Learning Together:

Reflections on the Public Art and Civic Engagement (PACE) Capacity Building Initiative
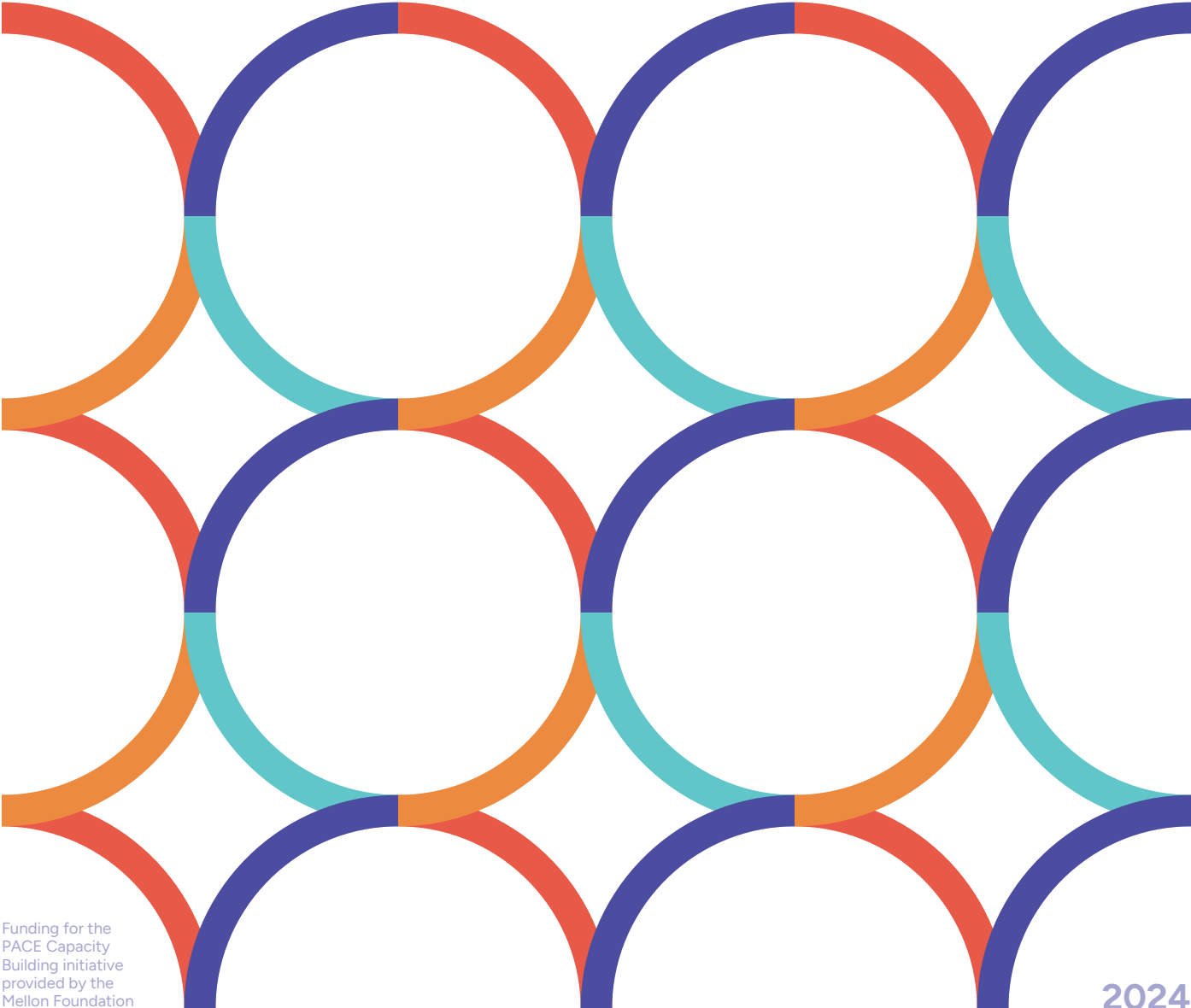
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COMMISSIONED BY

Mural Arts Institute

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PACE

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Executive Summary

Mural Arts Institute's (MAI) Public Art and Civic Engagement (PACE) Capacity Building Initiative funded three arts and community organizations from 2020–2023: Louisville Visual Art (LVA) in Louisville, KY; South Side Community Art Center (SSCAC) in Chicago, IL, and APANO in Portland, OR to collaborate with artists on six socially-engaged public artworks. The program created a cohort and organized regular in-person and virtual gatherings, technical assistance, and peer learning opportunities. The program culminated with Created, Together., a national symposium for community-center public art practitioners focused on networking and exchange, with themes informed by conversations with the PACE cohort. MAI also embedded Congruence Cultural Strategies (Congruence) in the program to help participants reflect on and document their accomplishments. Below is a summary of the findings from reflection activities.

PACE ACCOMPLISHMENTS

1. Through funding six artist Catalyst projects and creating a cohort focused on capacity building, PACE **invested in artists of color**—those commissioned directly, as well as younger or less-experienced artists who commissioned artists brought on—and helped advance their careers. Through thoughtful work, Catalyst projects **redistributed resources**, sharing the wealth with community participants and artist assistants and through mutual aid with the larger communities.

2. PACE artists worked hard to focus their artworks on **celebrating their Black, Brown, and Asian American and Pacific Islander communities**. The processes and products offered community members opportunities to learn about under-told, empowering histories, experience joy, celebrate their cultures, and feel pride and belonging in their neighborhoods.

3. PACE's multi-year funding structure, interspersed with learning and relationship-building opportunities, **strengthened the field of and capacity for socially-engaged art** at local, regional, and national scales.

CHALLENGES PACE PARTICIPANTS ENCOUNTERED
(including community organization staff and artists)

1. While participants celebrated many aspects of the program—funding, flexibility, community focus, and more—**the structure needed more formal mechanisms to ensure artists received the support they needed**.

2. Even though participants expressed appreciation for the capacity and management support provided through the program, the patterns of nonprofit capitalization and other organizational development issues created **management and capacity challenges**.

IMPLICATIONS AND IDEAS FOR THE FUTURE

1. **Create artist and community-centered resource flow**. We recommend that funders, intermediaries, and local organizations looking to support socially engaged public artwork consider inverting typical program hierarchies to create artist community-centered resource flows. Examples include outlining shared responsibilities for all partners, creating accountability and grievance procedures, directly funding artists and community leaders who can work with institutions and trainers of their choosing, and more.

2. **Fund and support peer relationship building and learning**. PACE participants appreciated the focus on relational work and wanted more; there are so few opportunities to gather without agendas, with time and space to build relationships and share experiences. Focus on peer learning.

3. **Prioritize community relevance in arts funding,** with a focus on supporting socially-engaged artists making work relevant to communities of color that each community organization serves. PACE and its local partners supported artists deserving of much more than the established art world usually provides them. PACE artists are building new, artist-centered organizations, cooperatives, and more.

Participants from the PACE cohort paint together during the first incubator in Philadelphia. Photo by Steve Weinik.
Photo by Steve Weinik for Mural Arts Philadelphia.

Introduction

The Public Art & Civic Engagement (PACE) Capacity Building Initiative was a national program designed and administered by the Mural Arts Institute (MAI), an initiative of Mural Arts Philadelphia, from 2020-2023 (learn more about the organization in Appendix #2). This initiative and additional artist capacity building activities were funded by the Mellon Foundation. Its primary purpose was to build the capacity of community organizations to work with artists in leading public art projects in collaboration with their communities. This report outlines the program's structure and then reflects on its accomplishments and challenges. Finally, with the hope that future initiatives may learn from it, the report identifies ideas for future efforts to build the field of socially-engaged arts in the US.

ABOUT PACE

The PACE Initiative sought to help develop sustainable infrastructure to support the growth of socially-engaged public art in communities around the United States. MAI selected three host institutions for the 30-month program, providing each with tools, support, learning opportunities, and funding for their participation in the program and to run an Artist Catalyst Program, where each institution selected two artists or artist teams to produce socially-engaged artworks in their local communities. These artists joined the PACE cohort through participation in peer learning and training opportunities.

The project began in 2020 and was initially designed before the COVID-19 pandemic to include significant in-person time. The pandemic forced the MAI team to pivot and instead create hybrid mechanisms for connection. The program concluded in late 2023 with the Created, Together. symposium in Philadelphia (learn more in Appendix #3). All the artists and their partner community organizations gathered with socially-engaged artists from across and beyond the United States for a three-day celebration of their work. Along with workshops and site visits, space was created for conversations that explored relevant questions for practitioners in the public art field.

THE PRIMARY OBJECTIVES OF THE PACE INITIATIVE WERE TO:

Build organizational capacity to support socially-engaged public art projects,

Build artist technical knowledge for socially-engaged public art,

Build networks in each city and nationally, and

Build capacity for artists and organizations to engage in community for socially engaged arts.

