2010-2011 and was led by artists Monte Martinez, Carl Goines, and Larry Halbert. The *Conely Library Reading Garden* project included a statue of two life-size figures and a brick pathway. The figures sit on a tree stump and are comprised of handmade mosaic tiles. The tree stump contains a time capsule filled with stories from the community and drawings by several youth. This piece was dedicated in October 2012 and is located at the Conely Branch of the Detroit Public Library at 4600 Martin Street.

Performing Art Events

Concert at the Mural – 2012

This event was held on August 24th at the Prince Valley site of *The History of the Future* visual arts project and was a celebration of the families and performing artists within the community. The event included neighborhood performers in traditional Yemeni clothing, mariachi costumes, and in their “B Boy” best. Artists performed in the parking lot of the store before a diverse and colorful crowd, eating Mexican treats provided by the market. An estimated 46 youth and 125 adults attended the event, totaling over 170 attendees.

Festival of Diversity and Tradition – 2013

The 2013 Performing Arts Initiative included a series of musical workshops that culminated in two final performances. The first performance was the *Festival of Diversity and Tradition* on August 17, 2013 at Prince Valley. The second performance was *Celebrating 100 Years of the Public Library* and was held on September 21, 2013, at the Conely Branch Library. The festivals brought music to the neighborhood and celebrated the various cultures in the community.

The intention was to be heavily youth focused by creating an opportunity for young people to learn and perform dances and music from a variety of cultures, thereby encouraging youth to continue their interest in the performing arts.

Combining attendance estimates for both performances, there were a total of 129 youth performers, and 13 adult performers for a total 142 performers. In the audience, an estimated 160 youth and 295 adults comprised the 455 audience members.



Performance at the Festival of Diversity and Tradition, 2013

Community Response to CPAD Projects

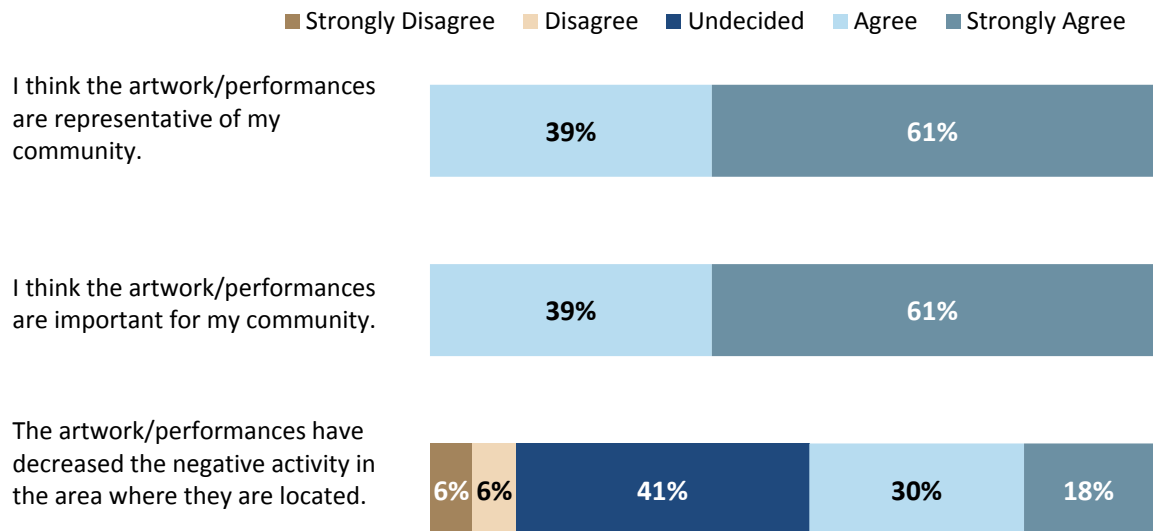
During the Festival of Diversity and Tradition audience members were surveyed using the Community Events Survey (Appendix A2. Chadsey-Condon), with a total of 29 survey respondents. Of those respondents six (21%) were from Chadsey-Condon, twelve (41%) were from Southwest, three (10%) were from North End, one (3%) was from Cody Rouge, and seven (24%) were from other areas of Detroit and Metro Detroit. Individuals from outside of these communities were from the metro Detroit area, including Eastpointe and Lincoln Park. Respondents who completed the survey and were from outside the Chadsey-Condon neighborhood reported that they heard about the event in these ways: advertisements, flyers posted in community locations, word of mouth, and through a family member who was performing in the event.

Due to the proximity of the Chadsey-Condon and Southwest neighborhoods, the results of the Community Events Survey from each of these neighborhoods during the Festival of Diversity and Tradition event were combined (n=18). Results from all survey respondents who attended that event are available in Appendix A2. Chadsey-Condon.

Of the community survey respondents from Chadsey-Condon and Southwest, 56% reported that they were a performer or that they had a family member performing in the event. In addition, 28% of respondents reported that they participated in the planning of the event.

Overall, survey respondents reported that they felt positively towards the performances and art installations. All respondents reported that they “agreed” or “strongly agreed” that the artwork and performances were representative of and important to their community. Forty eight percent (48%) of respondents also reported that they “agreed” or “strongly agreed” that the artwork and the performances in Chadsey-Condon decreased negative activity in the areas where they are located. Refer to Figure 1 on the next page.

Figure 1. Over half of residents in Chadsey Condon feel the artwork is representative and important for their community (n=18)



Program Impacts

1. Community Engagement

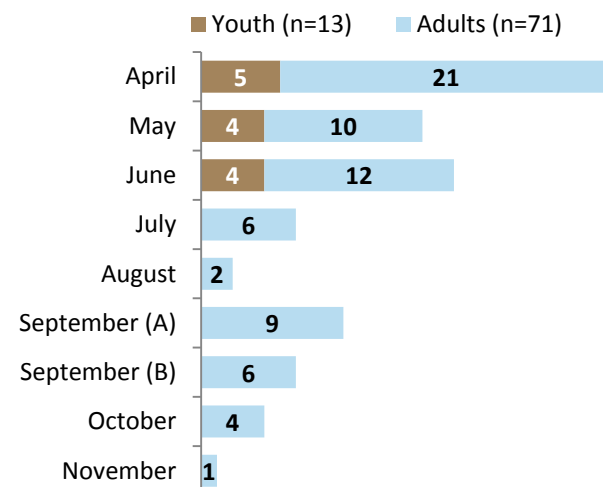
The media content analysis identified two articles that discussed the community's engagement with the performance and visual arts pieces installed in the community: one described the Conely Library *Reading Garden* project and the other described the *History of the Future* mural.

Several residents spoke about the CPAD meetings and levels of engagement from the community.

Overall, most of the residents interviewed had positive comments about the meetings. One resident stated that CPAD *"has made a tremendous effort in inviting people to meetings"* and doing overall outreach. One person reported being pleased with the outreach because she felt that the CPAD meetings brought in a different group of residents than many of the other group meetings arranged by other organizations. Residents also mentioned that there was a lot of interest in the meetings, with people calling the Chadsey-Condon Community Organization (who hosted the meetings) to ask about the details for upcoming meetings. On average, there were 11 community members present during planning meetings, with a total of 84 attendees from April 2013 to November 2013 (refer to Figure 2). One

"At most of the other meetings at the [Chadsey-Condon] Community Organization you see the same people coming to them all. CPAD on the other hand brings a variety of people, not just the same people. It's refreshing."

Figure 2. Chadsey-Condon 2013 Planning Meeting Attendees (n=84)



Data taken from the CPAD 2013-2014 Tracking Document

community member discussed the number of meetings that they attended every month, saying that out of all the meetings, the CPAD meeting is *"one of my favorite meetings to go to because it is different. There are a lot of meetings about health or safety, but this one is fun!"*

While the majority of comments were positive, there were a few suggestions mentioned. One person felt that CPAD could do a better job thinking outside of the box about how to get more of the community involved, whether it be through parents, Local School Community Organizations

(LSCO), schools, deeper relationships with other neighborhood organizations, or spreading the word by posting flyers in the neighborhood. Another resident mentioned that the participation at the meetings was largely from people with a background in art, and not as many other neighborhood residents, but this was to be expected. This individual also mentioned that attending meetings is not for everyone. She said that even if residents were not at the planning meetings, that when there was a plan, they participated in the events and were engaged: *"The guy from the supermarket (Prince Valley) wasn't at the planning meetings, but then for the event he provided food, and he danced, and he provided the space for us."*

"CPAD made extraordinary effort to involve and engage the community."

Many interviewees referenced the Conely Library *Reading Garden* project as a success in terms of community engagement. It was an example of the community coming together and residents showing that they cared about their neighborhood. One person said that while they were working on building the reading garden, lots of community members were coming up to the library and asking questions about what it was, how they were building it, and asking the artists questions about how to do certain things. *"People wanted to be involved,"* they explained. Another person described how at one point in the process they had to take down one of the two figures of children sitting on the tree stump that are a part of the *Reading Garden* piece: *"people were concerned when they took the girl on the statue down and they were asking what happened to her. They had to put signs up at the library explaining where the girl went."* This resident went on to explain that community members had noticed the statue had been removed, and that this indicated that the community members cared about the art in their community. One community member



Photo of the Conely Library *Reading Garden* project

expressed something similar: *"People get really passionate about the artwork that is going to be going up. People are actually concerned about what is going on in their community."*

Many residents specifically mentioned the performing arts events when discussing community engagement. In talking about the performing arts events, one community member said, *"It seems like residents get really involved. They really like the events and*

have been looking forward to the events.” Another spoke specifically about the 2013 performing arts event saying that the community was very engaged. They went on to say, “They made sure the music and food were representative of the community. The acts and the MC engaged the community during the event. People were there and really involved in it. At the end of the event, there was a line dance with people from all cultures who participated. It was really cool.” The line dance was mentioned by a few residents, who felt that it was a powerful moment and spoke to the level of community engagement. One interviewee said, “There was a moment of great synergy. Very powerful to see the Yemeni girls and guys join a line dance...it was pretty amazing. That was an event that was very powerful.”



Photo of family dancing at the 2012 Concert at the Mural

2. Youth Engagement

Many of the residents interviewed agreed that being involved in arts programming is important for youth. One person said, *“I think anytime young people can see themselves in a position of doing something positive for the community it always has a positive impact.”* Another community member felt that having the meetings in the community and bringing the projects right to the neighborhoods were very valuable because it brought a different kind of opportunity to the

neighborhood. She explained that it is one thing to drive to a museum, where you expect to see art, but that bringing high quality art right into the neighborhood helped shift the perspective of what is possible to do in your neighborhood. She said, *"It's all free opportunities for kids to learn about art right in their neighborhood."*



Photo from 2012 Concert at the Mural

Some residents mentioned that the youth were not as engaged as they would have liked. One person said that CPAD should do more outreach to youth groups, and a few community members wished that CPAD would make the grant applications more youth-friendly so that they could participate more in the process. While the meetings and the grant applications may not have been as inviting for the youth involved, one community member mentioned that having music as part of the Performing Arts Initiative was a good way to engage youth: *"Culturally, with the music, it lets you involve young people. It gives them a chance to explore entertainment because they don't experience it in school."*

A few interviewees explained that they didn't think it was that CPAD couldn't engage youth, but that it just was not the focus of the group. One resident explained that, *"It's complex and difficult*

working with young people. To get to deep youth engagement it requires a lot of thought and a lot of work and they [CPAD] are not there yet." Overall, community members interviewed agreed that it was harder to engage youth in the visual arts pieces because of the skill level required, but that the Performing Arts Initiative provided a chance to put the focus more on the youth. In regard to the 2013 performing arts events, one resident said it had a *"very positive effect with the youth, and not just youth, but the families in general. It helped the residents celebrate culture and come together."*

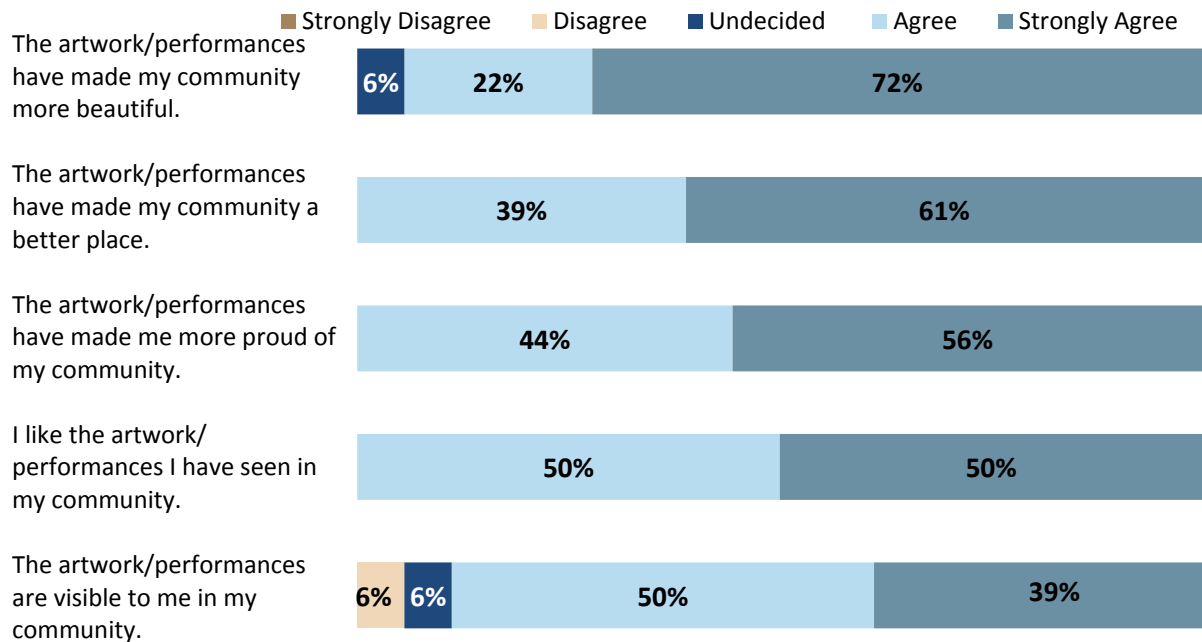
"The focus is the final art piece or performance, not the youth [engagement]."

3. Neighborhood Beautification

Eighty nine percent (89%) of the survey respondents "agreed" or "strongly agreed" that the CPAD artwork and/or performances were visible to them in their community. Ninety four percent (94%) of respondents "agreed" or "strongly agreed" that the artwork/performances

made the community more beautiful. All residents “agreed” or “strongly agreed” that the artwork/performances made their community a better place, made them more proud of their community, and that they liked the artwork and/or performances in their community. Refer to Figure 3 below.

Figure 3: The majority of Chadsey Condon residents feel the artwork has had a positive impact in their neighborhood (n=18)



Respondents were also asked about the conditions of the artwork since it had been installed: all respondents “agreed” (40%) or “strongly agreed” (44%) that the artwork had been kept in good condition since being installed in the community.

All of the community members interviewed agreed that CPAD’s visual arts projects made the community more beautiful. Specifically referencing the *History of Imagination* mural on the exterior of the Prince Valley, one individual said, “*You can’t help but see the mural at Prince Valley and it has made it a lot prettier.*” Another explained that any art was better than seeing a bare wall on an abandoned building. In reference to the Conely Library

“When you see something beautiful, like the mural, you don’t want to throw trash on it. If you have a clean environment, people are more likely to keep it clean.”

Reading Garden project, one community member said it “made an empty lot next to the library take life.” One individual explained why she liked the visual arts projects, in addition to the Performing Arts Initiatives, saying, “The visual arts are enduring. If you have a mural, a sculpture, it stays. And I believe art is important in terms of the well-being of the community.”

One community member shared their perspective on neighborhood impact. She said, “You do have things that make an impact. No one is going to deny that the reading garden made an impact. And the benches in Clark Park...they have changed the space there. Does it make a difference? I think so. Any area in a neighborhood where you can see flowers makes a difference. Can I qualify it? No I can’t.”

Another individual had similar thoughts about the importance of the art in terms of its permanent impact on the community saying, “People notice the art... and it will always be there.”

Residents interviewed spoke positively about the upkeep of the visual arts sites. One mentioned that the owners of the properties were diligent about taking care of the space and that from what they could tell there had not been any vandalism. Another community member said they felt that having the visual arts projects around the community encouraged people to take better care of the spaces.