PACE was an effort to fill a gap in the funding, infrastructure, technical assistance, and networking for artists and communities seeking socially-engaged and impactful work. It was designed to re-grant funds to three community organizations—Louisville Visual Art (LVA) in Louisville, KY; South Side Community Art Center (SSCAC) in Chicago, IL, and APANO in Portland, OR—chosen through an open call and panel process, and then support each community organization in producing an Artist Catalyst Program by completing two artist-led, community-engaged projects. MAI asked that each community organization meet for monthly check-ins and technical assistance, and made additional resources available for institutions to host MAI site visits and public workshops in their cities and to visit Philadelphia several times throughout the three years for incubators, symposia, and more. MAI hosted two two-week incubators for both organization staff and selected Artist Catalysts. MAI also assigned Mural Arts Philadelphia (MAP) resident artists to work directly with each artist-city team. It provided sample budgets, contract examples, artists calls, and other tools to help them troubleshoot anything along the way.

In addition to supporting each community organization, the program was designed to strengthen the organization's regional community-based arts ecosystem, and support those organizations in bolstering their local and regional leadership efforts. MAI staff provided free public workshops hosted by all three of the community organizations. These workshops were aimed at inviting a variety of artists, and in particular artists of color, at a range of career stages. MAI provided funding to each organization to publicize the opportunity and to provide space, supplies, and refreshments. Artists in Chicago participated in a virtual workshop, provided by Cathy Harris, Senior Project Manager and former Director of Community Murals, focused on case studies and approaches to community engagement through Mural Arts' community mural project model. In Louisville, Mural Arts' Senior Director of Learning & Practice, Netanel Portier, David McShane, Lead MAP Staff Artist of almost 30 years, and long-time artist collaborator, Malachi Floyd, trained local artists on site in the mural cloth production method and project management tools for muralists. Mural Arts staff and collaborators traveled to Portland twice, first providing a hands on mosaic training with

renowned muralist Eric Okdeh, and on second trip for a public workshop on community engagement led by MAI Senior Program Manager Joseph Iacona and assistant Director of Art Education Noni Clemens.

The program also included components to build the field at a national scale. Netanel Portier, MAP's Senior Director of Learning and Practice, convened a National Advisory Committee, which met four times as a group (alongside individual meetings with members throughout the program); and hired Congruence Cultural Strategies (Congruence) as the program's reflection and evaluation partner to follow the projects and program for their full duration. In early 2023, Joseph Iacona, MAI Senior Program Manager, facilitated listening circles with the PACE Cohort to learn about what was important to them in organizing a large public gathering to share their work. The Catalyst Artists expressed a desire to expand connections and build a space for co-learning with artists in other communities. As part of the design of Created, Together. symposium, a national call was announced for creatives in the public art field that provided travel grant awards to attend the symposium. 30 grants were distributed to individuals from 21 cities in the United States & Puerto Rico to join the PACE Cohort alongside an additional 150+ attendees. These grants were provided to lessen barriers that would otherwise make it difficult for individual artists and community organizers to attend the symposium from localities outside of Philadelphia.

PACE also invested in lasting documentation of each Artist Catalyst project. Each project now has an in-depth case study written by Congruence in collaboration with the artists and, community organizations for their portfolios. And after an initial survey of and discussion with participants, it was indicated that video learning was preferred by many over reading, MAI staff produced videos about each of the six Catalyst projects, through providing additional budget to each artist to hire filmmakers to tell these dynamic stories or to produce these films themselves.

Artists and participants gather at the Moore College of Arts & Design for the Created, Together. Symposium. Photo by Erin Blewett.

PROGRAM DIAGRAM DEPICTING KEY ENTITIES' ROLES AND RELATIONSHIPS

ARTISTS AND THEIR TEAMS
devised the projects in collaboration with their community organizations,
produced them, and engaged community members.

CATALYST 1	CATALYST 2	CATALYST 1	CATALYST 2	CATALYST 1	CATALYST 2
Cecil McDonald's *'Metropolis in Black'*	Andrea Yarbrough's *'Collective Steps'*	Jaylin Stewart's *'This is Home'*	Michael Coppage's *'The Rotunda of the Ancestors'*	Lillyanne Pham + Paola De La Cruz' *'Drink the Water Remember the Source'*	Midori Hirose's *'The Furin Project'*

COMMUNITY ORGANIZATIONS
produced an Artist Catalyst Program: devised calls for artists, selected artists,
re-granted funds, and helped produce two socially engaged artworks.

SOUTH SIDE COMMUNITY ARTS CENTER Chicago IL	LOUISVILLE VISUAL ART Louisville, KY	APANO Portland, OR

MURAL ARTS INSTITUTE

MAI regranted funds from the Mellon Foundation, designed and managed the program, provided artist mentors for each project, organized and produced two Catalyst Incubators, and a national symposium in Philadelphia, organized and produced learning workshops and other technical assistance for orgs. and artists, and hired and collaborated with Congruence, the learning partners.

Program Timeline

Below is an overview of key timelines in the overlapping project areas.

	PACE Program	Artists Catalyst Program	Reflection & Documentation	Advisory Committee
2020	Open Call announced & organizations selected Organizations onboarded & training agendas developed		Developed reflection agenda	Participation in selection of organizations
2021	1st Catalyst Incubator held virtually	1st Artist Catalysts selected	Developed organizations learning agendas w/MAI and cohort	Provided feedback on reflection agenda Reviewed learning agendas
2022	2nd Catalyst Incubator virtual and in Philadelphia for all artist and staff	2nd Artist Catalysts selected 1st Artist Catalysts projects completed	Collected Catalyst data and wrote mid-term report	Provided advice for national convening
2023	Artists Catalysts & staff contribute to symposium planning	2nd Artist Catalysts projects completed	Videos about each catalyst launched at symposium Case studies produced for each project	
CREATED, TOGETHER. SYMPOSIUM, FINAL REFLECTIONS, AND CLOSEOUT				

More about the PACE program can be found on MAI's website here. More about the Created, Together. symposium, including videos, essays, and other artist-inspired resources can be found on the MAI website here.

COVID-19 IMPACT

PACE was designed before the COVID-19 pandemic as a multi-layered, complex program that had many overlapping ways for participants to engage with each other. A critical component of the program's design was a series of in-person site visits, specifically in order to build relationships through shared learning and informal meals and shared experiences. The program was re-designed with the onset of the COVID-19 pandemic, and tweaks were made along the way as the pandemic evolved and changed. Even with the best attempts to remedy negative impacts of this shift, the program suffered from several challenges as a result. In particular, building trust and mutual understanding was difficult. Participants meeting virtually–rather than less frequently and in-person as had originally been designed–could not replace the experience of spending time together in person. It was challenging for MAI and the community organizations - artist teams to build trust with each other virtually. Without more in-person time, MAI found it especially difficult to fully understand the complexity of each community organization and the communities they serve. MAI staff shared that not being in person especially impacted their ability to understand any community organizational dynamics–for example, internal hierarchies, or other issues - that in turn impacted the ability of the community organization to support their artists.

The pandemic was extremely taxing for everyone–including community organizations and artists. Financial insecurity, shifting care needs, and moves across the country became endemic to these fields and others[1]. Many staff at MAI, MAP, and the community organizations transitioned out of their roles during this time, many in part due to impacts of the pandemic. Overall exhaustion - including "zoom fatigue" - were also continuously present as a result.[2]

DOCUMENTING AND REFLECTING ON PACE

Congruence saw knowledge building about PACE as an opportunity to build on the team's research and evaluation work with ArtPlace America, the City of Boston's Artists-in-Residence Program, the Center for Civic and Social Practice, and more. We hoped to pilot a more emergent approach to research and evaluation that is less extractive, more relational, and more equitable overall. After reviewing several models for understanding the impacts of arts and community development work, Congruence created a 'reflection agenda,' or a way to first benchmark what the program aimed to accomplish and then follow along and gauge success.[3]

In contrast to a more rigid logic model, the reflection agenda was meant to be relationally developed and connect to community work's economic and social impacts. Congruence first created a multi-layered structure for our work—we would follow the program along at a nation-

al scale and also offer specific training and support to each artist catalyst team to do any kind of goal-setting and data collection work they wanted. We attended most of the monthly virtual meetings for three years in addition to other management meetings; visited Portland, Chicago, and Philadelphia; facilitated 21 sessions; conducted four surveys; and wrote two reports (including this one). The reflection agenda focused on structuring our research and reflection, and the accomplishments outlined in this report reflect what emerged from those inquiries—with the space to shift along the way as the work evolved.

OVERALL PACE GOALS

CHANGE IN PEOPLE

1. Build collective power of BIPOC communities
2. Generate & equitably redistribute communally held resources

CHANGE IN PLACES

3. Reflect community cultural identities
4. Strengthen community-based cultural organizing

CHANGE IN PRACTICE

5. Support and break down barriers for artists of color
6. Increase accountability of organizations to BIPOC residents

Congruence built off MAP's [mission statement](#) and [ArtPlace America's 13 ways arts and culture impact equitable community development](#) to create a reflection agenda around PACE's potential community impact

Catalyst Artist Midori Hirose engages community members in a clay bell-making workshop as part of the "Furin Project." Photo by Chelsea Wilkinson.

PARTICIPANT GOALS
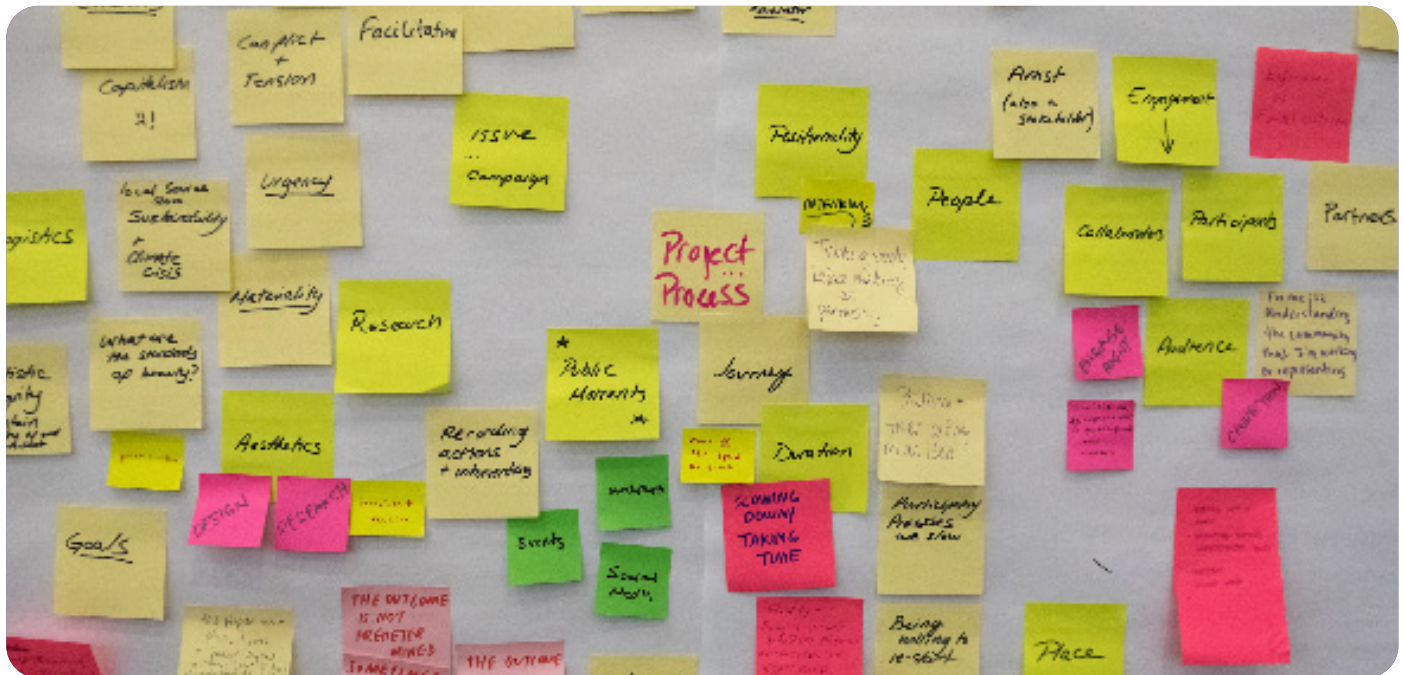
A mapping exercise on approaches to community engagement strategies completed during the Created, Together. Symposium. Photo by Erin Blewett.

Beyond MAI's goals, each team was supported by MAI and Congruence to create specific goals for each Catalyst project. Several themes emerged in analyzing the artists' (and, in some cases, their partner community organizations') goals. Artists and their partners wanted to:

» Unearth and educate the public about undertold histories of their neighborhoods,

» Build community joy and pride,

» Provide inclusive community opportunities to participate in art-making with a trauma-informed lens,

» Redistribute the benefits and funds from the program—through providing professional development, jobs, honoraria, mutual aid, and more,

» Increase belonging and community resilience by strengthening connections between artists, residents, and community organizations, and

» Make new and strengthen existing connections between artists, residents, and community organizations.

What PACE Accomplished

Over more than three years, PACE has supported an incredible constellation of artists, arts administrators, cultural organizers, youth, and others around the country to create six impactful public art projects and programs and come together for learning and field-building opportunities. Below are three overarching and interlocking accomplishments that PACE participants shared with us throughout this process; for each area of accomplishment, smaller themes within them are also discussed. Interspersed are brief descriptions of each of the six catalyst projects.

Note: While not described below, several artists experienced and shared with us that their projects helped strengthen their communities in various ways. These included strengthening individual relationships within a community, building relationships between individuals and community organizations, and providing meaningful arts experiences in their communities. Based on our knowledge of the impacts other socially engaged art works have, prevailing research, and our expertise following these projects, we do not doubt that these impacts occurred. However, we could not collect data to formally speak to these accomplishments, so we elected to leave them out of the below.

INVESTED IN ARTISTS OF COLOR (AND THEIR CAREERS)

First and foremost, PACE re-granted $15,000 to each artist catalyst or team for their project-based lead artist fees (not including up to $20,000 more for project costs) and provided additional funding for travel (+per diem and lodging) to two symposia and one incubator, towards the production of videos about their projects, and a an additional $2000 in unrestricted funds for artists to support their own professional development going forward. Artist catalysts were also compensated for any additional labor they were interested in providing, whether joining planning meetings or facilitating conversations for the final symposium. There were socially-engaged artists of color at various stages of their careers. APANO's first catalyst project brought the team of Lillyanne Pham and Paola De La Cruz together for the first time. (They have gone on to propose and receive commissions for several other socially-engaged art projects in Portland, OR.) In Louisville, LVA's first catalyst artist Jaylin Stewart used this opportunity to build a full team of artists

> "As a team, we've built a lot of confidence after this project. LP (Lillyanne Pham) and I have gone on to do more socially engaged projects after PACE, and personally I credit a lot of that confidence to the mentorship I received from Mural Arts".
>
> → **Paola De La Cruz**
> PACE Catalyst Artist

and administrators, many of whom now work with Jaylin on projects in an ongoing way. LVA's second catalyst artist, Michael Coppage, had the chance to fulfill a goal through his work of creating a permanent installation in a museum, and it helped him expand his work from Cincinnati to Louisville, where he went on to have a gallery show.

The catalyst artists themselves then paid it forward, helping to support other artists through their work. Stewart wanted to use this project to open the door for other Black artists who may not have been exposed to opportunities to make art. She carved a budget from her project to hire and train a lead artist and two artist assistants. Through these projects, several young creatives—including Omar in Portland, Donnie in Louisville, and others—learned valuable mosaic-making, mural-painting, and arts administrative skills. Several expressed that this work helped them have more confidence to identify as an artist and pursue additional work as career opportunities. The workshops MAI provided to the public, aimed at supporting artists' professional and skill development, in Chicago, Louisville, and Portland further advanced the regional artist development impact of the program.

The Created, Together. symposium further demonstrated this priority and impact. MAP provided travel grants which helped to ensure fewer barriers to participation. Over 200 people attended over the two days, with the majority of funding being distributed to female or non-binary identifying individuals and people of color. Also as part of the symposium, MAP financially supported 50+ individuals from Philadelphia, with the majority being people of color, to be speakers and workshop leaders.

"The Mural Arts staff has been incredibly uplifting and have shown immense support for me as a growing artist. The program also helped me identify the systems I need to create, and what can be avoided. It was a true learning experience."

Jaylin Stewart
PACE Catalyst Artist

CATALYST SPOTLIGHT:

"Drink the Water, Remember the Source"

Families gather and play in front of Lillyanne Pham and Paola De La Cruz's "Drink the Water, Remember the Source." Photo by Lillyanne Pham.

The first catalyst project in collaboration with APANO was completed by Lillyanne Pham and Paola De La Cruz. The piece is a mural and mosaic that was co-developed with the community and installed in the courtyard of the O82 building in East Portland (a neighborhood of Portland, OR). O82 is a mixed-use building aimed at combating displacement of low-income residents; it contains 48 units of housing, as well as APANO's offices, a multicultural community space, social services, and more. The artist's teen assistant and resident, Trae Omari, conceptualized the initial imagery for the piece, observing that the playground serves mothers and matriarchs who regularly gather there to support their children through play and connect with each other. Through an extensive community process, the artists and their collaborators created a vibrant reflection of community values while building strong relationships and providing community amenities.

READ THE FULL PORTRAIT HERE. →

WATCH THE VIDEO HERE. →

SHARED THE WEALTH

The artists often directly engaged the communities they worked with by sharing funds, food, and other resources. While this may not have been an explicit goal stated by the artist and community organization teams, it often happened organically because the artists understood the importance of creating welcoming spaces to invite collaboration and meet community needs. Pham and De La Cruz's project involved many events with free food, along with a food drive and other resources to support the community. They also directly redistributed funds remaining after the mural was made to the community. Jaylin Stewart's project created several new jobs for artists in the community. Michael Coppage's photoshoot collected material for his work, but he also gave community members free professional headshots, which often cost several hundred dollars and can be a barrier for those seeking work. Second APANO artist Midori Hirose's project offered honoraria for community members interviewed and created multiple professional development opportunities for Portland Community College students.

> **"This built our confidence as younger artists in the art world and then built our confidence as organizers to be able to move art resources back to our community too."**
>
> → **Lillyanne Pham**
> PACE Catalyst Artist

Artist and PACE Advisor Felix St. Fort leads a workshop for PACE Participants at the first incubator in Philadelphia. Photo by Steve Weinik.