Photo of *The History of the Future - Series 1: Imagination* mural

4. Neighborhood Empowerment and Program Sustainability

When asked questions regarding neighborhood empowerment and capacity building, individuals interviewed gave varied responses. Some spoke about how CPAD's projects gave them an opportunity to be more involved and appreciative of their community. Another respondent mentioned that this was something that all the people in the neighborhood could be a part of and it gave many of them a sense of community pride. One community member talked about how it gave him a feeling of connection to the neighborhood, "...a sense that you are a part of it," he said. He went on to explain that when he has grandkids and they drive past the library with their parents one day, they can say, "My grandpa was a part of that." Others also spoke about the connection to these projects in the future and how they are a part of the history of the neighborhood now.

"Everyone wants things to change... the abandoned houses, the crime, and they understand that it can't all change, but if you bring in good things, it starts spreading."

One of the interviewees specifically mentioned that being involved with these projects has led them to want to be involved in more projects and continue this type of work in the future: "...it's made me want to do more in the community. It has made me want to participate more. It makes me want to get more grants for things in the area. I even asked if we could get additional money for the visual arts so that we could expand on the reading garden by the library." Another person talked about how these projects brought hope back to people who have been living here for a long time. She discussed how most people are living in difficult situations and the art gave them some hope that things can change in the future.

Plans for Sustainability

Some of the community members interviewed expressed concern over the sustainability of CPAD's work in the neighborhood. One person said, "I feel as if the process leads to a completed project, but nothing that continues and builds off of what happened before." They went on to talk about how CPAD is good at engaging people who come to the event but that there is nothing to keep them involved after the event. Another individual mentioned that she was not sure these meetings would continue on without CPAD. She explained that "there is interest in this, but however they are going to need an organization like CPAD to have their hold on the community. They are the ones that are leading the community to bigger and better things. If they were to drop off in the near future, that would be detrimental. After a period of time, I can't really tell you if the community will continue to support that."

Cody-Rouge



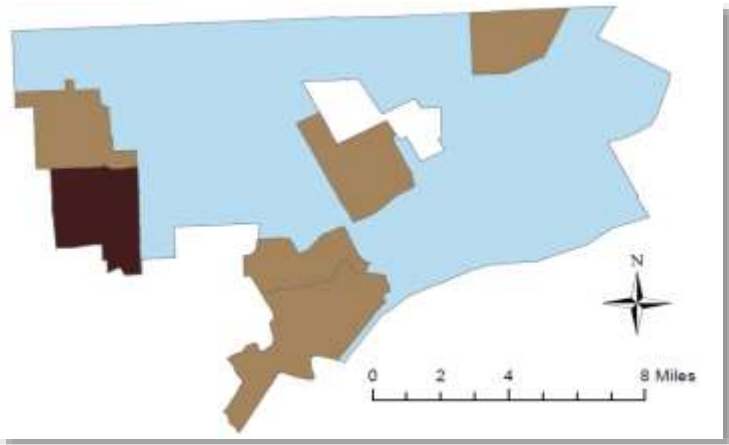
"I would like to see Cody-Rouge as being the premier...we'll set the tone for the other neighborhoods to integrate art into the community redevelopment plan. We share vision and we can make the neighborhood nice. I want it to look nice. All of this working together has created a walk-able and a nice neighborhood. "

Cody-Rouge Report

Neighborhood Description

The Cody-Rouge neighborhood is bordered by Redford Township to the west and Dearborn to the south. In 2009, Data Driven Detroit's Data Collaborative surveyed all of the houses in Detroit to look at housing conditions and vacancies. A majority of houses in the Cody-Rouge area were rated in "good" condition (95.8%), while 0.8% were in need of demolition or in "poor" condition, meaning they may not be structurally sound with major exterior damage and repairs needed (Detroit Residential Parcel Survey). Data Driven Detroit approximated that less than 1% of houses were "possibly vacant."

Map 1. Cody-Rouge in Relation to the city of Detroit



According to the 2010 US census, the total population of the Cody-Rouge neighborhood is larger than the two previous areas with 36,849 residents, of which 31% are under the age of 18. 52% percent of residents are female and 48% are male. The neighborhood is reported to be mostly Black/ African American at 78%, followed by White at 15%. The remaining population is Hispanic/Latino (4%), Biracial (2%), American Indian (.3%), Asian (.2%), and Other (.1%). In 2006-2010, approximately 20% of residents have less than a high school diploma, 38% have a high school diploma or GED, 7% have an Associate's degree, 7% have a Bachelor's degree, and 3% have a graduate or professional degree (Data Driven Detroit). From 2005-2009, approximately 24% of the population reported living below the Federal Poverty Level, which is below the City of Detroit's average of 35%.

CPAD in Cody-Rouge

1. Entering the Community

CCS/CAP had prior programming relationships with several Cody-Rouge organizations, which supported CPAD's entrance into the community, including Don Bosco Hall and P.E.E.P.S. Kenyetta Campbell, who worked with CCS/CAP through P.E.E.P.S., was serving as the full-time Executive Director of the Cody-Rouge Community Action Alliance (directed by the Governance Board). Lester Jordan, a P.E.E.P.S. instructor, served on the CPAD Advisory Board and was selected as Lead Artist for the first Cody-Rouge project, a panel mural which was initially installed in Stein Park.

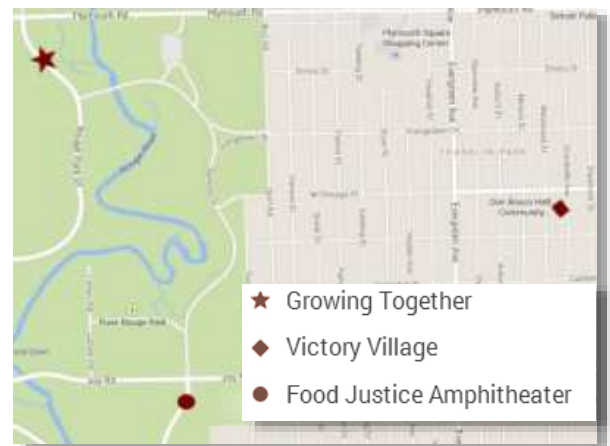
When asked how the community welcomed CPAD when they entered the community, one resident said they welcomed CPAD with open arms. He went on to say, *"It was an opportunity for us to start a process that had not been started here and also sustain it in the community."*

2. Visual and Performing Arts Projects

Art Installations

Since 2008, CPAD has helped Cody-Rouge implement three visual art installations within their community. The first, entitled *Victory Village* was completed in 2008 and was led by Lester Jordan, Wilbert Riser, and youth artists from the community. They designed murals that originally covered four walls of a building in Stein Park at 18445 Cathedral Street. These murals featured scenes from the community such as firefighters, children playing games and sports, and gardening. Since then, *Victory Village* has been moved to 19321 West Chicago Street in the Don Bosco Hall Community Center.

Map 2. Art Sites in Cody-Rouge



In 2009, Larry Halbert, Shamlord Kaza (Yao), and other young artists from the community completed *Growing Together*. It is a marble sculpture mounted on a pedestal with installed landscaping and a path from the main road. It is on the corner of Rouge Park Drive and Spinoza, inside River Rouge Park. Construction of the *Food Justice Amphitheater* began in 2010 and is still in the process of being completed. The lead artist, Nivek Monet, was selected by his community to create an amphitheater in River Rouge Park, which features totem poles with

carvings of healthy food, fruits and vegetables. This piece includes a stage where community members can gather for performances.

Performing Art Events

From the Heart Speaks Art: The Cody-Rouge Art Crawl & Performing Arts Showcase – 2012

This event took place on October 20, 2012, and had 36 youth and 122 adults present, for a total of 158 attendees. This event was hosted at Don Bosco Hall Community Resource Center and included bus tours to three CPAD visual art project sites. The art tour was followed by music and dance performances at Don Bosco Hall. Exclusive performances by Jessica Care Moore, Techno Solo Theater Show, Stacey “Hotwaxx” Hale, and live art by international graffiti artist, Shades, were some of the main features.

Living in a Global Village – 2013

Living in a Global Village was comprised of performing arts classes throughout the summer, including dance, drama, music, and visual arts, which culminated in two performances. The first was a dress rehearsal. The final performance was on August 17, 2013, at the Cody-Rouge Family Fun Day hosted at Don Bosco Hall Community Resource Center, with an estimated 133 total attendees (77 youth and 56 adults).



Photo of the *Victory Village* mural, 2008

Community Response to CPAD Projects

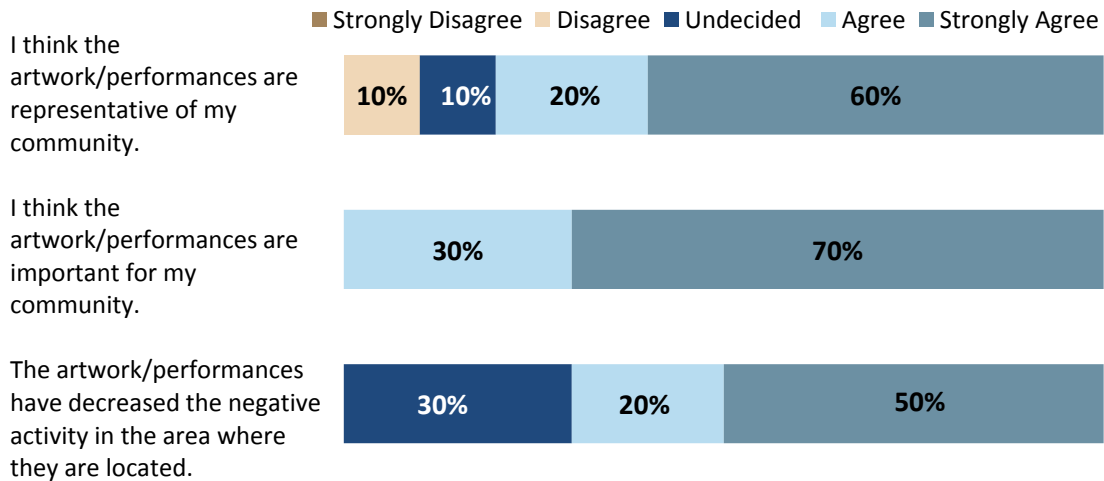
During this event, evaluators were able to survey participants (n=25) to understand attitudes and beliefs about the CPAD projects, installations, and performances. Of these respondents, ten (40%) reported being from Cody-Rouge, two (8%) from Brightmoor, while thirteen (52%) reported being from communities outside of the six Skillman neighborhoods. These communities included Southfield, Inkster, and Redford. Those individuals from outside the community were also asked what brought them to the event. Their responses ranged from having family members who were interested in the event, hearing about it from supporting community organizations, and they were attending to see family members performing.

To measure the program impacts in the Cody-Rouge neighborhood, only responses from the Cody-Rouge community residents (n=10) were used for this case study. Results from all survey respondents are available in Appendix A3. Cody-Rouge.

Of the survey respondents, eight (80%) reported being at the event because they had a family member who was performing or they were performing in the event themselves. In addition, three of the surveyed individuals reported participating in the planning of the event (30%).

Overall, survey respondents reported that they felt positively towards the performances and art installations. Eighty percent (80%) of respondents reported that they “agreed” or “strongly agreed” that the artwork and performances were representative of their community, while 100% “agreed” or “strongly agreed” that the events were important to their community. Seventy percent (70%) of respondents also reported that they “agreed” or “strongly agreed” that the art, the artwork, and the performances in Cody-Rouge decreased negative activity in the areas where they are located. Refer to Figure 1 on the next page.

Figure 1. The majority of Cody Rouge community members strongly agreed the artwork was important for and representative of their community (n=25)



Program Impacts

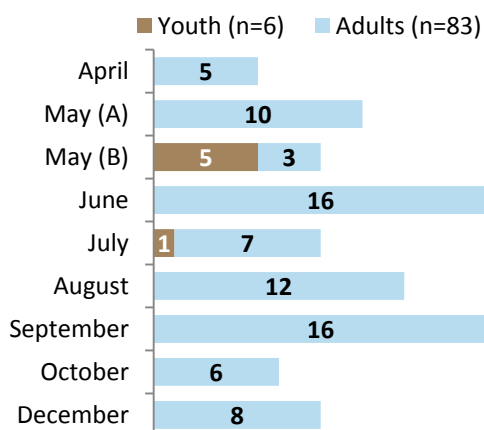
1. Community Engagement

A media content analysis identified media articles described CPAD's projects, and the community's engagement with the performance and visual arts pieces installed in the Cody-Rouge community. One news release, published by the City of Detroit highlighted the community engagement process and impacts, saying that it *"expresses this effort to raise hope and continue to grow together as a community."*

"CPAD succeeded with the idea of bringing the community together. There's room for improvement of course, but there is dialogue happening that would not have if it wasn't for CPAD."

Many individuals interviewed reported that CPAD made considerable effort in getting the community engaged in the planning meetings. Residents mentioned that CPAD did an excellent job communicating: *"I know when they are meeting and what they are meeting about, that emails, flyers, and advertising was great, and that the consistency was good...they showed up when they said they were going to."* In terms of the number of community members engaged in the meetings and the visual and performing arts projects, interviewees had mixed responses. On average, there were 13 community members present during planning meetings, with a total of 89 attendees from April 2013 to December 2013 (refer to Figure 2).

Figure 2. Cody Rouge 2013 Planning Meeting Attendees (n=89)



Data taken from the CPAD 2013-2014 Tracking Document

One community member felt that the meetings were well attended and that those who attended were very engaged in the voting process and the discussions, both around how voting would happen, and discussions about the different proposals. Another individual said that there was *"...a comfortable number...comfortable representation of the community."* A few community members interviewed talked about how exciting it was to see the community engaging in such a different way than they were used to. They said that *"there was a lot of curiosity and interest"* in the work that CPAD was doing.

Others were not as satisfied with the turnout at the meetings. Some felt that the meetings were only attended by non-profit providers who were interested in providing programming in the

community or parents of the kids who were going to perform. One person said, *"I think it was kind of a struggle in term of getting community to attend the meetings. Block club members would come. People who were already active. But the average people who you pass a flyer to...they don't come."*

Some community members felt that people were engaged when it came to the performances or events, but not as engaged in the process. As one interviewee stated, community members were *"not as engaged in the work of it, and the actual projects, but in making decisions around what happens in their neighborhood people were involved."* One interviewee reported that the community was more engaged over time: *"slow starting. But since the inception we have seen a lot more people getting involved in the meetings and the actual voting process."* Overall, interviewees seemed to agree that the community could have been more engaged in the planning, but CPAD was recognized as making the effort.



Photo of the Food Justice Amphitheater, 2013

2. Youth Engagement

"The youth did not attend the meetings that much, it was just the leaders of the organizations. When it came to the performing though, the youth were very involved in that."

Many community members expressed that they believed this type of programming is important for young people to be involved in. One community member said that the most important impact that CPAD has had was in providing exposure to youth. There were two specific things she mentioned. One was that these programs exposed young people to hidden talents within themselves that they did not know they had, and the other was keeping youth busy in productive ways, which helped keep them out of trouble.

She said, *"If they don't have exposure like they get through CPAD, who knows what they would be doing. That's why they get involved in gangs and other bad things."*

The level of youth engagement seemed to be very different for the visual arts compared to the performing arts projects. One visual artist that was interviewed explained that it can be hard to incorporate the youth into the visual arts projects because they are high-level art pieces. For example, with the *Growing Together* sculpture, the artists had to do the majority of the sculpting. Even still, one individual explained that while the artists were working on the sculpture they allowed youth to carve on small pieces, to teach them basic carving technique.