CATALYST SPOTLIGHT:
"This is Home"

Jaylin Stewart's "This is Home," at the California Community Center." Photo by Supply Lab Media.

In West Louisville's California neighborhood, artist and neighborhood native Jaylin Stewart worked collaboratively with Louisville Visual Art and dozens of community members to create a vibrant new mural outside the local anchor California Community Center. The piece, located intentionally in a neighborhood with fewer investments in public art than other neighborhoods, promotes representation and healing by depicting well-known Black and Brown community members, their stories, and participation in the process through workshops and more.

READ THE FULL PORTRAIT HERE. →

WATCH THE VIDEO HERE. →

CELEBRATED BLACK, BROWN, AND ASIAN AMERICAN / PACIFIC ISLANDER COMMUNITIES

Each with its unique approach and process, the six Catalyst projects all sought to create art reflective of their communities. They incorporated this intention into the planning, process, and final design of their projects. The motivation behind each of the final pieces all included a sense of wanting to honor their neighborhoods and specifically the communities of color that the artwork would be situated within—especially in the context of a history of dominant art, culture, and general urban development under-resourcing and ignoring many leaders and experiences of the Black, Brown, and Asian American Pacific Islander (AAPI) communities that PACE focused on. To create joyful experiences in collaboration with their communities, and to offer residents the chance to participate in the final project, the artists also offered extensive participatory activities throughout the process of making the art and, in some cases, worked alongside community leaders to co-design aspects of the projects. Examples included Lunar New Year events, community paint days, portrait sessions, GIS mapping courses, collage and clay workshops, and more.

Beyond the art-making process, artists also sought to have their final works—from time-limited installations to outdoor murals to permanent indoor installations—provide ongoing prideful experiences for their communities. Each artist then used their chosen media, including projection, murals, sculpture, photography, and artificial intelligence, to honor and uplift under-told stories and reflect the histories, presents, and futures of their communities as sources of inspiration and celebration.

> **"I want [community members] to feel just that sense of warmth and love and black joy that this mural really exudes. My inspiration for this project was my community, was the people."**
>
> → **Jaylin Stewart**
> PACE Catalyst Artist

The dedication event for Jaylin Stewart's "This is Home". Photo by Nathaniel Spencer.

CATALYST SPOTLIGHT:
"The Furin Project"

Installation of Catalyst Artist Midori Hirose's "Furin Project" at the Portland Community College. Photo by Midori Hirose.

For more than a year, multimedia artist Midori Hirose engaged hundreds of SE Portland community members in collaborative art-making experiences that explored the history of Japanese-American farming in the neighborhood. Over the course of a dozen community workshops and many other collaborative programs, Hirose stewarded the creation of over 200 ceramic furin bells that were later installed at Portland Community College's gallery, included in a GIS sound and story map, and much more. The project created a platform for elders, students, farmers, and many more to engage with the legacies of Japanese-American internment and displacement in the local ecosystem and built environment, creating a kaleidoscope of healing, meaningful experiences, and lasting connections.

READ THE FULL PORTRAIT HERE. →

WATCH THE VIDEO HERE. →

STRENGTHENED THE FIELD (OF SOCIALLY-ENGAGED ART)

While many socially engaged artists exist throughout the country, the infrastructure (funding, technical assistance, stable career pathways, networking opportunities, and more) to support them is sorely lacking. Through PACE, several important aspects of field strengthening occurred, including improving the knowledge base, building local leadership, creating shared identity among practitioners, and helping to codify standards of practice.[4] Throughout rounds of gathering feedback from participants over the course of the program, positive feedback around network building was incredibly consistent and nearly universally praised. PACE artists and staff members were engaged in close to 300 hours of co-learning activities to learn new skills, build relationships, and reflect on their work at various stages. These included team-based monthly check-ins, reflection and goal-setting sessions, full cohort virtual learning, reflection and project celebration sessions, site visits and public workshops hosted by each community organization, two full-cohort incubators, and two symposia. Participants agreed that spending time together in Philadelphia for these purposes was incredibly energizing and one of the best parts of the program. Philadelphia's vibrant arts and highly developed public arts ecosystems–and Mural Arts' role in commissioning many projects and hiring many artists in Philadelphia–made this uniquely possible. Many participants shared how wonderful the bridges built between artists in the programs were again and again, and how much room for growth there still is given the camaraderie already present.

The PACE program also helped strengthen the field of socially engaged art by helping each local ecosystem in Chicago, Louisville, and Portland. Mural Arts staff visited each of the three cities throughout the three years and tailored their visits there depending on what was requested and needed by each local community organization and artist. Highlights included Eric Okdeh's visit to Portland, OR, to provide technical assistance around mosaic making and artist David McShane's visit to Louisville to workshop the first catalyst project.

> "I got networks now to build and build on the things I've learned here and the communications and things that have happened with my groups, I feel like I can call on them. So this idea of building a network, I think I'm part of that more so than when I started here."
>
> → **Anonymous PACE Participant**

CATALYST SPOTLIGHT:

"The Rotunda of the Ancestors"

Catalyst Artist Michael Coppage in front of his piece "The Rotunda of the Ancestors" at the Kentucky Center for African American Heritage." Photo courtesy of Louisville Visual Arts.

For LVA's second catalyst project, artist Michael Coppage designed a permanent installation at the Kentucky Center for African American Heritage (KCAAH) using a combination of photography and artificial intelligence. Intended to help create an experience of empowerment and education, each image houses two spirits: the ancestral spirit, represented by significant African figures from 3,000 years prior to the enslavement of Africans in the United States and European Colonies, and the spirit of pres-ent-day Louisville natives captured during community photoshoots, creating a continuous link from the past to the present. "The Rotunda of the Ancestors" educates KCAAH visitors about pre-Diaspora African history disconnected from enslavement.

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PORTRAIT HERE.   →

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BUILT CAPACITY FOR SOCIALLY-ENGAGED PUBLIC ART

Throughout the three years, the artists and local leaders involved in PACE shared many learnings about the process and mechanics of doing socially-engaged artworks. Artists talked about how, after the program, they were able to better identify good organizational partners for future projects. They also shared knowledge about how to put in place protections for themselves around payment, fund disbursement schedule, protecting their labor and intellectual property, and more. Several artists talked specifically about their multiple trips to Philadelphia and how instructive it was to understand how Mural Arts functions as an organization–as well as being exposed to many different types of artistic practices from the many artists who led workshops for PACE participants. Most artists commissioned as part of catalyst projects were already doing socially engaged work. Still, several were new to the process, and these artists shared excitement about really understanding what it means for community members to be directly involved in the art-making process for the first time without downplaying the need for a strong artistic vision. They came away excited about continuing to make art in collaboration with communities.

Some of the staff at community organizations themselves also developed the capacity for managing socially-engaged public artworks. LVA staff noted they now had a very good selection process for future community-engaged art projects. One staff person noted that they had a better toolkit for the entire process–that for future calls of artists and the process of managing projects, they would be able to be more intentional, especially about community engagement. Other artists noted that their projects pushed the organization's boundaries in impactful ways for the community, which they hope will mean more emphasis on socially engaged artwork for these organizations in the future. Both catalyst artists in Chicago, Cecil McDonald, and Andrea Yarbrough, pushed to have their projects sited on the exterior or in the site adjacent to the South Side Community Arts Center (SSCAC, their partner) as a way of offering welcoming arts experiences, especially for those who may not be able to enter the building during its limited hours. Both projects also engaged the community in unique ways with SSCAC's extensive and meaningful archive, which is usually inaccessible.

> **"Being part of this program gave me language, methods, and metrics to measure the work."**
>
> —→ **Cecil McDonald, Jr.**
> PACE Catalyst Artist

CATALYST SPOTLIGHT:

"Collective Steps"

Catalyst Artist Andrea Yarbrough engages visitors at the opening of "Collective Steps" outside of the South Side Community Arts Center. Photo by Kayla Reefer.

Collective Steps is an homage to the scores of Black women committed to sustaining the South Side of Chicago, particularly the South Side Community Arts Center, the oldest African American art center in the United States. Centered on mapping the stories of understudied Black women, artist Andrea Yarbrough developed a sculptural installation evocative of Chicago's porch culture in the lot next to the Center. She utilized materials redirected from the waste stream and adorned the piece with collages that community members created through an archival workshop. Many of the collages focused on Fern Gayden, a leader, writer, and organizer.

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PORTRAIT HERE. →

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VIDEO HERE. →

EXPANDED DEFINITIONS OF PUBLIC ART

All of the Catalyst projects utilized methods—whether in process, product, or both–that are not the dominant types of arts projects funded by the public art ecosystem[5]. Murals themselves may be more typical. However those artists who completed murals (Stewart, Pham, and De La Cruz) did so by engaging their communities in comprehensive and meaningful ways. This meant that the final product was not simply something for visitors to engage with once it was completed: they were community-driven initiatives that people surrounding the work had hands in making, designing, and influencing. This involvement strengthens connections with sites and made sure that the final product itself depicts content meaningful to residents.[6]

Other artists experimented with forms and products. Hirose's project created an incredibly unique set of handmade furin bells circulating throughout the community (each person who made one received one made by another person); other products from her project include a living GIS sound map, an AI - involved video piece, and more. McDonald's project was innovative in several ways—he figured out how to project multimedia from inside an interior space to be visible from the exterior.