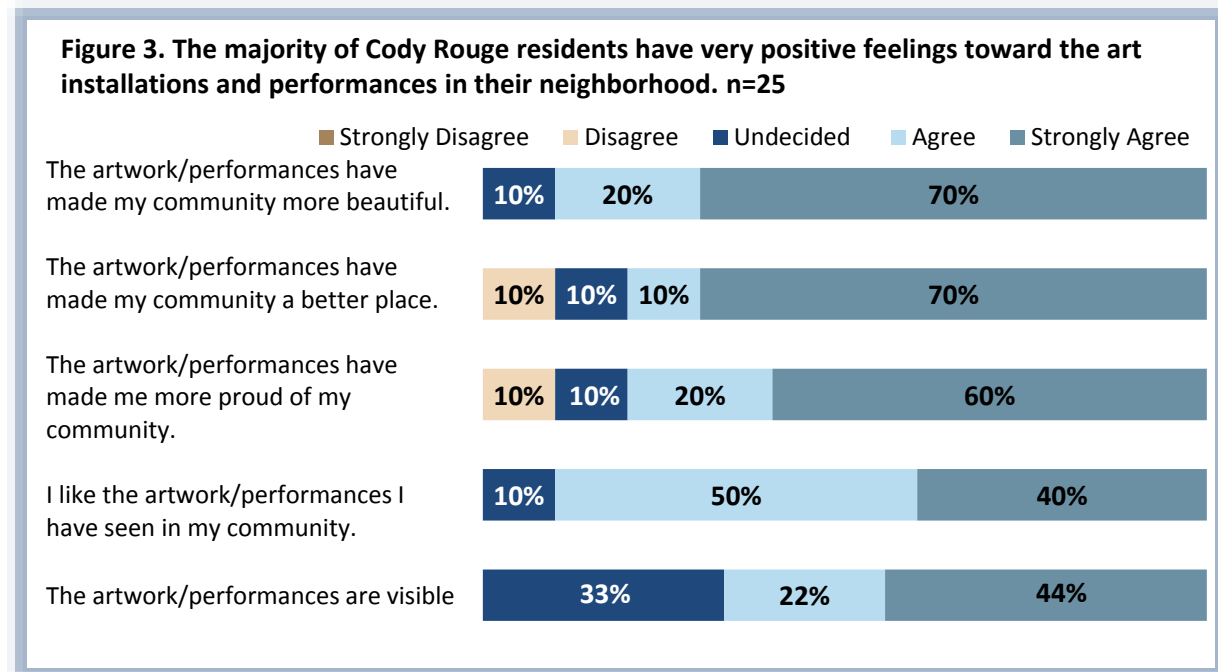
For the Performing Arts Initiative, community members said that the youth in the neighborhood were not engaged in the meetings, but were definitely engaged in the performances.



Photo of an artist-led youth workshop, part of the *Food Justice Amphitheater* project, 2012

3. Neighborhood Beautification

Ninety percent (90%) of Cody-Rouge respondents “agreed” or “strongly agreed” that the CPAD artwork and/or performances were visible to them in their community. Over 65% of respondents “agreed” or “strongly agreed” that the artwork/performances made the community more beautiful; a better place; made them more proud of their community; and that they like the artwork and/or performances in their community. Refer to Figure 3.



Respondents were also asked about the condition of the artwork since it had been installed. Respondents “agreed” (40%) or “strongly agreed” (30%) that the artwork had been kept in good condition since being installed in the community, while 10% disagreed and 20% were undecided.

A number of community members interviewed shared benefits and impacts related to the addition of the visual arts pieces in their community: *“It has all really changed and beautified the community. They [CPAD] did an excellent job in that regard.”* Similarly, another individual described how the areas around the art pieces were also benefitting, and the effects were spreading beyond the immediate areas: *“Not only have the art pieces directly impacted the beautification, but as a result of the art, the surrounding areas had to be beautified...not just the immediate area but we have a path that has been beautified connecting all the pieces.”*

Other community members expressed some disappointment with the impact and location of the visual arts pieces. Specifically with the *Food Justice Amphitheater*, one community member interviewed reported that the structure was beautifying a small specific area, but it was not doing enough for the neighborhood. Another resident commented on the amphitheater saying that the location limited the impact: *"It did not turn out the way it was presented to us. It's in a horrible location, it's facing the wrong way, and it's in a part of the park that frequently floods. We would have told them the best part (of the park) to put it in, but they didn't ask us."* The placement of the marble structure, *Growing Together* was raised as an issue as well. One resident reported that it was a beautiful sculpture, but because of location, visibility was limited.

"I think it's a great thing to have because it really beautifies and unites the community especially to incorporate performing arts."

When asked about the maintenance and upkeep of the visual arts pieces, a few community members expressed concern. They explained that the *Victory Village* mural located at Stein Park was vandalized and had to be relocated to an inside location. The panels that the murals were on had been gouged and marked with graffiti after being in the park for just over two years. In discussing this, one community member shared that the more pride the community felt in the art pieces and the more ownership they had of the art, the less they would have to worry about damage being done to the pieces. They said, *"We need to keep it (the art pieces) nice. If the exhibit becomes defaced, how do we go about preventing that? How do we have so much pride that that won't occur?"*

Moving forward, residents committed to periodic park clean-ups. One resident said, *"This will show us how engaged people are in keeping it clean and nice."* She went on to explain that keeping the park clean and safe was one of the goals of the *Food Justice Amphitheater*. She thought that having the amphitheater there would get people excited about that space: *"...we all need to engage in how the park looks."*

4. Neighborhood Empowerment and Program Sustainability

When asked about what effects this community arts program has had on the community, one community member said that the main benefit was exposure to skill sets that community members usually do not have the opportunity to explore. She explained, *"Some people have skills of pulling together the group, some people managing, some people helping with rehearsing, making outfits...There was exposure."* Other interviewees shared similar thoughts about the importance of bringing these types of new opportunities into the communities. One person thought it was important because it showed the kids in the neighborhood that there are professional artists, and that this is a potential career path. Not only did it show the youth in the neighborhood that there are professional artists, but that there are many different kinds of art. One resident said

that having CPAD in the community has *"...broadened knowledge of art and diversity of what art can be. People tend to think art is a picture in a museum...this has been a real learning environment."*

Watching the project unfold and take shape from the beginning stages with the planning meetings, to the voting, to the actual implementation and performance was another aspect of the project that interviewees mentioned as valuable. As one community member said, it showed them that *"...we can do this. You can have an idea and see it coming into being."* Another person mentioned that it was particularly important for the youth involved in the project to see a project go from the beginning stages to the end.

Another important outcome from the CPAD projects in the Cody-Rouge community was that the process started a conversation about art in the community. *"People are talking about art everywhere you go in the community,"* one resident said. At one CPAD meeting, one individual mentioned that

"I wouldn't be where I am now without my involvement in CPAD."

young people who love singing do not have access to singing lessons. At the meeting, residents brainstormed different churches in the area with choirs and choir directors. The community members referred the youth to the churches to meet with the choir directors to pursue their interests. These types of conversations might not have happened if CPAD had not brought the topic of performing arts into the community. Another idea that was presented at a CPAD meeting was to start an art museum in the neighborhood. A few residents who were interviewed mentioned that there is now a group of community members looking for a space to start the art museum. This museum will be located in the Cody-Rouge neighborhood and will be a place where youth and professional artwork can co-exist for visitors.

One community member that was interviewed was very personally impacted by his involvement with CPAD. He explained that being involved with CPAD inspired him to keep his own dream alive. He is a local artist and as a result of his work with CPAD, he has now started his own studio where he works with neighborhood youth on art projects in the community. He directly credits CPAD with having motivated and inspired him to take this dream of his to fruition.

Plans for Sustainability

Interviewees cited public will for community arts projects to continue to be developed and implemented in Cody-Rouge. One resident stated, *"The events are becoming more well attended"* while another commented, *"As certain things become staples in the community, like art crawls every year, you will see more people involved."*

One community member expressed that CPAD staff did a great job setting the community up to continue this work. This interviewee said, *"I believe it was a part of the plan all along to let us fly on our own and they did a tremendous job of setting the stage to let us fly on our own."* However, a concern regarding sustainability expressed by many interviewees was access to funding. Community members envisioned the meetings and projects continuing if funding was available but were concerned about securing the necessary resources. As one person described, *"This summer, we were already going to lose drama and dance classes (at the community center) because of funding."*

Other interviewees, however, believed that the community's desire to sustain the program would withstand any funding challenges.

"It's going to continue. We are fortified now. We have all the right ingredients now and we have the desire to continue this work. We on the right track. It doesn't matter whether a particular group is funding, what matters is that we are together and we want to continue."

Another specific sustainability concern mentioned by interviewees was the connections and relationships with the arts community that CPAD initiated. One resident explained, *"CPAD has such a unique connection to the artist community, so with them being involved in the arts community they have insight we don't have. I don't think we could be as effective without that."* Residents were concerned that they might not be able to engage artists for future projects without the assistance of CPAD staff.

While Cody-Rouge does not have a specific group in place to continue the work that CPAD started, there are a few concrete activities in place. The individual who started his art studio in the neighborhood is partnering with a local group of youth involved in the judicial system to be engaged in art projects. The group brainstorming the development of the neighborhood museum has momentum. Also, there are park maintenance activities being scheduled through Don Bosco Hall Community Resource Center. One community member described this as a tool for measuring the success of the community engagement and measure future sustainability saying, *"Park cleanup will be happening... that will help us measure the sustainability. Is it worthwhile to have an amphitheater? Is the neighborhood interested enough to keep it in good order?"*

North End



"When people see one thing happening in one area, it creates a spark and it usually spreads and other people want it in their area. It creates a responsibility to take care of your area because you see good things happening."

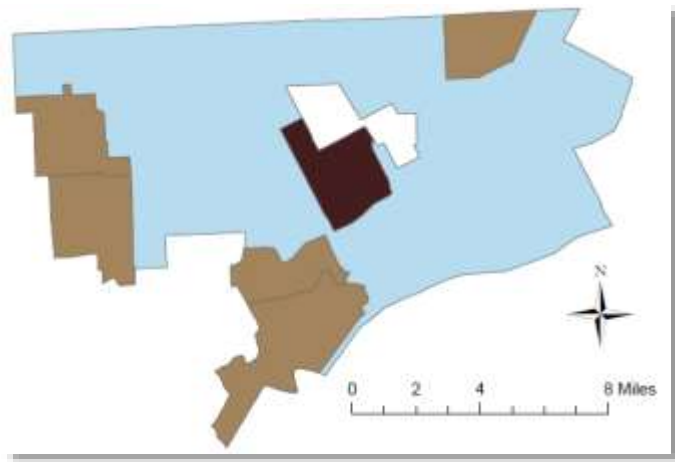
North End Report

Neighborhood Description

The North End neighborhood is located in Central Detroit, just north of Midtown and the city center. According to Data Driven Detroit's Data Collaborative 2009 survey of housing conditions and vacancies in the city, the majority of the houses in the

North End neighborhood were rated in "good" condition (66%), and 11% were rated in "poor" condition, meaning they may not be structurally sound with major exterior damage and repairs needed, or may be in need of demolition. Data Driven Detroit also found 6% of houses in the North End to be vacant, and in an "Open and Dangerous" condition, the structure had a point of entry (open window or door).

Map 1. The North End Neighborhood in Relation to the City of Detroit



According to the 2010 US Census, the total population of the North End neighborhood is 31,603 individuals, of which 23% are under the age of 18. 52% of residents are female and 48% are male. The neighborhood is reported to be mostly Black/African American at 93%. The remaining population is made up of those reported to be White (4%), Biracial (2%), Hispanic/Latino (1%), Asian (.5%), and American Indian (.2%). From 2005-2009, approximately 42% of the population reported living below the Federal Poverty Level, which is above the City of Detroit's average of 35%.

CPAD in North End

1. Entering the Community

In early 2008, CPAD began talking with artists and leaders in the community through its partnership with the North End Central Woodward Alliance (NECWA). CCS/CAP had prior programming relationships with several North End organizations including YouthVille Detroit, The Arts Place, and Vanguard CDC, which CPAD was able to utilize while getting connected to this community. The

"There was resistance at first but we have worked through a lot... the community is always suspicious of new groups."

Neighborhood Governance Board for this community was not yet completely organized and was not staffed when CPAD began. However, JPMorgan Chase Foundation, one of CPAD's supporting funders, had an extremely active, hands-on program officer working in the community who connected CPAD with the Detroit International Academy (DIA). The academy was an all-girls high school in its first year, replacing the old Northern High School. The DIA was ultimately selected as the site of CPAD's first project, a concrete and ceramic pink panther, the DIA mascot, led by artist Vito Valdez from Southwest Detroit.

Initially, there was some resistance to CPAD entering the community. A few community members specifically mentioned having low expectations of CPAD because of experiences with other programs coming into Detroit to "do good" and reported thinking that CPAD would be *"just another group coming in and bringing in an outside artist to do art in our community."* However, through partner organizations like NECWA and youth groups, such as the one based at Vanguard (Community Development Corporation), CPAD was able to organize artists, youth, and other community members in the North End neighborhood. Interviewees reported that CPAD staff worked effectively and responsibly with the community groups: those who initially had low expectations for CPAD reported being "proven wrong."

2. Visual and Performing Arts Projects

Art Installations

In the North End neighborhood, CPAD worked with a variety of artists, youth, and community members to develop three major visual art installations. In 2008, the first installation was completed with the help of lead artist Vito Jesus Valdez and emerging artist Byron Nemela. *Panther Power*, a mosaic sculpture mounted on a pole with trumpet vine and a tire base, lies outside of Detroit International Academy, at 9026 Woodward Avenue.

The *Illuminated Mural*, completed in 2011, is a large mural that covers nine (9) stories of the west wall of 2937 E. Grand Boulevard. This work was led by artist Katie Craig and co-artist Brandon Dougherty. The building also provided a learning and studio space for youth, with the goal to “*teach youth to create their own surroundings*” (Waymarking, 2009).

The *Earth Sky Repose* installation was completed in 2012 by a team of artists, including local artists Tom Davis and Karen Sepanski and several community members. This piece consists of a stone bench, three glass and stone sculptures, and a stone capped 650-gallon cistern featuring a mosaic interior detail. All of these pieces sit on top of a passive water collection system with an embedded electric pump, designed to capture and dispense rainwater to be used for gardening. It is located at the Oakland Avenue Community Garden, at 9350 Oakland Avenue.

Map 2. Art sites within North End

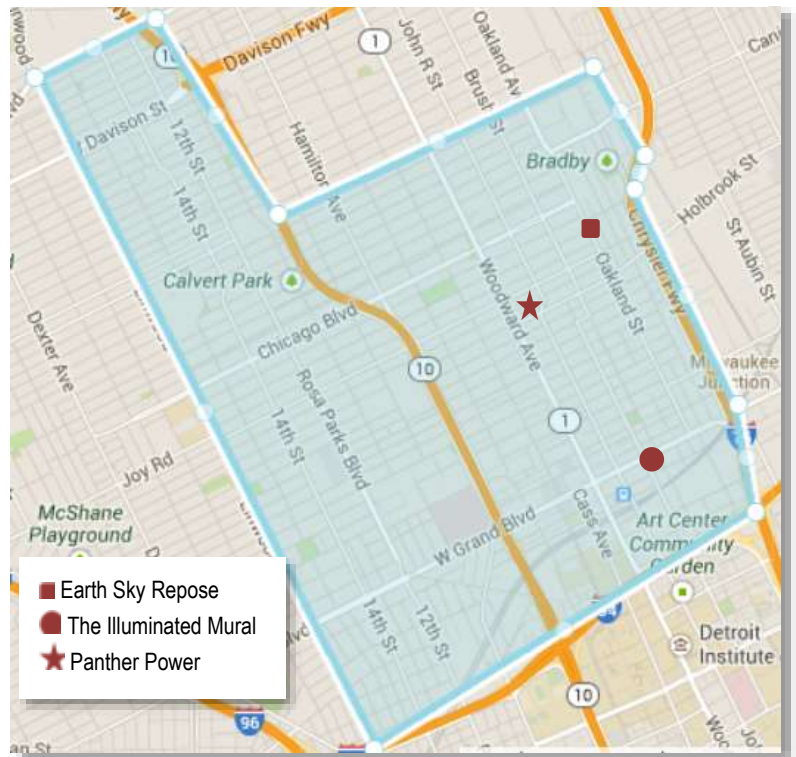




Photo of *Earth Sky Repose*, 2012

workshop in honor of Trayvon Martin, a community building workshop, a walking tour of historical landmarks along Oakland Avenue, murals by community artists and youth artists, and hip-hop and spoken word performances by local performing artists. There were 9 youth performers and 14 adult performers for a total of 23 performers at the main performance, and an estimated 84 youth and 240 adults in the audience for an estimated total of 324 audience members.

Performing Art Events

NECWA Summer Youth Olympics – 2012

This performing art event was a partnership between CPAD and the North End Central Woodward Alliance. The event took place on July 21, 2012 and included performances at the Considine Center. An estimated 39 youth and 75 adults attended the event, for a total of approximately 114 attendees.

Urban Expressions Art Festival: The Healing – 2013

The 2013 Performing Arts Initiative Urban Expressions Art Festival: The Healing was an all-day event on August 24th at the Oakland Avenue Community Garden and Greenhouse, the location of the CPAD visual arts piece *Earth Sky Repose*. This festival included a healing justice



Photo from the performing arts event Urban Expressions Art Festival: The Healing, 2013

Community Response to CPAD Projects

During the Urban Expressions Art Festival: The Healing event, audience members were surveyed using the Community Event Survey (see Appendix A4. North End). Thirty-five (35) attendees from not only North End but from communities all over Southeast Michigan completed the survey. Of those respondents, 17 (49%) individuals were from North End, three (9%) from Southwest, and 15 (43%) were from other communities, such as Hamtramck and Oak Park. Five (5) of those individuals surveyed reported being a performer or having a family member performing in the event, and 13 reported participating in the meetings to plan the event.