Artist Andrea Yarbrough (left) constructing their sculpture "This is Home" in the lot next to South Side Community Arts Center. Photo by Kayla Reefer.

CATALYST SPOTLIGHT:
"Metropolis: A City in Black"

Cecil McDonald, Jr.'s "Metropolis: A City in Black" viewed at night from the steps of South Side Community Art Center. Photo by Cecil McDonald Jr.

For several months over the winter of 2022-2023, a video collage of images of Bronzeville residents through the ages was projected onto the South Side Community Art Center's windows. Lauded multidisciplinary artist Cecil McDonald, Jr. created the piece by combining images from SSCAC's extensive archive, abstract city imagery, and portraits he collected throughout six months of 2021 at events and casually on the streets around Bronzeville, a historically Black neighborhood on the south side of Chicago. This socially-engaged collage expands beyond the traditional public art practices of sculpture and mural-making to create a site-specific immersive experience and sharing SSCAC's history with its neighbors. The project also resulted in a capital improvement for SSCAC—a screen and projector that can be used for future artist and community programs.

READ THE FULL PORTRAIT HERE. →

WATCH THE VIDEO HERE. →

Challenges PACE Participants Encountered

Artists, community organization staff, and community members shared a lot of pride about their finished artworks. The existence of this funding and the opportunity to do the work while being supported to learn was cited as necessary for the artists' and community organizations' development and careers. These successes were, in some cases, present despite challenges. Outlined below are two significant challenges shared with us through research and observation.

LACK OF ACCOUNTABILITY TO ARTISTS

PACE's structure was inherently hierarchical in that the funding was granted to MAI and then re-granted to community organizations that hired artists. The idea was to both support art-making and build local organizational capacity. This structure had benefits and drawbacks.

Because of this hierarchy and the power/communication imbalance between artists and community organizations it sometimes created—an imbalance embedded in most funding and nonprofit organizations—artists didn't reliably get the project management or other forms of support they needed.[7] This led to most of the PACE artists doing more administrative and management work than expected and having projects last longer than planned for or expected. For example, artists often had to use their personal funds to pay for materials to be reimbursed at a later date, and sometimes they weren't paid in a timely manner by the community organizations that had selected them as Catalyst artists.

Several artists reported that after it was too late for Mural Arts staff to get involved to help, the community organization staff failed to promote their project or didn't attend events to support them.

> **"The hierarchical chain of command negatively impacted the artists."**
>
> → **Anonymous PACE Participant**

Information did not reliably flow in all directions. Mural Arts staff called artists to check in, administrators regularly invited feedback, and both expressed openness to hearing about issues, but artists reported not feeling they had a direct channel to a trusted person at Mural Arts to discuss problems. This was partially a structural issue; most meetings were either directly with community organization staff or were together as a group, though for the last year the meeting structure changed to make more time for 1-1 breakouts. It was also partially an issue of power, culture, and identity; several Black artists mentioned not feeling comfortable venting or identifying issues to white Mural Arts staff. Additionally, the artist mentorship structure, meant to offer a more peer-oriented method of working through hurdles, was sometimes cited as wonderful and other times less so. It wasn't clear what the expectations were for the

mentors, and there often wasn't follow-up from either the mentors or the mentees.

From a legal or formal accountability standpoint, MAI held contracts directly with the three community organizations. Each community organization then contracted directly with artists. Contracts between MAI and the community organizations included language about organizations being expected to manage the project, forge relationships transparently, and set clear expectations. MAI provided some sample language for artist contracts and templates upon request, but there was no formal oversight regarding following through on expectations or clarity about whether and how to enforce agreements between the artist and community organization. MAI tried to balance an interest in supporting the autonomy of each organization with ensuring some consistency and level of standard with each project. Their ability to understand and advise based on the particularities and longstanding cultures of each organization was based on an assumption of truthful and transparent reporting by each organization, and may have been further limited by the lack of in-person meetings and site visits, a result of the pandemic.

Community organizational support for artists was provided unevenly across the different sites, and the level or quality of support was unrelated to the level of experience that staff had with this work. Some artists experienced their work with a project management team that made them feel supported. In contrast, other community organizations were less supportive of their artists with project management, promotion, payments, and more. Compounding this was that third party organizations were involved in two of the projects, so artists had to

manage an additional relationship. In some cases, the lack of support and partnership led to harmful experiences, and we observed that repair and healing were needed for the artists after their projects concluded.

> **"People forget that the institution doesn't exist without the artists."**
>
> **Anonymous PACE Participant**

> **"Both of our project managers still were getting paid under the grant even though they weren't working on the project at all. So does the contract also protect the artists beyond the nonprofit?"**
>
> **Anonymous PACE Participant**

MANAGEMENT AND CAPACITY ISSUES

Overall, staff transitions—and limitations based on limited capacity of small and overworked staff—are one of the main issues we observed over the three years. Staff changed at MAI throughout the program, and there was a year-long gap between managers, which meant that some of the learning programming for artists didn't happen consistently. Two of the participating community organizations had entire staff or departmental turnovers after PACE began; the third simply did not have enough staff to support the project. These issues are, of course, not specific to PACE partners. There is a systemic lack of capitalization, general operating funding, and other structural challenges facing the arts, nonprofit, and community development fields.[8] These dynamics were also exacerbated by the COVID-19 pandemic.

Beyond this, several participants shared other management challenges. A few participants identified too many meetings as part of the program, with unclear agendas and sometimes less helpful topics of discussion. Additionally, given power dynamics, recommendations or requests from MAI were often interpreted (by some groups more than others) as requirements. Some of the suggested work wasn't seen as valuable to the artists. These demands were cited as barriers to building capacity in a holistic way. Other times, MAI was helpful in stepping in to support artists when staff at community organizations were in transition or otherwise unable to help.

Despite these challenges, we observed that artists maintained their integrity, completed impactful works for their community, and benefited greatly from the program.

> **"On some levels, conflict helps push you more. It helps stretch you more. And so it's frustrating to go through, but in reflection you think, no, I stood my ground because of the integrity I have as an artist."**
>
> → **Anonymous PACE Participant**

A portion of the PACE cohort convenes for the second incubator at Mural Arts' offices. Photo by Steve Weinik.

Implications and Ideas for the Future

Beyond sharing the hard work and accomplishments of the PACE projects, we hope that this report can be instructive for other artists, organizations, intermediaries, and funders hoping to build more and better infrastructure for socially engaged artwork across the United States. Excitingly, MAI itself is already implementing many of the lessons learned from PACE in its *Strength through Solidarity* Art & Environmental Justice Co-learning Initiative. Read more about this and other Institute investments in artists in Appendix #4.

With the sunsetting of ArtPlace America and many community development intermediaries moving away from arts-engaged work, there are exciting opportunities to develop more infrastructure across the field. Despite its challenges, PACE participants expressed gratitude and continued need for this work. MAI and other organizations like it have the chance to model a more trusting, artist-and-community-centered way of working. We hope the lessons learned from this in-depth reflection and research initiative outlined below will inform the best way to do so.

INVERT HIERARCHY: CREATE ARTIST AND COMMUNITY-CENTERED RESOURCE FLOW

One of the biggest lessons from this project is that efforts to support socially engaged artwork must center the artists and their communities. Centering artists and their communities would mean funding them directly and supporting their process over a long period. Learning and capacity building takes time - and artists are often self-employed or running small businesses, so funding them directly will require generous funds for longer periods to justify their being able to work on this project instead of hustling to get more work in a particular year or years. Projects will inevitably encounter challenges, and external factors will shift unexpectedly. Creating tangible ways that the funding and technical assistance are accountable to the artists and communities, rather than the other way around, will help ensure the work can happen with the intended impacts. Programs could also design their offerings based on the time artists and community leaders have available and tailor their resources in response to community needs and requests.

Related to this, PACE participants recommended that regional or national intermediaries, re-granters, or local community organizations be engaged in the work for specific purposes, rather than managing the programs overall. These specific purposes could include mentorship, technical assistance, document review, learning established practices, and more. With more specificity and clarity of purpose, training could be offered and completed for staff at those community organizations and intermediaries to ensure they do the work to support the artists and their communities at the highest standard. Training could include artists and local leaders training national or regional staff to ensure nuanced local dynamics are considered. Given the structure issues described above related to the undercapitalization of nonprofits that leads to frequent staff turnover and lack of capacity, funders could also consider multi-year and other alternative ways to fund leaders. or community organizations in ways that address these issues and needs.

Inverting the typical resource flow and power dynamics would also require clarified accountability structures. Contracts would need to be created by artists and community leaders to ensure that any organizational partners and funders could respond to the needs of the project and communities. While PACE participants did not clearly state this, we observed that grievance procedures and other mechanisms often utilized in diversity, equity, and inclusion programs be implemented in projects like this.[9] This would ensure that there are methods for managing conflict in more transparent ways.