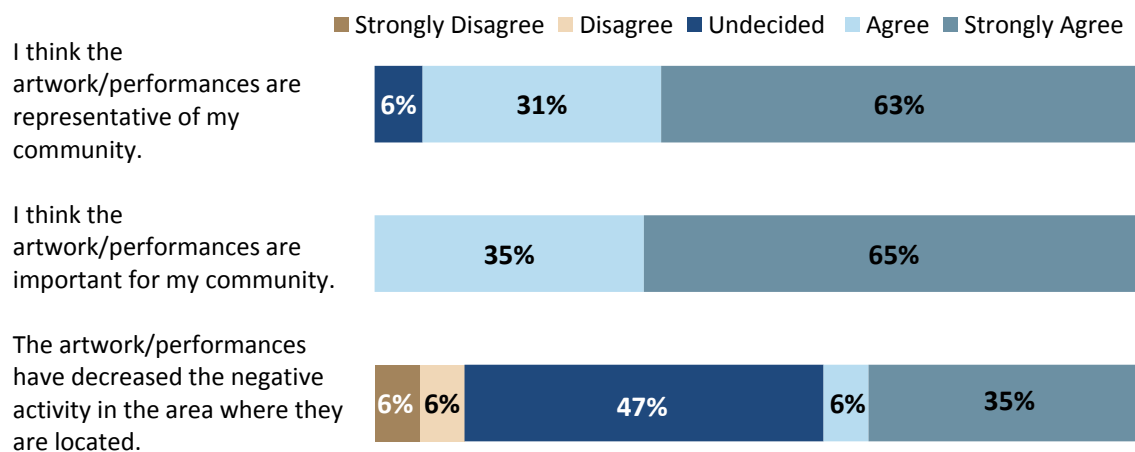
The survey also asked respondents who are not from the North End why they attended that day's events. These individuals reported several different reasons: family member/friend's involvement, employment nearby, employment for a sponsoring organization, learning about it from television or Facebook ads, and some just stumbled upon the event.

To measure the program impacts in the North End neighborhood, only responses from the North End community residents (n=17) were used. Results from the all survey respondents are presented in Appendix A4. North End.

Of the respondents, seven (41%) reported participating in the meetings for planning the event. Seven (41%) reported having a family member in the event or being an artist or performer in the event.

Overall, survey respondents reported that they felt positively toward the performances and visual art installations. All respondents reported that they “agreed” or “strongly agreed” that the art work and performances are important for their community. Ninety-four percent of respondents reported that they “agreed” or “strongly agreed” that the artwork and performances were representative of their community. In regards to a decrease in negative activity in the areas where the art installations and performances are located, 59% reported that they “agreed” or “strongly agreed”; however 47% reported that they were “undecided” and 12% “disagreed” or “strongly disagreed.” Please refer to Figure 1.

Figure 1. The majority of North End residents have very positive feelings toward the art installations and performances in their neighborhood (n=17)

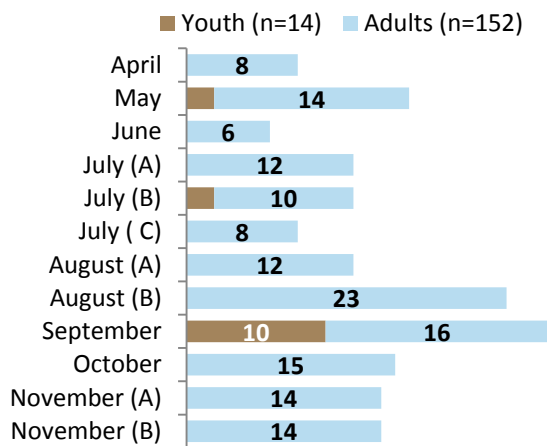


Program Impacts

1. Community Engagement

On average, there were 15 community members present during planning meetings, with a total of 166 attendees from April 2013 to November 2013 (refer to Figure 2). When discussing the engagement of the community at the monthly meetings, one individual mentioned that the consistency of having the meetings every third Thursday of the month was really helpful for getting people to continue attending. It was also mentioned that the email reminders were helpful, but that perhaps the email list was not reaching enough of the community. Community members made the following suggestions for increasing meeting participation: publicize meetings on flyers, send meeting notifications using a method other than email, and have CPAD attend meetings of existing groups rather than establishing a new group.

Figure 2. North End 2013 Planning Meeting Attendees (n=166)



Data taken from the CPAD 2013-2014 Tracking Document

When interviewees were asked about how CPAD engaged the community, answers varied, but the majority had positive things to say. One community member reported that they appreciated CPAD's process for meetings: *"...we were engaged in the selection, together, with what art we wanted, who the artist was, and how the money was being used."* Another person said that in terms of community engagement, CPAD was *"better than most organizations [he has seen] in Detroit in the past 20 years."*

One mural artist reported that doing live art as opposed to bringing in pieces that were already finished helped to engage the community: *"...when people see something going on, they want to be a part of it. That's what brings people to a space is when they see people doing something."* This artist also reported that when artists were working on a mural in the neighborhood and would see youth nearby, they would ask the youth to come join them and help paint to try and engage them in the mural design process.

Other community members reported feeling that CPAD projects *"really brought us together as a community"* and there was representation from most associations in the neighborhood at the community meetings. One individual specifically mentioned the 2013 performing arts event, *Urban Expressions*, saying, *"this event is bringing together so many artists from the neighborhood."*

2. Youth Engagement

Community members highlighted that *“CPAD recognizes the importance of getting youth involved, which is more than many other programs.”* In fact, a few individuals mentioned that the 2013 Performing Arts Initiative was the first time youth were genuinely involved in the process and implementation of the visual or performing arts projects in the North End community. In addition, one resident attributed the successful youth involvement during the 2013 project to one of the adult artists who was chosen to help with the youth performance. According to this resident, the artist was able to convene a group of youth from the North End and other community members who were decision-makers in preparing the event’s proposal, structure, and content. Further, one community member reported that *“we involved youth, not because it was a Skillman requirement, but because we needed a multigenerational group to be successful.”*



Photo of young artist painting a mural at the Urban Expressions Art Festival: The Healing, 2013

In an interview with one youth, she described her engagement with the program and the artwork she had designed and completed. Her painting was a scene from a 1940s or 50s jazz club in the North End, incorporating musicians that she had heard about from her grandparents. She explained that being involved in this project made her think about Detroit and about the roots of the neighborhood. She felt that she was giving back to her grandparents by painting this mural. Another youth, who painted a mural on one of the panels for the event, explained what impact being involved in this project had on her saying, *“...this project gave me positive feedback on my art which makes me feel like it is possible to be a professional artist.”*

One mural artist, who worked closely with several of the youth in the performing arts events, described a change she saw in the participating youth over time. She explained, *“...at first they were not confident in their art. They were nervous and hesitant because it was such a big canvas. But after they watched me start working, and they saw me get into my groove, they started getting the hang of*

it and got more confident.” She described her perception of how the project affected young people: the project “opened up their minds and their eyes to see different options for their futures” and that “they can pursue their dreams even if they aren’t the normal societal job path. It helped them expand in their passion or talent and explore their dreams that have not been cultivated by their teachers or parents.”

Along with the successes, there were some challenges with youth engagement for the visual and performing arts projects. It seemed that youth participated more in the performances and were not as involved in the voting and planning stages of the projects. One resident spoke about how youth involvement in any program was tough and said, “...when we don’t have money to pay young people it is hard to keep them focused.” As a suggestion for working with youth in the future, this resident suggested spending more time developing the youth – both by helping them realize the importance of this

type of work and helping them develop a stronger work ethic. Another community member and local artist brought up the idea of paying the youth who were involved but also felt that compensating youth was not necessary because the youth were gaining skills instead of “a few extra dollars to buy a new pair of gym shoes.”



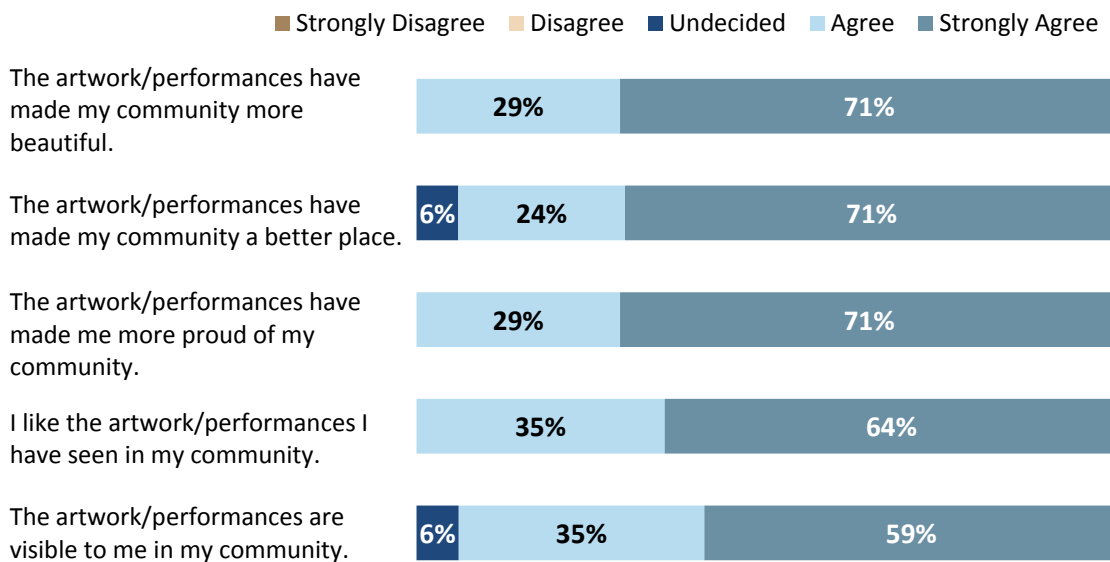
Photo of young artist working on *Panther Power*, 2008

A few community members had less specific concerns with how CPAD engaged the youth and instead had more general concerns with how to involve neighborhood youth in positive art projects. For example, one community member said, “I am sure that there are young people in the neighborhood who have a specific talent who cannot get to CPAD. How do we get to them? And create a space for them to grow into their talent?” Another community member felt frustrated with CPAD’s youth involvement requirement and felt that, until the 2013 performing arts event, the youth were an afterthought and were only being integrated into the project to meet the Skillman Foundation requirement.

3. Neighborhood Beautification

Ninety-five percent (95%) of the North End Community Event Survey respondents “agreed” or “strongly agreed” that the artwork and/or performances were visible to them in their community. All respondents “agreed” or “strongly agreed,” that they liked the artwork and/or performances, and that the artwork and/or performances made their community more beautiful, and made them more proud of their community. In addition, 95% “agreed” or “strongly agreed” that the artwork and/or performances made their community a better place. Refer to Figure 3.

Figure 3. Almost all of the North End residents "agree" to "strongly agree" to the following statements (n=17)



Respondents were also asked about the conditions of the artworks since it had been installed. Respondents “agreed” (35%) or “strongly agreed” (35%) that the artwork had been kept in good condition since being installed in the community, while 30% of respondents were “undecided.”

The media content analysis revealed articles describing the CPAD projects in the North End. The writers described how the art had created a central visual component of the community. In many articles, the community members and artists described how the art was “*speaking to people*” and “*creating a beautiful space*.” Some residents, who had lived in the neighborhood for a long time, gave another perspective and made comments about how they had been hoping to see a more relevant depiction of the North End in the artwork: “*It doesn’t have any formation. It’s just paint slid down the side of a building*.” Another article quoted a resident who was unsure if the mural provided “*any benefit at all*” (Hooper, 2010).

Much of the sentiment portrayed in the media around the visual art pieces in the neighborhood was shared by some of the community members interviewed. The reactions of the community members were quite varied in relation to different visual arts pieces. For example, with *Earth Sky Repose*, there seemed to be a more long-lasting positive impact. Residents mentioned that this piece was not only beautiful, but also functional, which they reported brought a lot to the neighborhood.

"With Earth Sky Repose, there is still a lot of visitorship and interest in the space. They bring bus tours to come see it. It is somewhere in the community that draws people in."

One piece that invoked mixed opinions was the *Illumination Mural*. One community member was bothered by this piece because he felt that it was not a reflection of the streets or representative of the neighborhood. He explained that, *"that is not urban art. It is decorative art. That does not relate to or represent our community."* Other community members mentioned this piece in a positive light describing the piece as a landmark giving a reference point for their neighborhood because people can recognize it from far away.



Photo of the *Illuminated Mural*, 2009

Several of the individuals interviewed mentioned that the artwork was *"beautiful."* One youth who was involved in the mural project for the performing arts festival of 2013 mentioned that they appreciated seeing murals in the community because, *"they are beautiful and that is better than seeing graffiti that is drug related or just stupid."* Other community members explained that having the visual arts pieces in the neighborhood led to community members taking better care of the spaces in

the community: *"when people see one thing happening in one area, it creates a spark and it usually spreads and other people want it in their area. It creates a responsibility to take care of your area because you see good things happening."* Another resident mentioned that it motivated people in the area to *"clean up and tend to the blight,"* and he could see this type of work motivating people to consider moving in and starting businesses in the North End.

In terms of maintenance of the art spaces, opinions of residents again varied depending on the art piece. When talking about *Panther Power*, residents were unsure if the piece was as well maintained as some of the other community art pieces. A number of community members noted that CPAD staff members were involved with caring for *Earth and Sky Repose* and that the art seemed to be well maintained.

4. Neighborhood Empowerment and Program Sustainability

When talking with one mural artist about what effects being involved in this project has had on her individually, she said that it made her realize that *“at the end of the day, it is the people in the area that are creating their own reality.”* She went on to say that at the performing arts event there were not as many people as we were hoping for, but the people who were there are the people who really live in the community and are engaged, and they are the ones who will continue to be present in the community. She said that it made her realize that it’s those people, in the neighborhood, who are going to change things.

When asked about what effects the CPAD visual and performing arts projects have had on the North End community, one community member discussed how these projects instigated and encouraged conversations around the importance of art. Similarly, one community member was grateful for CPAD’s effort in bringing artists and community together: *“...there are so many artists in this neighborhood. CPAD has helped create a place for community and artists to come together.”*

Plans for sustainability

The North End community has plans in place to continue this type of community-based public art beyond the CPAD program. Community members are working to form a group called the Oakland Avenue Artists Coalition. One individual partially credits CPAD for the inspiration to form this group saying, *“...they helped us learn what we are capable of and encouraged us to go beyond the scope of their projects.”* The Oakland Avenue Artists Coalition will start officially running the monthly meetings, taking over CPAD’s leadership, in late August 2013.

Osborn



"I've seen a group of leaders rise up from the process, whether it was the youth or adults... and they are saying, 'you know what, we want this to continue, we want our community—not just this little area, but we want all of our community—to look like this.'"

Osborn Report

Neighborhood Description

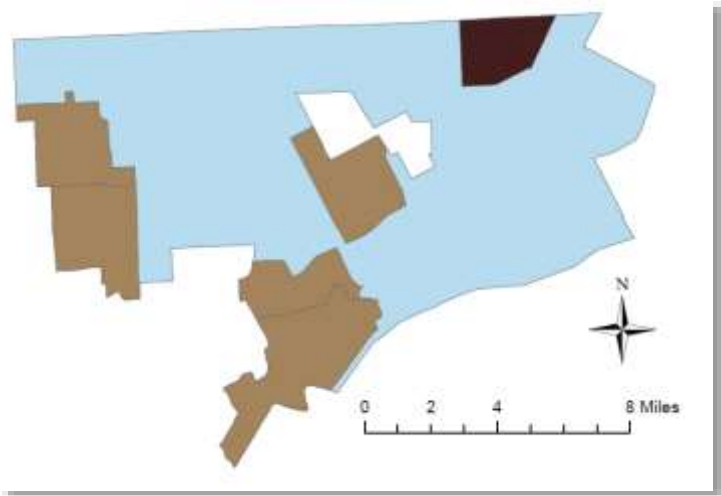
The Osborn neighborhood is located in northeast Detroit along the northern border of the City of Detroit.