FOCUS ON PEER LEARNING AND COMMUNAL INFRASTRUCTURE

Overwhelmingly, PACE participants loved the time they spent together sharing what they know, developing ideas, and building relationships. Most participants described this as the best part of the program and wished that future initiatives would design even more intentionally around peer spaces. Ideas included site visits to see each other—not just Mural Arts—work, learning exchanges focused on shared dialogue rather than panel discussions or speakers, and more opportunities for community leaders artists were collaborating with to participate. Relatedly, participants recommended that future programs not be so formal-meeting-heavy (though note that this was in part given the need to conduct many more meetings virtually than anticipated as a result of the COVID-19 pandemic, and that in-person sessions lent themselves to more organic shared dialogue rather than formal meetings).

Some of the feedback was included in the Created, Together. Symposium by providing funding for six community leaders from the three PACE cities to travel to Philadelphia and participate in the multi–day convening that focused on listening circles, public art tours led by community members, artist-run workshops, and a series of emergent collaborative dialogues.

"Locating these at organizations is challenging. Funders need to consider alternative funding structures to build this capacity."

→ **Anonymous PACE Participant**

"I know it's very difficult to do any project like this without an institution, but I hope that in the future we won't need institutions to decide what kind of art deserves to be approved for funding."

→ **Anonymous PACE Participant**

"[For future programs I'd recommend] prioritizing more spaces of connection - this is where the bulk of learning and capacity building comes from (peers). This could look like learning exchanges instead of a symposium, and site visits to each others' cities."

Anonymous
PACE Participant

"It felt nourishing and enlivening to be part of larger conversations about the moment we are in [and] how we as artists navigate our role within our home communities."

Sarah C. Rutherford
Created, Together
symposium participant

PRIORITIZE COMMUNITY RELEVANCE IN ARTS FUNDING

Typical criteria for selecting or funding artists is based on unexamined criteria of artistic merit or excellence, which often privilege white, well-connected artists and historically western european artistic practices. In contrast, the PACE program supported artists of color that were chosen by each local community organization based on the quality of their work as well as the relevance that the artists' work had to the communities the organizations serve. Funders and intermediaries can learn from this and utilize similar criteria to ensure more diversity and relevance in their funding and capacity-building programs.

"There's a lot of grounded wisdom and experiences and artists that don't have the confidence to apply to things, but deserve to create the projects that they know the community deserves."

Anonymous
PACE Participant

Conclusion

Over three years, PACE supported impressive progress in the socially-engaged arts ecosystem at local, regional, and national scales. Six impactful projects made waves in their communities, and a national convening helped strengthen the field across the entire country. We hope this report can help highlight the work these artists, their community partners, and MAI are doing to build infrastructure. We also hope that other funders, intermediaries, and local community organizations hoping to do more socially engaged public art can take MAI's promising practices as well as lessons learned to heart, particularly around centering artists and their community work, increasing accountability, and building realistic management capacity, timelines, and budget for this hard work to be as liberatory and least harmful as it can be. We also hope to see MAI continuing to play a role in helping funders and its organizational colleagues continue supporting these six artists, artist teams, and others like them.

PACE cohort participants pose on stage after a screening of films and panel discussion about their PACE Catalyst projects at the Created, Together. symposium.

Appendices
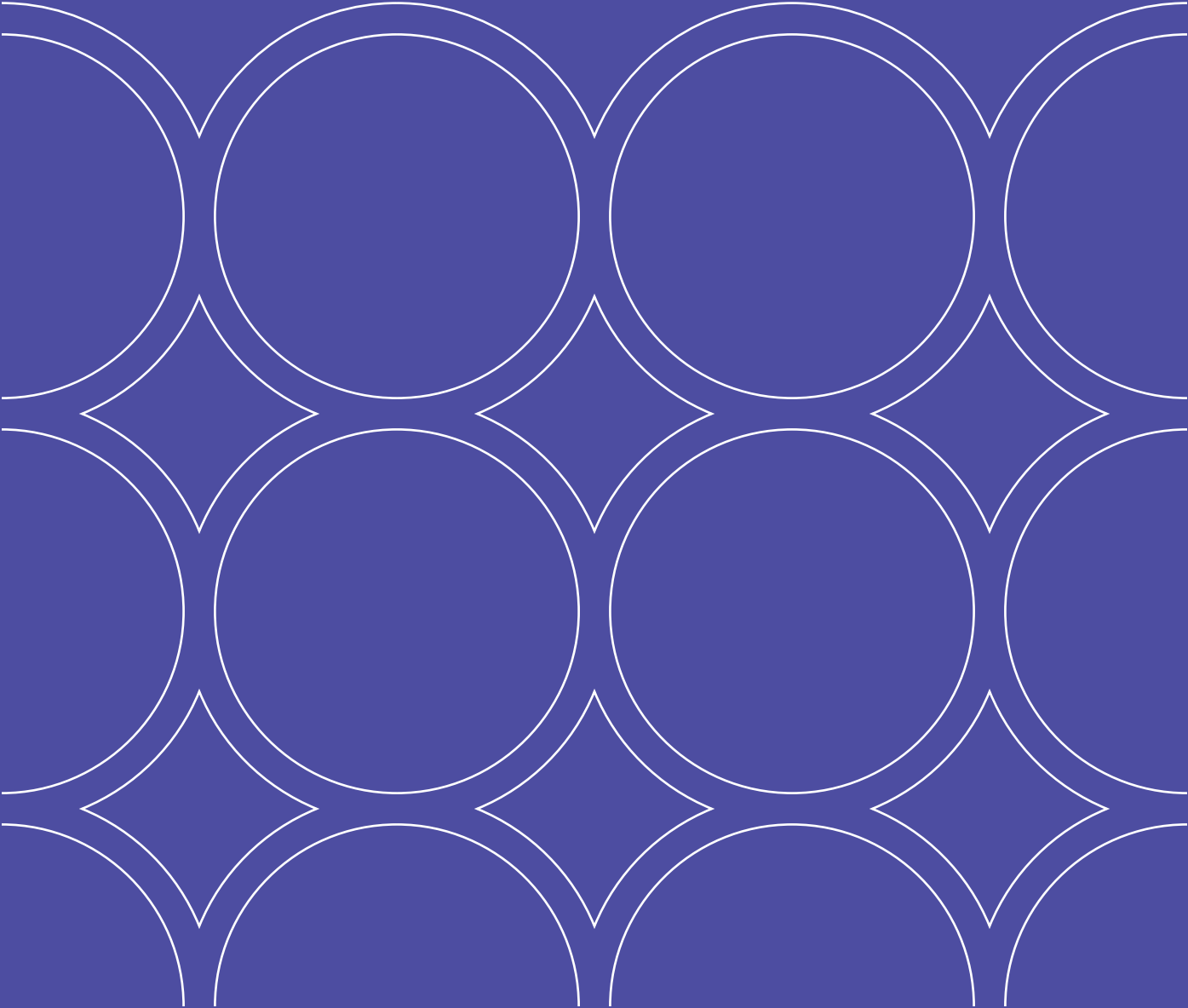
Appendix #1

ACKNOWLEDGMENTS

Thank you to all PACE participants—artists, community organization staff, community members, and MAI and MAP staff, artists, and community members—who contributed to this report!

METHODS

In the fall of 2020, Mural Arts Institute (MAI) put out a Request for Proposals for a Research and Learning Partner. MAI selected Congruence Cultural Strategies (Congruence), a team co-led by Danya Sherman and Deidra Montgomery with Jamie Hand as a Senior Advisor (for the first year of the initiative). Congruence came to the work wanting to re-think standard evaluative practices. The MAI team—at the time, Katelyn Rivas (Manager, Mural Arts Institute) and Netanel Portier (Director, Mural Arts Institute)—were also interested in working in a more reflective and collaborative way. Together, we decided to call the work a 'Reflection agenda' rather than an 'Evaluation' to prioritize collective learning and transparency over the typically removed third-party observational stance.