In 2009, Data Driven Detroit's Data Collaborative surveyed all of the houses in Detroit to look at housing conditions and vacancies. A majority of houses in the Osborn area are rated in "good" condition (77.6%), with 5.9% in need of demolition or in "poor" condition—meaning they may not be structurally sound, with major exterior damage and repairs needed (Detroit Residential Parcel Survey).

According to the 2010 US Census, the total population of Osborn is 27,166 residents, of which 31% are under the age of 18. Approximately half (53%) of residents are female and 47% are male.

The neighborhood is reported to be mostly Black/African American at 91%, followed by White at 4%. The remaining population is made up of those reported to be Asian (2%), Biracial (1%), Hispanic/Latino (.7%), American Indian (.2%), and Other (.1%). Approximately 24% of residents have less than a high school diploma, 61% have a high school diploma or GED, 7% have an Associate's degree, 7% have a Bachelor's degree, and 2% have a graduate or professional degree. A large proportion of Osborn residents are low income. From 2005-2009, approximately 34% of the population reported living below the Federal Poverty Level, which is just below the City of Detroit's average of 35%.

Map 1. Osborn in Relation to the City of Detroit



CPAD in Osborn

Entering the Community

CCS/CAP had substantial prior programming relationships in Osborn, which CPAD could draw upon, including the Matrix Human Services Center (Matrix Center) and CCS/CAP's own Detroit Neighborhood Arts Corps (DNAC), a high school public art and education program. CCS/CAP led the Osborn Arts Collaborative which was comprised of several other arts and education organizations, offering programming in the community. Several of these assisted with convening residents and stakeholders. The Osborn Neighborhood Alliance (directed by the Governance Board) was also instrumental in convening the community. Donald Calloway, DNAC's Lead Instructor was ultimately selected as the Lead Artist and worked with youth from DNAC to execute the panel murals for a building adjacent to the Matrix Center.

Osborn community members reported little resistance from the community. With one community member saying *"there wasn't any resistance..."* Which was echoed by second community member specifically mentioning the *Edible Hut* project stating, *"...there was no resistance in the implementation of the Edible Hut...the community was plugged in. It [CPAD] tapped into existing things going on to make it a seamless integration into the community."* Although CCS/CAP had prior relationships in the community and CPAD had little resistance from the community, there was mention of hesitation when CPAD first entered the Osborn community, with the first community member explaining *"...At the same time, there was some 'what is this...what is going on here?' Those skeptical voices are now the ones who are championing it and are supporting it."*

Visual and Performing Arts Projects

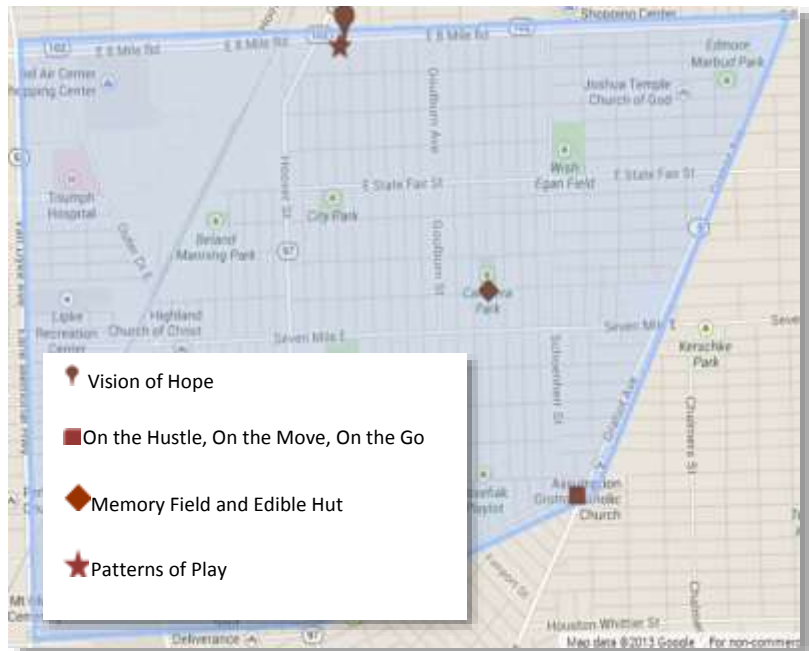
Art Installations

In the Osborn community, there were a total of five visual arts projects installed. The first was a mural entitled *Vision of Hope*, which was installed on the outside of the Glory Supermarket. This piece was inspired by stories collected by youth participants, who then created visual depictions of their stories. It was created by Soh Suzuki, Kevin Scott Agee, and youth artists from the community.

The second project, *On the Move, On the Hustle, On the Go*, led by Donald Calloway, Levi Johnson, and youth artists from the community, was a mural installed on the health clinic at the corner of Gratiot Avenue and McNichols Road.

In 2009, there were two additional pieces installed in the Osborn community. These were *Patterns of Play*, created by Faina Lerman and youth artists from the community, and *Memory Field* by Graem Whyte, Faina Lerman, Kevin Beasley, and youth artists from the community. The first project, *Patterns of Play*, was a continuation of year one's murals on the exterior walls of Glory Supermarket. This depicts youth in different activities that are in motion. The second project, *Memory Field*, is located at Calimera Park and includes a 1,500-gallon cistern, to collect water for use in adjacent community gardens.

Map 2. Art sites within Osborn



Finally, in 2010, the *Edible Hut* project was started. Completed in the fall of 2013, this included an educational series around healthy food, planting events, and performances around a hut. The hut itself was covered in 18 different herbaceous perennials to be used and eaten by community residents. The roof itself is only accessible by a ladder and will be harvested by a Calimera Park group responsible for its care. The two lead artists commissioned for this project were Mira Burack and Kate Daughdrill, with assistance from community members on all aspects of the project.



Group posing in front of the *On the Move, On the Hustle, On the Go* mural, 2008

Performing Art Events

Edible Hut – 2012 & 2013

During 2012, the performing arts series was the first activity in the Edible Hut and Calimera Park. A four-part performing arts celebration took place during September and October. These events included local music, healthy food, and creative edible activities.

In 2013, more events were offered. This series of events started with two smaller activities in July while the hut was being built and the living roof was installed. In August, there were three larger, main events and two smaller events in September, for a total of seven performing arts events. The events included performances and edible activities including music of all genres: spoken word and hip-hop performances, themed cooking classes, taste festivals and food contests, recipe sharing and workshops, dance and drumming sessions, puppet-making and performances, and neighborhood storytelling. The dedication occurred on August 24, 2013.

"There have been some fine programs at the edible hut. They have been bringing people together. There winds up being a vibrancy that you can see."



Edible puppet making at the Edible Hut performing arts event, 2013

Community Response to CPAD Projects

Evaluators were able to survey 24 event participants at the Edible Hut performance on August 24, 2013. The survey was designed to capture participant attitudes and feelings about the art installations and performances in their community. Twelve respondents (50%) reported residing in Osborn, while one (4%) reported residing in each Brightmoor and North End and seven (29%) from other areas of Detroit and Metro Detroit. The other participants were from parts of Detroit, Clinton Township, Grosse Pointe and Bloomfield Hills. Respondents who completed the survey reported hearing about the event through word of mouth (many reported an Osborn teacher encouraging them to come) and flyers in the community. Many reported wanting to attend to reclaim the park.

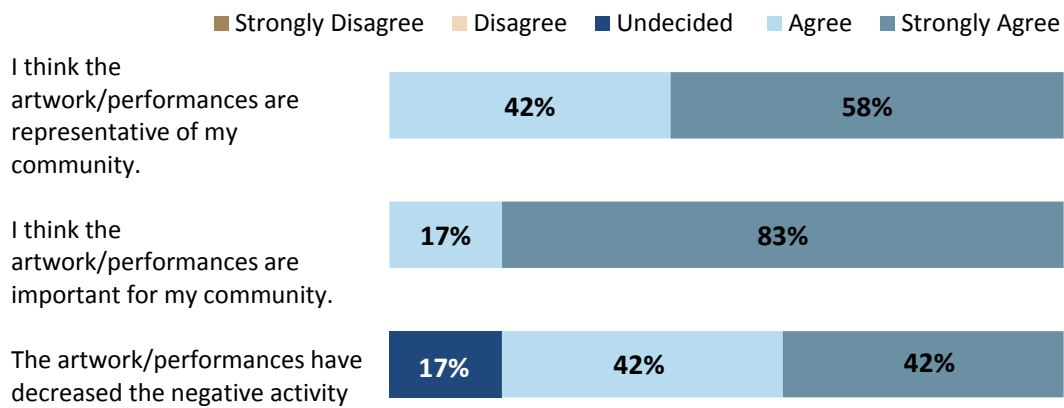
To measure the art program impacts in the Osborn neighborhood, only responses from the Osborn residents (n=12) were used. Results from all survey respondents are presented in Appendix A5. Osborn.

Of those individuals who completed the survey, one respondent (8%) came as a performer or they had a family member performing in the event. In addition, three (25%) reported participated in the planning of the actual event.

Overall, survey respondents reported that they felt positively towards the performances and visual art installations. All respondents reported that they “agreed” or “strongly agreed” that

the artwork and performances were representative of and important to their community. Eighty-four percent (84%) of respondents “agreed” or “strongly agreed” the art, the artwork, and performances in Osborn decreased negative activity in the areas where the art was located. Refer to Figure 1.

Figure 1. The majority of Osborn residents have very positive feelings toward the art installations and performances in their neighborhood (n=12)

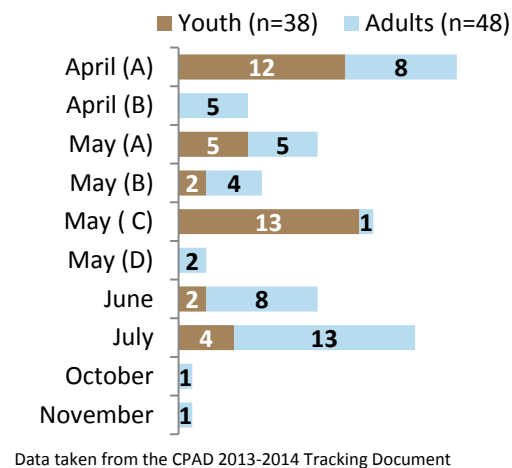


Program Impacts

1. Community Engagement

The media content analysis located eleven published articles referencing the *Edible Hut* installation in Osborn. Many of these articles described the structure, process of installation, and the community's reaction. One article noted impacts: *Hut "activated the park, building relationships and bringing people together"* (ediblehut.com). A few articles described how the Osborn community itself (rather than the artists or CPAD) petitioned the Detroit City Council to approve the project (Galbraith, April 8, 2013).

Figure 2. Osborn 2013 Planning Meeting Attendees (n= 86)



Based on the key informant interviews conducted in the Osborn community, residents seemed pleased overall with the level of engagement from the community throughout the various CPAD projects. On average, there were 11 community members present during planning meetings, with a total of 86 attendees from April, 2013 to November, 2013 (refer to Figure 2). When discussing the level of participation and engagement at meetings and events, residents mentioned being satisfied with the number of people attending meetings, with the types of people attending meetings, and the level of involvement

from those attending. Interviewees seemed pleased with the level of commitment, saying that finding the right people was important—the people who truly enjoyed being involved and weren't doing it "*just because.*" They felt that they had the right mix of participants, there was a consistent group participating in meetings, and that specifically, youth added energy to the project. Other residents commented that the engagement was "*not some tokenism*" but genuine involvement and that "*the involvement...the community involvement. That worked out very well.*"

The other aspect of community engagement mentioned by a number of individuals was about the process and impact of bringing together members of the community. One resident said that CPAD was great because they helped bind together members of the community around shared, usable spaces. Likewise, one resident added their perspective and satisfaction saying that the art not only brought the community together, but they were coming together for new and exciting reasons. This resident said that CPAD's projects *"seem to be drawing people closer together...for the right reasons, for more*

wholesome activities that are taking place...I'm really impressed. For instance, cookouts over there [Calimera Park] that are promoting healthy eating...how can you go against that?"

While most of the community feedback was positive in relation to community engagement, communication was one area for improvement. Residents suggested a more structured approach to keep the larger community informed,

specifically those community members who live in close vicinity to Calimera Park (the site of the *Memory Field* and the *Edible Hut*).

"Those meetings that I participated in... the people showed up... and you know it's in the evening and you are taking people out of their homes and onto dangerous streets and they came out. And they had something to say, and people were given a voice – they talked about what they wanted to see, what they wanted done, how they want to go about doing it and they felt like they had a voice. It was a really good thing. You had not only the residents, but business people from the community at the table. And you're bringing all of those people together to say 'hey we want to do something different in the community and bring change' ...I think it's an amazing thing."



Community meeting for the Edible Hut at Calimera Park, 2013

2. Youth Engagement

For youth, the significance of seeing a project through from beginning to end and the impact of having these projects available to youth in their own neighborhood were two themes mentioned in multiple interviews with community members. As one interviewee said, *"...the young people are so excited...that they can actually create, and plan, and develop and see things come to fruition. They are totally engaged and excited about this. They get this sense that this can happen somewhere else, but they always say 'we never thought we would be able to do this here'."* Another community member echoed that sentiment, saying that it was amazing that youth can be involved in this type of project right in Osborn and continued by saying young people keep *"coming up and asking what else they can do, what else do we have planned."*

Many of the residents interviewed mentioned the importance of having arts programs available to youth in the neighborhood. One person said the reason they first became involved in CPAD meetings was because they wanted to be a part of providing opportunities for youth in the neighborhood beyond sports. He felt that youth involvement in arts programs has a number of benefits: impacts young people's learning ability in all areas, encourages youth to meet others interested in similar things, and inspires other youth to become engaged in programming. Other residents reported that it was important to have more positive than negative things for youth to do in the neighborhood.

"They were at the meetings. They were helping to put the plants on top of the roof. They were the main people making the panels and putting them up... they were crucial to preparing the panels. It was a meaningful, substantive involvement."

All of the residents that were interviewed discussed how youth in the neighborhood being involved in every step of the process — *"from planning to execution"* — particularly in regard to the *Edible Hut*. One resident said that the *Edible Hut* did a phenomenal job with youth engagement, saying that 50% of the people who were most actively involved were youth and that on many of the workdays there were more kids than adults helping out. Another community member seemed moved by the youth participation saying, *"I'm really impressed with the youth. They embraced it and they were consistent. They showed up and were doing what they were supposed to do. Those young people, they were spearheading it. I take my hat off to them."* Evaluators observed strong youth engagement at the community meetings leading up to the

2013 performing arts series. The meetings were co-facilitated by an artist and a youth from the neighborhood, and roughly half of the attendees were youth from the community.

The 2013 Performing Arts series, which was held at the *Edible Hut*, seemed to do a remarkable job getting the youth who attended the events engaged by focusing on providing fun, interesting activities for young people. Residents mentioned a couple activities in particular, including ice cream making, pizza making, and using fresh herbs from the roof of the hut.

It was suggested that CPAD could reach out to churches and schools to increase the visibility of the projects and awareness of the opportunity to collaborate with other youth organizations in the neighborhood.

"Our young people and just the people in the community at large, have the potential to do so many great things they just don't have the opportunities or the exposure... and so this is the exposure. And they are getting it right in their back yards... and they are coming out and being a part of it."

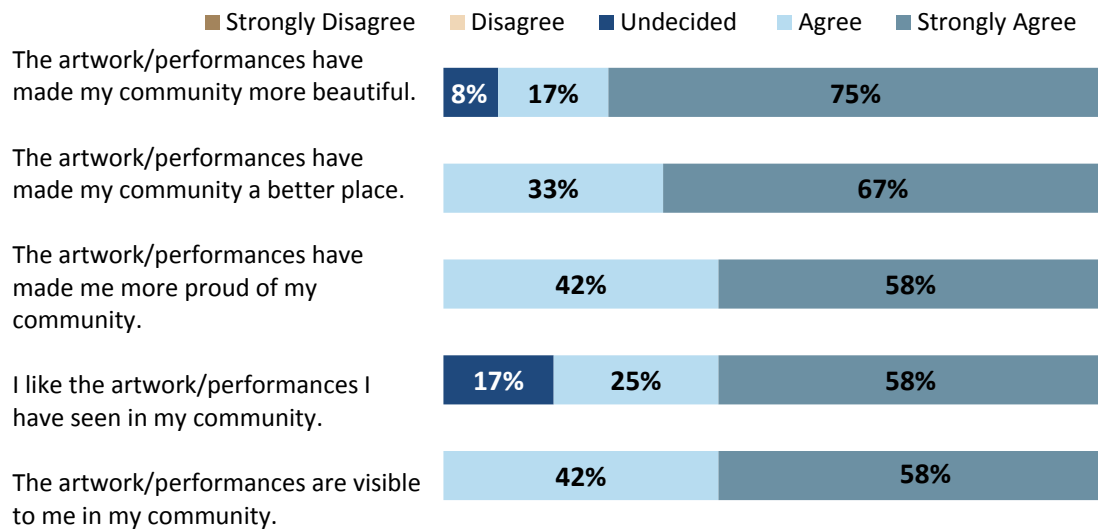


Youth planning, sketching, painting and hanging the *Visions of Hope* mural, 2008

3. Neighborhood Beautification

Ninety-two percent (92%) of the Osborn respondents “agreed” or “strongly agreed” that the CPAD artwork and/or performances made their community more beautiful. All respondents “agreed” or “strongly agreed” the artwork/performances made the community a better place, made them more proud of their community, and were visible to them in their community. Eighty-three (83%) of respondents reported they like the artwork and/or performances in their community. Refer to Figure 3 on the next page.

Figure 3. The majority of Osborn residents have very positive feelings toward the art installations and performances in their neighborhood (n=12)



Respondents were also asked about the conditions of the artwork since the installation. All respondents “agreed” (25%) or “strongly agreed” (75%) that the artwork had been kept in good condition since being installed in the Osborn community.

Several of the news articles published about the *Edible Hut* were overwhelmingly positive and contained reviews of how the hut would improve the community and provide a “peaceful place where people can gather” (Muller, 2013). The articles described how prior to the *Hut*, the park was in disarray and was not being taken care of. The project allowed the community to “*foster a sense of place.*”

When asked questions in regard to whether the visual and performing arts projects have helped with neighborhood beautification, the majority of residents interviewed first responded by saying “yes”. The projects that were specifically mentioned were the murals – which residents said look good and have held up well, with no vandalism – and the *Edible Hut*, which, “*creates an aesthetic.*” Routine maintenance was a concern raised by some residents. One person mentioned that someone had tried to uproot a piece of the *Memory Field* in the past year, which chipped off a piece of the Teardrop statue. This resident also mentioned that the responsibility of maintaining the *Memory Field* as well as the *Edible Hut* had fallen on the community members. The interviewee said that it had been challenging, but believed that they could use the maintenance of the art pieces to set an example for the community and prove that this neighborhood is not about destruction.

Other residents mentioned the need for upkeep as a sign of the strength of the community. One interviewee described how residents were coming together and using their connections saying things like, *"I know someone at the city that can help,"* and then having that person go and cut the grass at the park. Evaluators heard similar conversations while attending a CPAD community meeting in 2013. At this meeting, residents discussed multiple issues with the upkeep of the park and began dividing up tasks and taking responsibility for working on the issues. One person was concerned that the street lights on the perimeter of the park were not working. Another resident, who happened to work for a local electric company, volunteered to look into that issue and make some phone calls to the city to try and fix the lighting.

This conversation around maintenance and responsibility resonates alongside another theme: ownership and accountability. Community members described how being involved in the process — particularly with the *Edible Hut* — has led many residents to feel a sense of pride around the structure, and the park in general. This feeling, of having been a part of something and seeing it completed, has developed a sense of ownership among many residents. One community member

"The response about the arts in the community... is transformational for our population... they are talking about how... they are reflecting on years past you know, when the park wasn't the same, or things weren't happening in the park, and now they are able to bring their families out... things are happening in their community that they believe are bringing revitalization into Osborn. And they are very excited about that"

described this, saying that the people who have been involved in the art projects and the *Edible Hut* *"are being accountable and making others accountable for taking care of the community... because they want more of it. They want more! They want to see the whole neighborhood looking better. So they are being the eyes and the ears to make sure that these things stay the way they were done... and not having people going and abusing and destroying it. They want to make sure that the time they put into it is not destroyed... When people take ownership of things, it's going to last."*

Other comments were made by community members addressing the overall impacts of the visual arts projects on the neighborhood. One interviewee, who has been a resident of the Osborn neighborhood for several years, said that these projects brought lots of growth back to the neighborhood and that they were a reminder of what the community used to have, and what has been taken away. Others made similar comments about feeling as though they can now feel more comfortable in Calimera Park, and that the *Edible Hut* project allowed them to bring in the younger generation to enjoy the space.

Interviewees had mixed feelings about the impact of the murals on the Osborn community. Some felt that the murals had no effect at all on the neighborhood and felt that the location of the murals made it difficult to activate those spaces. The interviewee acknowledged that the Performing Arts series sought to activate the murals, but felt that this process did not work well. Another resident explained that, *"the murals are just out on the street where people are just passing through"* and compared that to the pieces at Calimera Park, where people are more inclined to go spend time and gather.

One resident would like to see the community members address the numerous building vacancies within the Osborn neighborhood.

4. Neighborhood Empowerment and Program Sustainability

Interviewees mentioned several different ways that CPAD's programming would continue to impact the community. Most of the comments were in reference to the effects of the *Edible Hut* project. One resident described an instance where he was walking near Calimera Park and ran

into a group of youth walking to school in the morning. The students said hello to him, and then started saying, *"hey, you coming to the hut [Edible Hut] on Saturday? We are putting the walls up, you know?"*

The resident went on to say that hearing this kind of talk amongst the kids and the other neighborhood residents showed him that the projects and the commitment to the areas are having a real effect. He explained it, saying, *"people aren't just talking about it, it's becoming a part of people's lives."*



Photo of youth setting up panels for the *Edible Hut*, 2013

Another community member mentioned how she has seen the effects of the *Edible Hut* project, commenting that she has seen and heard about a few residents starting their own gardens because of what they learned from being a part of the *Edible Hut*. Community members were excited to be seeing more investment in the neighborhood from community members. As one resident said, *"they are taking care of it because they want more...they want to see the whole neighborhood looking better."*

When asked about capacity building, some residents mentioned specific places where they saw skills being built. Some mentioned that being a part of the *Edible Hut* from beginning to end showed residents the importance of planning and organization. Others mentioned the

education about the edible plants, healthy eating, and basic carpentry skill development as places where they saw neighborhood capacity increasing.

Plans for Sustainability

In discussing CPAD's effort to create a sustainable structure for the group to continue, one resident said that the structure of sustainability was built in from the beginning. He explained that by linking up with Matrix Human Services – the community center in the Osborn neighborhood – they started laying a foundation for sustainability. This resident explained that he thought it was crucial to develop these types of partnerships with local organizations so that they can be connected to ideas and programs that are already happening in the community. Then, there is a community-based organization in place to continue the work once CPAD transitions.

While the majority of residents interviewed felt hopeful about the structure that was in place to continue the work in the community, one resident expressed concern around the sustainability of these types of community-based arts programs. This interviewee felt that it would be a struggle to sustain the programs without CPAD's support. Another resident, who was very optimistic about CPAD's effort to sustain the projects, did raise a concern based on their experience with the 2009 visual arts installation *Memory Field*. The interviewee explained that he was disappointed because there was no follow up with the artist, and that the organization that developed the *Memory Field* was no longer in operation. This made it hard to maintain the structure, and to know what needed to be done to keep it functioning and in good condition. That being said, the resident felt that community had developed a strong relationship with the lead artists from the *Edible Hut*.

"The kids, and the adults...we have a better appreciation of what it means to put together a structure and putting together an idea."

Looking forward, the Osborn community does have a plan in place to continue this type of work. The group, "Friends of Calimera Park," will continue in a leadership role as an autonomous group with Matrix Human Services as its community liaison/ally. Meetings will continue monthly either at the park or at Matrix. So far, a few goals have been established, which include making a handbook, listing all the plants that are on the roof of the *Edible Hut* with descriptions, and establishing responsibilities associated with the maintenance of the hut.

Near the end of the performing arts events the "Friends of Calimera Park" group started an online fundraising campaign to raise money to complete the hut and support long-term maintenance. They successfully raised \$7,500 to put towards finishing the walls of the hut, getting electricity to light the hut, stipends for volunteers, and an endowment for the continued maintenance of the hut, among other things.

Southwest



"The art is been beautiful, I think... and functional. And I think has given the opportunity for the neighborhood to have voice around who we are as a neighborhood."

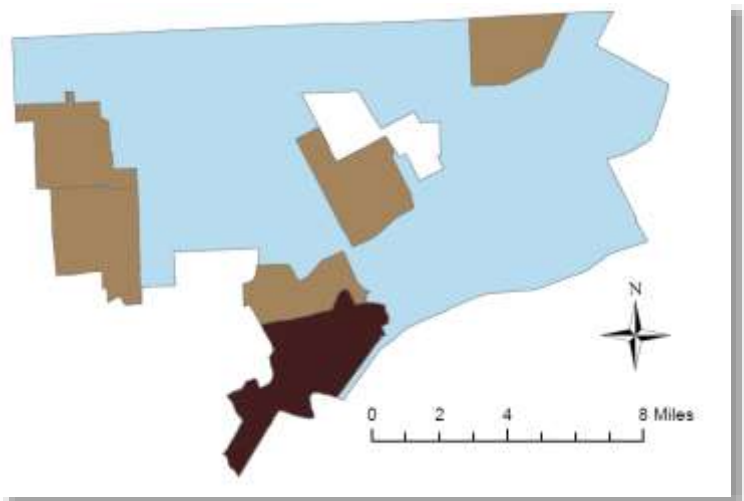
Southwest Report

Neighborhood Description

The Southwest neighborhood is located along the Detroit River and outer Detroit City Limits. The southern border lines the Detroit River and River Rouge, while the west side of the neighborhood borders Melvindale and Lincoln Park. To the north, the neighborhood borders the City of Dearborn.

In 2009, Data Driven Detroit's Data Collaborative surveyed all of the houses in Detroit to look at housing conditions and vacancies. A majority of houses in the Southwest area were rated in good condition (85.4%), with 3.3% in need of demolition or in "poor" condition, meaning they may not be structurally sound, with major exterior damage and repairs needed (Detroit Residential Parcel Survey). Only 8.1% of houses are considered "vacant," which is the lowest vacancy rate of all neighborhoods in Detroit.

Map 1. Southwest in Relation to the City of Detroit



According to the 2010 US Census, the total population of the Southwest neighborhood is 43,902 residents, of which 32% are under the age of 18. 49% of residents are female and 51% are male. The neighborhood is reported to be mostly Hispanic/Latino (57%), followed by Black/African American (24%), White (17%), Biracial (2%), American Indian (.4%), Asian (.2%), and Other (.1%). Approximately 42% of residents have less than a high school diploma, 48% have a high school diploma or GED, 3% have an Associate's degree, 4% have a Bachelor's degree, and 3% have a graduate or professional degree. A larger proportion of Southwest residents are low income. From 2005-2009, approximately 36% of the population reported living below the Federal Poverty Level, which is just above the City of Detroit's average of 35%.

CPAD in Southwest

Entering the Community

CCS/CAP had little direct programming history in Southwest, but both CCS/CAP and CPAD were aware of substantial artist connections and arts programming in the community. CPAD selected Community of Latino Artists Visionaries and Educators (CLAVE) as a representative organization of Southwest to serve on the CPAD Advisory Board. Other active participants were Contemporary Art Institute of Detroit (CAID), Southwest Solutions, and Maria Salinas, Executive Director serving under the Neighborhood Governance Board. Mary Laredo Herbeck was selected as the Lead Artist and executed a group of three ceramic and steel benches installed adjacent to the Southwest Detroit Business Association (SDBA).

The majority of interviewees reported that CPAD was not initially welcomed by the community. As one resident commented, *"I think it's really hard because they really are seen as outsiders."* Community members were unclear about CPAD's intention for coming into the community. Like one resident explains, *"People were cautious because everyone wants to come in with handouts."* Other residents mentioned tension early on between CPAD and members of the community: *"CPAD playing the role of 'the man'."*

The large number of local artists and arts groups established prior to CPAD's arrival may have been a factor in how the community welcomed CPAD into the Southwest neighborhood. Only one interviewee commented that CPAD's entrance into the Southwest community was seamless, stating, *"The concept was good so there was buy in immediately from the community."*

Despite the community's initial reception to CPAD, most of the Southwest interviewees felt that over time trust was built between CPAD and the community. Many Southwest community members interviewed reported a transformation from the initial caution to positive and supportive experiences with CPAD as an organization.

"Our community can be leery of outsiders coming to the neighborhood, but CPAD tried very hard to work with the community so I think a level of trust was established. Some of the processes created some conflict between community members, but we were able to work with CPAD to refine the process to avoid this happening in the future."

Visual and Performing Arts Projects

Art Installations

CPAD was a part of five visual arts installations in the Southwest neighborhood. The first, in 2008, consisted of a single installation of three benches. These benches were created by Mary Laredo Herbeck, Christine Bossler, and youth artists from the community. These, constructed from colorful mosaic tiles, were installed adjacent to the SDBA at 7752 West Vernor Highway.

The second set of visual art pieces were unveiled in July 2010 and consisted of three mosaic projects. The first, *Spirit at Rest*, is a tiled bench that was installed at Clark Park, near a city bus stop. The second was also installed at Clark Park and is entitled *Sol del Barrio*. This installation consisted of a mosaic-tiled bandstand to be used for community events and performances. Finally, *Cesar Chavez – A Man of Justice* is a photo mosaic completed on the exterior walls of the LA SED building. These projects were led by Lisa Luevanos, Mary Luevanos, and youth artists from the community.

Map 2. Art Installations in Southwest





Photo of the bench installation, 2008

The final project, completed in July 2010, was *The Alley Project (TAP Gallery)*, which was created and designated for aerosol artists. This was completed with the Detroit Collaborative Design Center, lead artist Erik Howard, professional artists, and youth artists from the community. The gallery was built by revamping four public areas: an alley, two vacant lots, and the garage where the new studio is located.

Performing Art Events

SW Detroit: Celebrates the Arts – 2012

The SW Detroit: Celebrates the Arts performing arts event was a partnership between CPAD and the Congress of Communities. The event took place on Saturday, September 29, 2012 at the Clark Park Band Stand and was part of the 2nd Annual Health & Wellness Festival. Over 180 community members took part in an afternoon of food, games, music, and live performances by actor Tim Seneca, the youth group Raices Mexicana, hip hop artist Invincible, African drumming and dancing group Omowale and Motor City Rockers, and the Millennium Steel Band to name a few.



Event line up from the performing arts Event
Raiz the Rootz, 2013

Raiz the Rootz – 2013

The 2013 Performing Arts Initiative funded the group Raiz Up, a hip-hop collective based in Southwest Detroit that works to better the community through artistic creation. The goal of this project was to unite the community, engage youth artists, and deepen pre-existing collaborations between art organizations serving youth in Southwest Detroit. The group held a series of workshops, film screenings, discussions, and outdoor concerts all culminating in a final concert titled, Raiz the Rootz. This final event was held at the Clark Park band-shell in August 2013. The event and workshops showcased 72 artists, with an estimated 473 participants in attendance.

Community Response to CPAD Projects

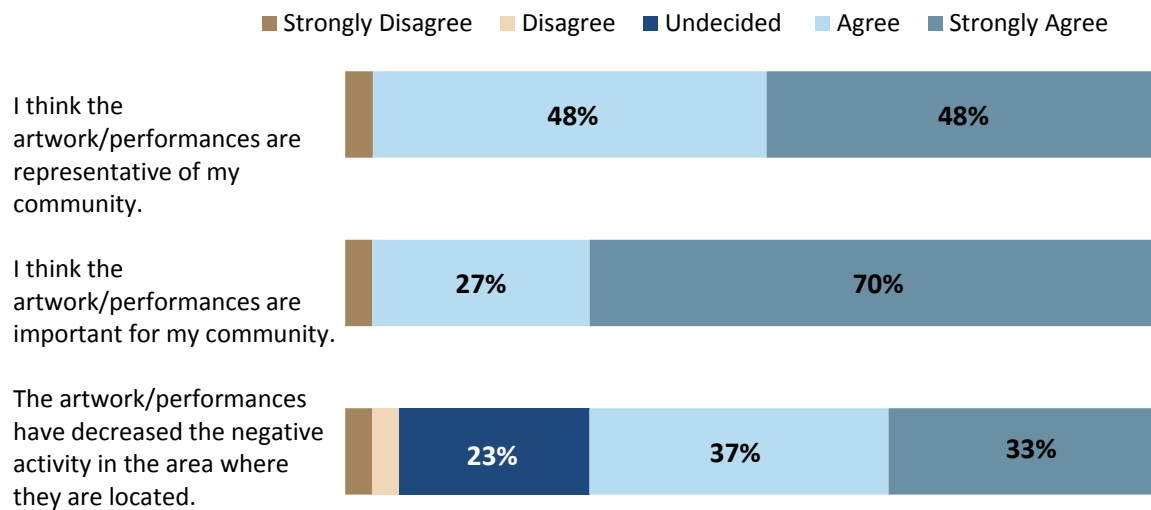
At the 2013 Raiz the Rootz event, evaluators surveyed 50 participants. Respondents were from many different Detroit and Metro Detroit communities, including twenty-five (50%) from Southwest, five (10%) from Chadsey-Condon, and one (2%) from the North End. The other participants were from these communities: Royal Oak, Southfield, Ann Arbor, Dearborn Heights, Garden City, Lincoln Park, Commerce Township, Grosse Pointe, Redford, Sterling Heights, Farmington Hills and Saginaw. The individuals from outside of Detroit reported that they were brought to the event through advertisements, walking by, involvement with Raiz Up or they had a family member involved. Participants came to the event to support the Southwest community and learn about Hip Hop.