With MAI staff and each city-based team, we discussed various options we had created for what to focus the reflection agenda around and collectively decided on "The PACE projects' ability to support change in people, place, and practice, creating opportunity for a more just and equitable city." This emphasizes reflection on the impact of the community-based work in Louisville, Portland, and Chicago over internal MAI organizational programmatic reflection. It is also a reference to MAP's mission: "Through participatory public art, Mural Arts Philadelphia inspires change in people, place, and practice, creating opportunity for a more just and equitable Philadelphia."
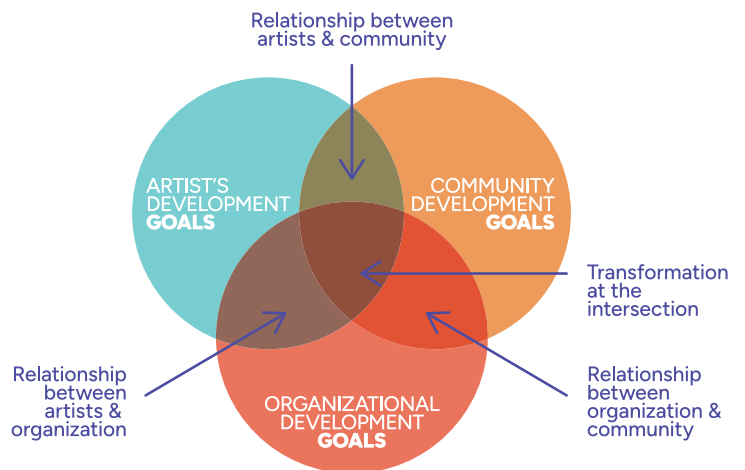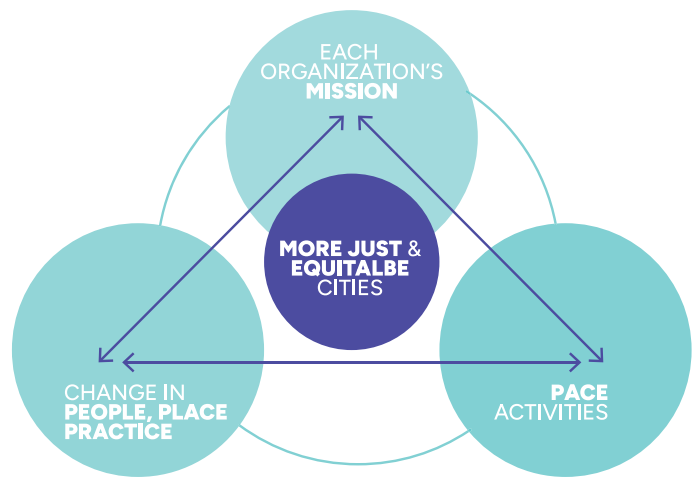
We created a conceptual framework for how reflective practice could take place regarding each organization's work, the activities of the PACE program, and the community-level changes all centered around justice and equity (diagram on previous page). At the start of the initiative, Congruence and MAI collaboratively designed a comprehensive survey that all city-based teams filled out. The teams, whose make-up had changed significantly, later took mid-point and final surveys with similar questions to chart progress.

We then created tools to support each team in Louisville, Portland, and Chicago in developing goals for the various stakeholders—artists, organization staff, and community members—for their PACE program work (diagram on previous page) for Catalyst 1 and 2 projects. Again, the work at the intersection of those are the

transformative impacts of the work on the community toward justice and equity. Using this diagram, Congruence facilitated workshops for each team to set goals for their work in the PACE program overall, and collect data to understand the impacts towards those goals when possible. At the same time, Congruence proposed a series of deliverables to MAI based on conversations conducted with each city team to gear products toward city teams and other organizational staff/artists like them around the country. We agreed on a mid-point report, final report, and case studies about each project. Additionally, we facilitated reflection workshops for PACE artist and community organization participants at the two incubators and symposium, workshops with the National Advisory Committee, and completed facilitated reflection, surveys, and observation with MAI staff and artists along the way.

Created, Together. participants engage in a conversation with south Philadelphia community members and artist Michelle Angela Ortiz while touring "Our Market". Photo by Steve Weinik.

Appendix #2

About Mural Arts Philadelphia — muralarts.org/about

Mural Arts Philadelphia is the nation's largest public art program, dedicated to the belief that art ignites change. For 40 years, Mural Arts has united artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives. Mural Arts engages communities in 50–100 public art projects each year, and maintains its growing collection through a restoration initiative. Our core program areas— Art Education, Community Murals, Porch Light, and Restorative Justice—yield unique, project-based learning opportunities for thousands of youth and adults. Each year, 15,000 residents and visitors tour Mural Arts' outdoor art gallery, which has become part of the city's civic landscape and a source of pride and inspiration, earning Philadelphia international recognition as the "Mural Capital of the World."

About the Mural Arts Institute — muralarts.org/institute & muralartsinstitute.com

The Mural Arts Institute (MAI) was established in 2017. As part of Mural Arts Philadelphia, the nations largest public art program, the Mural Arts Institute is dedicated to sharing knowledge, ideas, and experiences that have shaped our approach to community-centered artmaking. At its core, MAI seeks to build connections, sustain relationships, and share skills about the practices that have been instrumental in creating works of public art with Philadelphians. We work with artists, arts administrators, and community leaders across the world to align knowledge, amplify voices, empower change, and distribute resources that move us all toward a more inclusive and equitable future of socially engaged public art.

About Congruence Cultural Strategies — congruencestrategies.com

Congruence Cultural Strategies (Congruence for short) is the new name for a five-years-long collaboration between Deidra Montgomery and Danya Sherman. Congruence is a cooperatively run consulting practice based in New England and working locally, regionally, and nationally. We work with values-driven partners in the philanthropic, nonprofit, and government sectors on strategy, research and facilitation. Congruence's work is motivated by a fundamental investment in artistic and cultural contributions to civic life, building and maintenance of relationships based on trust and mutual respect, and promotion of spatial and cultural justice.

Mellon Foundation — mellon.org

The Andrew W. Mellon Foundation is the nation's largest supporter of the arts and humanities. Since 1969, the Foundation has been guided by its core belief that the humanities and arts are essential to human understanding. The Foundation believes that the arts and humanities are where we express our complex humanity, and that everyone deserves the beauty, transcendence, and freedom that can be found there. Through our grants, we seek to build just communities enriched by meaning and empowered by critical thinking, where ideas and imagination can thrive.

Catalyst Artists *(Alphabetical)*

Michael Coppage - michaelcoppage.com

is a conceptual artist using an interdisciplinary, dialectical approach to address social issues surrounding race and language. Originally from Chicago, He has lived and worked in Cincinnati since 2007. Coppage is the three-time recipient of Artswave's Truth and Reconciliation grant, Ohio Pretrial Justice grant, and Awesome Foundation grants in New York and Philadelphia. He is the recipient of the Ohio Arts Councils Individual Artistic Excellence award, Artist Opportunities Grant and The Ohio Psychiatric Physicians Foundation Enlightenment Award. He completed a TEDx Talk titled "Everybody's Racist....and it's O.K" and he gained international attention with his recent project "BLACK BOX" a community impact project aimed at demystifying blackness and creating authentic experiences that replaces bias and preconceived notions related to "Black". This series has impacted over 2 million people in 29 countries and has been exhibited in Puerto Rico, the National Underground Railroad Freedom Center, 21c Museum Hotel, Medici Museum, Ohio Arts Councils Riffe Gallery and at ArtCrawl Harlem on Governors Island (NYC) two consecutive years in a row to name a few. Coppage has gained some attention recently with a body of work entitled "American+" and has completed several public works in the United States.

Paola De La Cruz - paoladelacruz.com

a second-generation Dominican artist and community organizer navigates the intersection of art, advocacy and lived experiences. Her work interweaves digital and analog media to confront cultural identities and communal healing. Central to Paola's artistic ethos is a commitment to mutual aid and resource redistribution, guiding her practice towards community engaged public art. Paola creates as a testament to resilience, drawing inspiration from her lived experiences in homelessness, queerness and migration.

Midori Hirose - midorihirose.info

(born in Hood River, OR) is a Japanese American interdisciplinary artist based in Portland, OR. Hirose explores themes of memory, transformation, and connection using playful nuance to discover new modes of communication. In her work, community bonds, recognizing space as a necessary part of the generative process through collaborations, historical narrative, perception (physiological and psychological), and storytelling are interchangeable with physical objects and materials. Research, materials, and techniques become animate models of emergent taxonomy. Hirose calls her relationship to this history "material storytelling." She sees her sculptures as dimensional illustrations of these investigations. They are metaphors for the complexity of knowing. Hirose's work has been shown nationally and internationally, including solo exhibitions at the Museum of Contemporary Art Santa Barbara, Santa Barbara, CA, and Disjecta Contemporary Art Center (now called Oregon Contemporary) for the Portland Biennial. Her work has been included in group exhibitions at The Lumber Room in Portland, OR; East/West Project, Berlin, Germany; Newberg Gallery, Glasgow, Scotland; and Fylkingen, Stockholm, Sweden. Hirose received an MFA from University of Washington, Seattle, and BFA from Pacific NW College of Art.

Paola Lillyanne Pham - lillyannepham.com

(LP) is an artist and cultural organizer based in so-called East Portland. LP's creative research relies on LP's relational work, and vice versa. LP approaches art as an intimate, expansive, and ancestral means for wayfinding, nesting, and communicating. LP uses art and the art world to facilitate culturally and politically meaningful webs of care and connection. Currently, Lillyanne asks, "What is a neighborhood?" because it can open doors to talking about covert and overt power structures, online and offline, and how those most impacted by systems of oppression make and keep home.

Cecil McDonald, Jr - cecilmcdonaldjr.com

is interested in the intersections of masculinity, familial relationships and the artistic and intellectual pursuits of Black culture—particularly as it intersects and informs the larger culture. He investigates and questions the customs that govern our understanding of each other, our families and the myriad of our shared societal struggles and triumphs. He works to reveal the ordinary experiences, complexities and tenderness in relationships between Black people through photography, video, dance and performance.