Due to the proximity of the Chadsey-Condon and Southwest neighborhoods, results (n=30) from the Community Events Survey were combined. Results from all survey respondents are presented in Appendix A6. Southwest.

Of the survey respondents from Southwest and Chadsey-Condon neighborhoods, 50% reported they were participating in the event or were there to support a family member who was participated in the programming. In addition, 23% reported participating in the planning of the event.

Overall, survey respondents reported that they felt positively towards the performances and art installations. Ninety six percent (96%) of respondents reported that they “agreed” or “strongly agreed” that the artwork and performances were representative of and important to their community. Seventy percent (70%) of respondents also reported that they “agreed” or “strongly agreed” that the art, the artwork, and the performances decreased negative activity in the areas where they are located. Refer to Figure 1 on the next page for detailed results.

Figure 1. Southwest residents found the art representative of and important for their community (n=30)

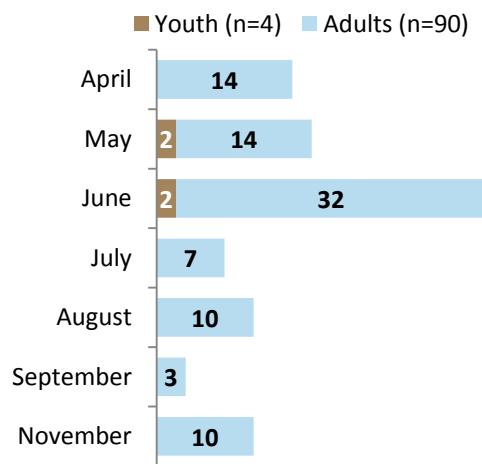


Program Impacts

1. Community Engagement

Seven sources of media (blogs, news articles, and Facebook profiles) were identified through the media content analysis. All of the Southwest art projects received publicity. Authors described the projects and described the community's response towards the installations in positive terms.

Figure 2. Southwest 2013 Planning Meeting Attendees (n=94)



Data taken from the CPAD 2013-2014 Tracking Document

Based on Southwest community member key informant interviews, residents generally had positive responses to the community engagement process led by CPAD. When discussing the engagement at meetings and events, residents mentioned being satisfied with the number of people attending meetings, the level of involvement from those attending, as well as the investment in projects. On average, there were 16 community members present during planning meetings, with a total of 94 attendees from April 2013 to November 2013 (refer to Figure 2). While many reported CPAD events were well-attended, it was also acknowledged that the number of residents waned over time.

One community member acknowledged the effectiveness of CPAD engagement of the art community while recognizing the difficult task of engaging the community at large in Southwest: *"They have done a really good job engaging the arts community. The community at large...I don't know...I think that's really hard."*

Similar to participant experiences pertaining to attendance, interviewees reported the collaborative approach used by CPAD was effective. Interviewees reported that CPAD placed value on shared input and, consequently, there was general support for the projects. Collaboration on projects such as the *Cesar Chavez* mural and the *TAP Gallery* used local talents and participatory design processes, which resulted in input from many different individuals. One interviewee stated, *"We created a process which prevents people from throwing an idea out and expecting someone else to do the work, so ownership is compulsory,"* highlighting the importance of consistent participation and shared ownership of community projects.

Multiple residents identified that CPAD needed to improve their understanding of Southwest community context, culture, and history. In particular, one resident wanted emphasis to be placed on *“culturally sensitivity, intergenerational understanding, and a historical understanding”* to facilitate a better experience for Southwest community members.

Several interviewees mentioned that they experienced tension at CPAD meetings, particularly in the first year. According to residents, community members disagreed and, at times, groups would form sides. Interviewees explained that they felt that the fighting and tension was not a result of CPAD staff, however, interviewees noted would have appreciated additional facilitation support from CPAD. Some interviewees were concerned that the meeting tension and style of communication may have become a barrier to meeting participation.

“For the past 80+ years, this community has grown a significant amount of arts groups. It has a very vibrant arts culture. You can’t deal with the complexity with the community if you don’t take that in account. It’s just too complicated. It’s part of the learning process. The perception outside that was being fed was ‘they can’t get their act together’...it depends on who you talk to and who is telling the story.”



Community members gathered at the 2013 performing arts event at Clark Park

2. Youth Engagement

Specific to youth engagement, three particular themes emerged during interviews with community members. Some residents mentioned that the level of youth involvement depended on the artist. The two projects identified as good examples of youth engagement were *The Alley Project* (TAP Gallery) and the three mosaic projects in 2010. Erik Howard, the lead artist for TAP Gallery focuses deliberately on youth development in the work he does. So as one resident said, *“there was no way lots of young people weren’t gonna be involved in it.”* Another resident agreed stating, *“and I thank Eric and Mary – you know he’s done all these workshops and been able to introduce young people to more art and different types of art.”*



Photo from *The Alley Project*, 2010

A few interviewees wanted to see greater levels of youth involvement. One resident explained: *“The 2013 performing arts initiative [sic] was highly youth focused.”* However, they went on to state that the not enough youth were engaged in the projects. Residents said that youth who did participate were more outgoing and regular attendees, rather than newly engaged youth. One community member attributed low meeting attendance to the fact that youth were bothered by internal community politics from the first year. Another community member felt similarly saying that the youth *“were disgusted with the way the meetings were run and the negativity,”* and so they were not involved in the process. Other interviewees mentioned that *“the recent project that*

won funding, while youth driven, only appeals to a small segment of youth, although, one that does need attention."

The majority of the residents felt that having youth involved and engaged in CPAD projects was beneficial and important and reported that the work was *"hugely impactful"* on those who were involved.

Another community member described how *"in an area where people are really creative...it's ingrained in the culture but you don't have it in schools, it's an awesome opportunity for exposure."*

One resident felt conflicted about involving youth in programs like this. This resident felt that including youth in these types of programs only happened because of requirements from foundations, rather than intentional engagement. The resident stated that foundations need to *"get over it."* *"Youth are filled with many issues more important to them like education, homework, hormones. They lack transportation and often have more pressing and fun things to do than attend meetings. Mentoring programs, workshops are much more fruitful than to attend some of these chaotic meetings."*

"For as many youth agencies as there are in SW Detroit there could have been more there. Some new faces. The people that were there were the extroverts. Same people all three years. Maybe one or two that were different."



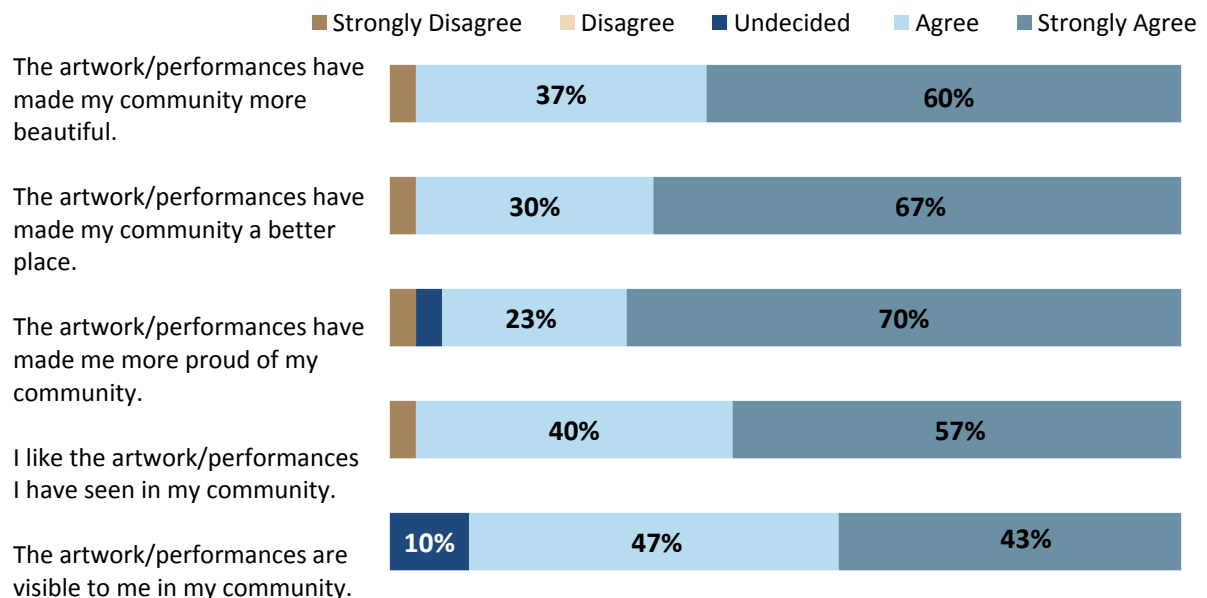
Photo from the 2013 performing arts event

3. Neighborhood Beautification

Ninety percent (90%) of the Southwest respondents “agreed” or “strongly agreed” that the CPAD artwork and/or performances were visible to them in their community. Over 90% of respondents also “agreed” or “strongly agreed” that the artwork/performances made the community more beautiful, a better place, made them more proud of their community, and that they like the artwork and/or performances in their community. Refer to Figure 3.

Respondents were also asked about the conditions of the artworks since installation. Respondents “agreed” (53%) and “strongly agreed” (27%) that the artwork had been kept in good condition since being installed in the community.

Figure 3. Overall Southwest community members strongly agreed that the artwork and performances had a positive impact (n=30)



All of the community members interviewed were positive about the visual arts pieces installed in the Southwest community. Many mentioned that the artwork was beautiful, that several of the pieces were functional. Respondents reported being impressed with how much CPAD was able to do with the budget. Residents also reported that the pieces chosen were very representative of their community.

Because the benches in Clark Park are functional, this has *“encouraged people to congregate”* including *“brown baggers consuming alcohol.”* One resident said that a business located adjacent to one of the benches has tried to remove the benches because people were congregating. While several interviewees mentioned this as a challenge, another resident was pleased because they felt that the benches were providing *“a friendly place that welcomed one to sit for a bit, for people who didn’t have a place to sit and rest in the city.”*

Overall, residents thought that CPAD’s projects contributed to the beautification of the neighborhood: *“It has created several wonderful pieces for the community that are heavily used and referred to.”*

“The visual arts are permanent. The benches, the stage, Cesar Chavez mural...the community really loves them.”



Photo of the *Cesar Chavez Photo Mosaic*, 2010

4. Neighborhood Empowerment and Program Sustainability

"When I think about the Cesar Chaves mural...I mean, it screams...our neighborhood and it represents a large population of our neighborhood. You won't see anything else like that anywhere else in the city...So I think it has given us a public way of telling the story of other people that live in Detroit...that has been missing for a really long time."

Interviewees described multiple ways that CPAD's programming will continue to impact the community. Most of the comments referenced the effects of the implementation of the Clark Park benches. One community member discussed how the art projects provide an opportunity to keep history alive in Southwest Detroit: *"to have local artists be able to create the works of art that are in the community give it a much richer history."* Another resident elaborated and noted the use of art as a way to educate people about the community saying, *"being able to involve community folks in making tiles. Every time I see the benches (Clark Park) and see the colorful stage in the back drop of photos,*

every time I look at the image of Cesar it takes on a special meaning and opportunity to keep history alive. An opportunity to educate."

Residents also discussed how CPAD projects facilitated the community's use of pre-existing resources in new ways. One interviewee stated, *"I think CPAD has complemented something that has always existed in this community."* Another mentioned that *"the benches also utilized the resources in the neighborhood, and tiles used the kiln at Patton Park that hadn't been used in a long time."* A third community member said that the art projects *"activated space that hadn't necessarily been activated."*

When asked about capacity building, some community members described how gaining specific skills and feeling empowered to make decisions was a success of CPAD. One resident described this in reference to the Raiz Up youth hip-hop collective saying that, *"it helped to elevate them [Raiz Up]. Many people in the community are very proud of them because they have been very resourceful and not afraid to push the envelope in a positive way. CPAD gave them resources to elevate their stature and galvanized the community."*

Community members were mixed in their responses to sustainability of the community arts projects in Southwest Detroit without CPAD funding. One interviewee explained that while there may not be one group that emerges out of this work, some of the individual projects would continue to have an impact on arts programming in the neighborhood. For example, she said, *"Eric's project [the TAP gallery] has really created a space for young people to continue to grow and develop as artists without having to pump a lot of monetary resources into it."* Another resident thought that, *"what is lacking are the funding & resources. They (projects like this) will probably continue, but on a much smaller/slower scale if CPAD funding isn't available."* Despite challenges in

funding, one resident summarized the effect of CPAD's projects on the community by saying, *"it has shown the community what can be done if we work collaborative [sic]."*

Plans for Sustainability

Community members in Southwest Detroit expressed a desire to sustain public arts projects after CPAD involvement ends. However, interviewees believed that the Southwest neighborhood is unique from the other CPAD communities in terms of plans for sustainability because, *"there are no organizations in other communities...however in Southwest that capacity exists already."* Rather than establish a new initiative that focuses on public arts, the Southwest community needed assistance convening previously existing organizations for a common cause. One resident put it well, explaining that in other communities, CPAD had to help build capacity and start a new group, whereas in Southwest, they already had the groups but, *"what we needed was facilitation of the community groups and they have done that."* Moving forward, there are reports that various community organizations may assume CPAD's work on their own, but that a collaborative effort would be most effective. It was suggested that instead of trying to form one group to carry on this work, that a network of organizations with similar interests in public arts form a collaborative where they work together around large community-based arts projects. One resident stated that *"even the organizations that want to take a role, they may pull back a little because of the politics. People don't want to take that on. A network/collective of organizations might be able to do it."*

"I think there will be continued effort to create. I have often said that folks will have been empowered to make intelligent decisions. Whether they will use their new found tile making skill or have an understanding of what is involved in the process and pass it up is fine. It is educated choices."

Appendices

Appendix A. Community Event Surveys

Appendix A1. Brightmoor

Community Event Survey Results

The following are the results of the Community Event Survey for Brightmoor from the dedication of the *Solarfly Mood Swing* and *Solar Cocoon* on August 4, 2013. These results include all responses from all respondents (including those who were not neighborhood residents) who participated in taking the survey during the event.

Demographics (N=41)

Where survey respondents live

I live in:	
Brightmoor	24%
Chadsey-Condon	0%
Cody-Rouge	2%
North End	7%
Osborn	0%
Southwest	7%
Other	54%
Did Not Report	5%

"Other" responses to where survey respondents live

Responses	Frequency
7 Mile-Meijer	1
Boston Edison	2
Detroit	3
Farmington Hills	4
Grandmont Rosedale	1
Indian Village	2
Linwood and Pilgrim	1
Northwest	3
Oak Park	1
Rosedale Park	4
Wayne	1
Westland	1

Have a family member or are an artist or performer in this event

Yes	No
33%	67%

Have participated in meetings that choose the event/planned the event

Yes	No
18%	83%

Survey Results

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
I think the artwork/performance are representative of my community.	2%			42%	56%
The artwork/performance are visible to me in my community	2%		5%	44%	44%
I like the artwork/performance I have seen in my community.	2%		2%	24%	71%
The artwork/performance have made me more proud of my community.	2%			37%	61%
I think the artwork/performance have made my community more beautiful.	2%		5%	27%	66%
I think the artwork/performance are important for the community.	2%			20%	78%
I think the artwork/performance made my community a better place.	2%		5%	29%	63%
The artwork/performance have decreased the negative activity in the area where they are located.	7%	2%	24%	37%	29%
The artwork has been kept in good condition since it was installed.	2%	2%	12%	49%	34%

Appendix A2. Chadsey-Condon

Community Event Survey Results

The following are the results of the Community Event Survey for Chadsey-Condon from the performing arts event Festival of Tradition and Diversity on August 17, 2013. These results include all responses from all respondents (including those who were not neighborhood residents) who participated in taking the survey during the event.