Jaylin Stewart - instagram.com/jaylinmonetstewart

At the age of 25, is the founder of a non-profit, an educator, a community role model recognized with awards and accolades, and a prolific artist. Her work ranges from painting, murals, mixed media, chalk, to installation and performance, through which she examines the effects of gun violence, drugs, wealth disparity, and capitalist greed. In 2020, she garnered attention for her sidewalk chalk murals of healthcare workers during the COVID-19 pandemic, and recently completed a chalk mural at KMAC Museum. Stewart's most recent Installation featured a projection on Louisville Metro Hall featuring a painting entitled "Say Her Name, See Her Face (Justice for Breonna Taylor)". In August of 2019, her installation GOD REST AMERICA converted the white-walled garage space at Sheherazade into a growing memorial, modeled after the kind of streetside memorials often created by community members at sites of violence. Stewart provides free art education to thousands of disadvantaged youth through her nonprofit Adah School of Art.

Andrea Yarbrough - incareofblackwomen.us

is a multi-disciplinary maker, curator, and educator based on the South Side of Chicago nurturing sites of care through a blend of urban agriculture, civic engagement, and art praxis. Her praxis is embodied through the collaborative placekeeping initiative in: Black women (in care of Black women), bringing together writers, curators, farmers, mamas, dancers, organizers, teachers, cultural producers, youth, and visual artists, to collectively exhume the (in)visibility of care for Black women. Andrea's process transforms quotidian materials, slated for waste streams, into designed and utilitarian objects that serve as community resources, and incorporates the impact

of solidarity and circular economies at the material, individual, and communal scales. By constructing functionally designed objects, cultivating land, archiving and documenting histories of Black women, and curating exhibitions and public programs, her socially-engaged practice exemplifies how communities can reclaim and reconstruct their surroundings while navigating agency and ownership over underutilized space.

Community Organizations:

About APANO - apano.org

APANO's mission is to unite Asians and Pacific Islanders to build power, develop leaders, and advance equity through organizing, advocacy, community development, and cultural work. We envision a just world where Asians and Pacific Islanders and communities who share our aspirations and struggles have the power, resources, and voice to determine our own futures, and where we work in solidarity to drive political, social, economic, and cultural change. voices, influence popular narratives, and build power.

About LVA - lousivillevisualart.org

Founded in 1909, Louisville Visual Art nurtures Louisville artists throughout their creative lifecycles with art education, professional artist development, and art in public spaces. As a creative hub now established in the Portland neighborhood, LVA is dedicated to encouraging artists through programming such as Children's Fine Art Classes, MAP, Artebella, Open Studio Louisville, outreach programs and weekly calls for artists. They enrich artists' lives through exceptional art education, vital artist support, and uplifting community outreach. Each year, LVA's programs activate more than 140 sites in five counties, serving thousands of students, artists, and members of at-risk communities. Open Studio Weekend, art[squared], and the Louisville Visual Art Honors are among LVA's essential annual events that help make Louisville the kind of city we're all proud to call home. Join us as we light the way to thriving visual arts by visiting

About SSCAC - sscartcenter.org

Founded in 1940, SSCAC is the oldest African American art center in the United States and is a Chicago Historic Landmark. While taking pride in our rich past, we today build on our legacy and innovatively serve as an artist- and community-centered resource with programs, exhibitions and events that inspire. SSCAC showcases established artists and nurtures emerging creators. Through educational and artistic programs, exhibitions, talks, tours, and more, the center strives to engage, educate and connect community members to African American art and artists.

Mural Arts Institute Leaders and Advisors

Netanel Portier, Senior Director of Learning & Practice, Institute Director

Joseph Iacona, Mural Arts Institute Senior Program Manager (PACE)

Katelyn Rivas, Mural Arts Institute Program Manager (PACE)

Cathy Harris, Mural Arts Philadelphia Senior Project Manager

Noni Clemens, Mural Arts Philadelphia Art Education Assistant Director

David McShane, Mural Arts Philadelphia Director of Resident Artists, Resident Artist

Felix St. Fort, Mural Arts Philadelphia Resident Artist

Shira Walinsky, Mural Arts Philadelphia, Porch Light Coordinator

Catalyst Staff

Tianna Bracey, Project Manager, *Metropolis in Black and Collective Steps*

Natasha Campbell, Lead Artist Assistant, *This is Home*

Pablo Cazares, Artist Assistant, *The Furin Project*

Jared Diaz, Project Manager, *This is Home* and *Rotunda of the Ancestors*

Kevon Dunbar, Artist Assistant, *This is Home*

Donyalle Jackson, Artist Assistant, *This is Home*

Kelsi Haberman, Artist Assistant, *This is Home*

Omar Omari, Artist Assistant, *Drink the Water, Remember the Source*

Trae (Aka Little Omar) Omari, Artist Assistant, *Drink the Water, Remember the Source*

Desmone Stepp, Project Manager, *This is Home* and *Rotunda of the Ancestors*

Dorian Sylvain, Producer, *Metropolis in Black* and *Collective Steps*

Chelsea Wilkinson, Artist Assistant, *The Furin Project*

Appendix #3

Created, Together. Symposium

Created, Together. assembled a diverse group of more than 200 artists from across the mainland United States and Puerto Rico who work with their communities in public spaces. The multi-day symposium took place in Philadelphia in October 2023, and was intended as a reflective space to explore critical questions in the field, amplify the voices of people doing this work daily, and to consider our collective path toward an inclusive and equitable future for public art. As a collaboratively designed convening, it featured listening circles, public art tours led by community members across the city of Philadelphia, dynamic artist-run workshops, and a series of shared dialogues and artist talks approached through an emergent framework.

Through a national Call for Creatives, travel funds were granted to 30 individual artists from 21 different cities, plus travel funds for an additional 6 community leaders from the 3 PACE cities, to join the 7 PACE Catalyst Artists and other PACE Cohort members in taking part in the symposium. The multi day experience inspired a number of video and written resources generated by symposium participants. As an exercise in shared voice and collaborative leadership, Created, Together. represents the Mural Arts Institute's ongoing efforts to create connections, develop resources, and support the field of socially engaged public art practitioners.

To learn more:

Visit the ***Created, Together.*** Website: **LEARN MORE**	Hear from artists interviewed during the symposium: **WATCH & LISTEN**	Read essays from creatives after the event: **READ & REFLECT**

> **"I left the symposium energized, determined to gather more voices of public artists in my community and reinforce our commitment to amplifying diverse issues and voices and fostering social change through art."**
>
> **Liza Quinonez,**
> Brooklyn, New York, Founder
> & Curator of Street Theory

"As an artist I think heavily about the future of my practice and what I want it to provide for my community. By meeting each other and exchanging the hopes we collectively have, we are doing powerful work. The symposium was so important for me to experience."

Mithsuca Berry,
Boston, Massachusetts
Artist

Created, Together participants tour a public art project by Linda Fernadez. Photo by Erin Blewett.

Appendix #4

Mural Arts Institute Artist Investments

The MAI team is dedicated to providing resources and supporting change—whether that's connecting activists in other regions of the country with Philadelphia artists tackling similar issues— or sharing our unique approach to community driven public art as a way to advance the missions and impact of grassroots organizations nationwide.

Other Co-Learning Initiatives:

Through *Strength Through Solidarity: the Art and Environmental Justice Co-Learning Initiative*, we uplift strategies that center community leadership by supporting those working on the front lines of environmental racism as part of a 24-month partnership between Mural Arts and three BIPOC-led Environmental Justice organizations. *Strength Through Solidarity* provides each organization with $296,000 in funding and the resources to co-design a public art project or program with their community's needs at the forefront. Since September of 2023, the Mural Arts Institute team continues to support each team and their selected artists through customized training, conversations, and visits as they work toward their identified goals.

> "We offer access to opportunities, connections to peers nationwide, community engagement strategies, and personalized support. By working together, we uplift and amplify the work of each community while also passing on the knowledge we've learned as the nation's largest public arts organization dedicated to community."
>
> **Ellissa Collier,**
> Senior Program Manager of
> the Mural Arts Institute.

Training for Local Artists:

In addition to regularly scheduled workshops on topics ranging from mural production to marketing skills for artists and everything in between, The **Muralist Training Program** is our annual comprehensive program designed for local artists, who represent the diverse communities of Philadelphia, and are interested in adapting their skills to community-based mural-making. It offers a cohort-based experience where artists are engaged together in a comprehensive overview of the community mural-making process – from contracts and developing a community engagement strategy to design approaches and mural production – dive deep into community engagement strategies, and acquire new skills with the hands-on mural cloth installation training. Participants learn from a range of diverse local muralists and explore each other's work through the lens of community-centered public art practices.

The Philadelphia Fellowship for Black Artists:

The Philadelphia Fellowship for Black Artists was designed in 2020 to fund, foster, and elevate the important work of emerging Black or African American artists residing within the City of Philadelphia. It is renewed with 15 new artists annually with benefits including: a $2,000 no strings attached stipend, networking opportunities, career development workshops, exhibition opportunities, 1:1 consultations with renowned curators, opportunities to create new work.

Summer Internship Program:

Every year, Mural Arts Philadelphia selects 15 individuals for our Summer Internship Program to work alongside a professional muralist for a 6-week paid internship. This learning experience is ideal for artists working towards a journey in public art and social practice as a way to gain solid mural-making and community engagement skills.

References:

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