Demographics (N=29)

Where survey respondents live

I live in:	
Brightmoor	0%
Chadsey-Condon	21%
Cody Rouge	3%
North End	10%
Osborn	0%
Southwest	41%
Other	24%
Did Not Report	0%

“Other” responses to where survey respondents live

Responses	Frequency
Wayne/Detroit	1

Responses to what brought people from outside the neighborhood to the event

Verbatim Responses
flyer from the market
from community, shop at the store, children will enjoy it
I saw an announcement in the community
I teach in the area
my older sister
my sons summer program
nephew
shopping
son playing in festival

Have a family member or are an artist or performer in this event

Yes	No
62%	38%

Have participated in meetings that choose the event/planned the event

Yes	No
26%	74%

Survey Results

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
I think the artwork/performance are representative of my community.			7%	41%	52%
The artwork/performance are visible to me in my community.		10%	10%	41%	38%
I like the artwork/performance I have seen in my community.				52%	48%
The artwork/performance have made me more proud of my community.			4%	46%	50%
I think the artwork/performance have made my community more beautiful.			7%	32%	61%
I think the artwork/performance are important for the community.			7%	36%	57%
I think the artwork/performance made my community a better place.			4%	39%	57%
The artwork/performance have decreased the negative activity in the area where they are located.	4%	4%	37%	33%	22%
The artwork has been kept in good condition since it was installed.		4%	18%	39%	39%

Appendix A3. Cody-Rouge

Community Event Survey Results

The following are the results of the Community Event Survey for Cody-Rouge from the performing arts event Living in the Global Village on August 17, 2013. These results include all responses from all respondents (including those who were not neighborhood residents) who participated in taking the survey during the event.

Demographics (N=25)

Where survey respondents live

I live in:	
Brightmoor	8%
Chadsey-Condon	0%
Cody-Rouge	40%
North End	0%
Osborn	0%
Southwest	0%
Other	52%
Did Not Report	0%

"Other" responses to where survey respondents live

Responses	Frequency
Northwest	1
Oak Park	1

Responses to what brought people from outside the neighborhood to the event

Verbatim Responses
friends from work
from here
I am a DJ
I work at the center that the event was held at
invite from pastor who works here
my grandma lives over
my parents live in Cody-Rouge
pastor invited me to come and I wanted to come
teach
vendor (way academy)
watch the performance
word of mouth
work
work there/vendor
work with youth at community resource center

Have a family member or are an artist or performer in this event

Yes	No
44%	56%

Have participated in meetings that choose the event/planned the event

Yes	No
32%	68%

Survey Results

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
I think the artwork/performance are representative of my community.	2%	4%	8%	36%	52%
The artwork/performance are visible to me in my community.			21%	46%	33%
I like the artwork/performance I have seen in my community.			4%	48%	48%
The artwork/performance have made me more proud of my community.		8%	4%	28%	60%
I think the artwork/performance have made my community more beautiful.		4%	8%	32%	56%
I think the artwork/performance are important for the community.				24%	76%
I think the artwork/performance made my community a better place.		8%	4%	20%	68%
The artwork/performance have decreased the negative activity in the area where they are located.	8%	4%	28%	24%	36%
The artwork has been kept in good condition since it was installed.		4%	16%	52%	28%

Appendix A4. North End

Community Event Survey Results

The following are the results of the Community Event Survey for North End from the performing arts event Urban Expressions Art Festival: The Healing on August 24, 2013. These results include all responses from all respondents (including those who were not neighborhood residents) who participated in taking the survey during the event.

Demographics (N=35)

Where survey respondents live

I live in:	
Brightmoor	0%
Chadsey-Condon	0%
Cody-Rouge	0%
North End	49%
Osborn	0%
Southwest	9%
Other	43%
Did Not Report	0%

"Other" responses to where survey respondents live

Responses	Frequency
Southeast	1

Responses to what brought people from outside the neighborhood to the event

Verbatim Responses
Americorps
Facebook Ad
farmers market
father working, Art
Heard about it on WDET
Helped install the art project
I work for Vanguard CDC Americorps
I work for Vanguard Americorps program
I work in the Northend and I am part of Community Development in this Region
involvement of friends
love
myself
organize with people in the neighborhood
Sponsoring some of the Art- from vanguard
to help my sisters artwork
vendor
visiting, working
work
working

Have a family member or are an artist or performer in this event

Yes	No
34%	66%

Have participated in meetings that choose the event/planned the event

Yes	No
38%	62%

Survey Results

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
I think the artwork/performance are representative of my community.	3%		3%	38%	56%
The artwork/performance are visible to me in my community.		3%	3%	41%	53%
I like the artwork/performance I have seen in my community.				34%	66%
The artwork/performance have made me more proud of my community.				34%	66%
I think the artwork/performance have made my community more beautiful.			6%	26%	69%
I think the artwork/performance are important for the community.			6%	20%	74%
I think the artwork/performance made my community a better place.			9%	17%	74%
The artwork/performance have decreased the negative activity in the area where they are located.	9%	6%	40%	20%	26%
The artwork has been kept in good condition since it was installed.			29%	31%	40%

Appendix A5. Osborn

Community Event Survey Results

The following are the results of the Community Event Survey for Osborn from the Edible Hut (installation/environmental/ social project) dedication on August 24, 2013. These results include all responses from all respondents (including those who were not neighborhood residents) who participated in taking the survey during the event.

Demographics (N=24)

Where survey respondents live

I live in:	
Brightmoor	4%
Chadsey-Condon	0%
Cody-Rouge	0%
North End	4%
Osborn	50%
Southwest	0%
Other	29%
Did Not Report	13%

“Other” responses to where survey respondents live

Responses	Frequency
Midtown	1

Responses to what brought people from outside the neighborhood to the event

Verbatim Responses
(unclear)...asked me to attend. She is a committed and thoughtful human who does great work and she thought I'd be interested
Community development for a living; interested in new ideas for land use/community building
Edible hut volunteers attended a meeting at the Detroit Police Department Eastern District and invited folks
I am a part of the also roma family. insed to teach there and we were pivotal in reclaim the park
I heard from my teacher about this event
Model D
My boyfriend
My office (a flyer)
My teacher asked/suggested for me to go
Teacher in Osborn Neighborhood
walking through and decide to see what it was about

Have a family member or are an artist or performer in this event

Yes	No
12%	88%

Have participated in meetings that choose the event/planned the event

Yes	No
26%	74%

Survey Results

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
I think the artwork/performance are representative of my community.			4%	48%	48%
The artwork/performance are visible to me in my community.			4%	42%	54%
I like the artwork/performance I have seen in my community.			8%	25%	67%
The artwork/performance have made me more proud of my community.			4%	35%	61%
I think the artwork/performance have made my community more beautiful.			4%	25%	71%
I think the artwork/performance are important for the community.				18%	82%
I think the artwork/performance made my community a better place.				26%	74%
The artwork/performance have decreased the negative activity in the area where they are located.			13%	44%	44%
The artwork has been kept in good condition since it was installed.		5%		27%	68%

Appendix A6. Southwest

Community Event Survey Results

The following are the results of the Community Event Survey for Southwest from the Southwest Raiz Up performing arts event on August 19, 2013. These results include all responses from all respondents (including those who were not neighborhood residents) who participated in taking the survey during the event.

Demographics (N=50)

Where survey respondents live

I live in:	
Brightmoor	4%
Chadsey-Condon	10%
Cody-Rouge	0%
North End	2%
Osborn	0%
Southwest	50%
Other	34%
Did Not Report	0%

"Other" responses to where survey respondents live

Responses	Frequency
Dearborn	1
Detroit	1
Detroit-West Side	1
Hubbard Farms	1
Lincoln Park	1
Midtown	1
Southfield	1
Sterling Heights	1

Responses to what brought people from outside the neighborhood to the event

Verbatim Responses
A candidate running for city of Detroit office
Biking
Community SE Raiz Up
family
Family
I am involved with the Raiz Up, so came to support and help I also work in Detroit
I come to park everyday
I heard about it yesterday at the one on Michigan
I preform 2 stories and I am doing a cypher
I saw it on instagram and wanted to check it out.
I seen the vent and found it interesting
I work at Way Academy, charter school in area
Invited to perform, also many friends a part of the invite
my friend invited us to the event
my mom and I was curious
My nephew and cousin as well as just wanting to support my community
Raiz the Roots Community concert
So I can learn about the grass and roots and hip hop
the raiz up is a great opportunity for children to experience the roots of hip hop
the togetherness in the communities

Have a family member or are an artist or performer in this event

Yes	No
56%	44%

Have participated in meetings that choose the event/planned the event

Yes	No
24%	76%

Survey Results

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
I think the artwork/performance are representative of my community.	2%		2%	45%	51%
The artwork/performance are visible to me in my community.		2%	10%	44%	44%
I like the artwork/performance I have seen in my community.	2%		4%	34%	60%
The artwork/performance have made me more proud of my community.	2%		2%	28%	68%
I think the artwork/performance have made my community more beautiful.	2%		2%	36%	60%
I think the artwork/performance are important for the community.	2%			28%	70%
I think the artwork/performance made my community a better place.	2%	2%	2%	30%	64%
The artwork/performance have decreased the negative activity in the area where they are located.	2%	4%	28%	34%	32%
The artwork has been kept in good condition since it was installed.	2%	2%	16%	51%	29%

Appendix B. Literature Review

The following literature review details similar community arts projects and their impact.

Lowe, S. S. (2000). Creating Community: Art for community development. *Journal for Contemporary Ethnography*, 29, 357-386.

- The non-profit Neighborhood Cultures of Denver (NCD) sponsored two community art projects in Denver. The two projects were a circus-themed mural in the Showtime Public Library and the “Tree of Life” play in the La Raza community, which showcased Latino culture. Both projects highlighted the cultural history of the communities and involved community members by having them create tiles placed in the mural and performing in the play. The art projects were decided through a collaborative decision making process including the artists and community members.
- The public art projects helped build solidarity and relationships between residents, which ultimately helped to develop a collective identity within the neighborhood. Residents relied on each other for encouragement and support throughout the projects. The art projects provided a forum for residents to discuss common concerns regarding their neighborhood. In addition to fostering a sense of community, individual residents realized their skills and potential while expressing themselves through art.

City of Philadelphia Mural Arts Program (muralarts.org)

- “The City of Philadelphia Mural Arts Program unites artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives.”
- Began in 1984 to encourage graffiti artists to use their artistic talent for a positive rather than destructive means. The group has since created 3,600 murals in Philadelphia and engages 1,800 youth and 100 communities each year.
- “The mural-making process gives neighborhood residents a voice to tell their individual and collective stories, a way to pass on culture and tradition, and a vehicle to develop and empower local leaders. Mural Arts’ mural-making process also engages thousands of Philadelphia’s at-risk children, youth, and adults who find their artistic voice, develop their self-confidence, and discover new ambitions while creating murals through numerous programs.”
- “The Mural Arts Program has also become a national leader in arts in criminal and restorative justice, currently offering educational programs in local prisons and rehabilitation centers using the restorative power of art to break the cycle of crime and violence in communities.”

Wodsak, A., Suczyniski, K., & Chapple, K. (2008). *Building arts, building community? Informal arts districts and neighborhood change in Oakland, California*. Berkeley, CA: Center for Community Innovation.

- In Oakland, California, the creation of informal arts districts revitalized low-income communities such as Village Bottoms by establishing an impetus for improving the physical neighborhoods, creating a more vibrant business district, and fostering a space for intergroup dialogue about important social issues. Bringing art into the area has also played “an important role in rebuilding community cohesion and neighborhood identity” (p. 11).

Appendix C. Media Content Analysis Links

Brightmoor

- <http://www.modeldmedia.com/features/brightmoor0909.aspx>
- <http://www.modeldmedia.com/devnews/talkingfence20309.aspx>
- <http://rougerivergroup.com/project/public-art-detroit/>
- <http://rougerivergroup.com/live-from-solarfly/>
- <http://www.collegeforcreativestudies.edu/articles/community-arts-partnership-continues-its-leadership-role-in-providing-arts-to-detroit-youth>
- <http://www.freep.com/article/20080929/OPINION01/809290312/Artistic-stroke-fights-city-s-blight>
- http://www.mlive.com/news/detroit/index.ssf/2009/10/tedxdetroit_using_art_and_tech.html

Chadsey-Condon

- <http://tobereadbooks.com/reading-garden-brightens-south-detroit-neighborhood-for-the-future/>
- http://myemail.constantcontact.com/October-E-Newsletter---DLECTRICITY-Lights-Up-the-Detroit-Public-Library.html?soid=1102418510045&aid=hgiz0NU_6X4
- <http://www.style-detroit.com/2012/11/fall-2012-communitypublic-arts-detroit.html>
- <http://detroitfunk.com/?p=8790>
- <https://www.facebook.com/media/set/?set=a.431483466944307.1073741829.290275571065098&type=3>
- <http://www.modeldmedia.com/devnews/princevalleymural101309.aspx>

Cody-Rouge

- <https://www.youtube.com/watch?v=Pa7YbINGL0A>
- <https://www.facebook.com/CodyRougeFoodJusticeAmphitheater>
- <http://www.detroitmi.gov/DepartmentsandAgencies/CommunicationsandCreativeServices/NewsReleases/tabid/576/ctl/Details/mid/1362/Default.aspx?NewsArticleId=824>

North End

- http://www.northendstudiosdetroit.com/projectsRunner.php?folder=project_1304551429
- <http://www2.metrotimes.com/arts/story.asp?id=15139>
- http://www.waymarking.com/waymarks/WM7THV_Illuminated_Detroit_Michigan
- <http://www2.metrotimes.com/arts/story.asp?id=15139>
- <http://www.hourdetroit.com/Hour-Detroit/September-2011/The-Illuminated-Mural/>
- <http://detroit.cbslocal.com/2012/09/18/scene-in-detroit-center-for-creative-studies-kids-public-art/>

Osborn

- <http://poppspacking.blogspot.com/2010/06/memory-field.html>
- <http://www.artifizz.org/scr/WorkPage.php?ref=511>
- <http://artifizz.tumblr.com/page/6>
- <http://fruitsoffailure.wordpress.com/2011/04/16/i-will-remember/>
- <http://prop-press.typepad.com/blog/2010/07/summer-travels-detroit-and-ussf-report.html>
- <https://www.facebook.com/EdibleHut>
- <http://capdetroit.tumblr.com/post/58701373427/edible-hut-osborn-neighborhood-detroit>
- https://www.patronicity.com/projects/project_detail/ediblehut.html#.Ul7NjT8piok
- http://www.mlive.com/news/detroit/index.ssf/2013/08/northeast_detroit_park_gets_an.html
- <http://michigancitizen.com/edible-architecture-growing-in-calimera-park/>
- http://photos.mlive.com/detroit/2013/08/detroits_edible_hut.html
- <http://www.ediblehutdetroit.com/about/>
- <http://www.wearemodeshift.org/edible-hut-osborn-neighborhood>
- <http://cityunseen.wordpress.com/the-edible-hut/>

Southwest

- <http://marylaredoherbeckbenches.blogspot.com/2008/10/yesmosaic-benches-are-done.html>
- <http://marylaredoherbeckbenches.blogspot.com/>
- <http://www.elmuseodelnorte.org/southwest-detroit.html>
- <http://news.artservemichigan.org/2012/04/lisa-luevanos-and-the-sweet-rhythm-of-clave/>
- <http://www.detroitcreativecorridorcenter.com/programs/speakers-bureau/the-alley-project/>
- <http://www.yelp.com/biz/tap-the-alley-project-gallery-detroit>
- <http://www.dcdc-udm.org/projects/spaces/tap/>
- <https://www.youtube.com/watch?v=NvNBf4tyfOs>
- <http://placemaking.mml.org/the-alley-project/>
- http://www.huffingtonpost.com/lee-schneider/participatory-design-in-d_b_1340633.html?ref=detroit&ir=Detroit
- http://www.huffingtonpost.com/2013/05/08/vito-valdez-detroit-public-artist-my-detroit_n_3231391.html

CPAD related (all neighborhoods)

- <http://www.tellusdetroit.com/riverfront/drfc-100609-cut.html>
- <http://www.detroitcreativecorridorcenter.com/2013/05/03/communitypublic-artsdetroitperforming-arts-opportunity/>

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