

LSFC

Arts + Wealth Building Cohort Report

Creative Workforce Development:

Bridging the Gap between Traditional and
Arts-centered Workforce Development



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Congruence Cultural Strategies

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Top photo: People's Paper Coop (an initiative by the Village) arts and advocacy fellow, Tinika, installing a wheatpaste mural as part of their Free Our Mamas! Sisters! Queens! campaign. Photo by Mark Strandquist, Photo courtesy: People's Paper Co-op

Bottom photo: Coalfield's Employment-Based Social Enterprise Construction Crew. Photo courtesy: Stand Together

Executive Summary

U.S. workforce and economic development systems support individuals and communities in critical ways. Yet, many of the institutions, practices, and ways of working that make up those systems do not take into account the full complexity of human life- the needs and aspirations of individuals and communities and their cultural practices – and thus, are limited in what they can accomplish. From 2020 - 2022, a cohort of leaders from place-based arts and community development organizations gathered to address these issues and opportunities together as the Arts and Wealth Building Cohort.

About the Cohort

From 2020-2022, Local Initiatives Support Corporation (LISC) convened a cohort of 15 leaders representing seven arts and workforce development organizations to learn from and support each other and to discuss the unique challenges they face while working across the community development, workforce, and arts disciplines. The Arts and Wealth Building Cohort was initially designed to meet in person, but shifted to a virtual format after the onset of the COVID-19 pandemic. Despite the existential challenges presented by the pandemic, the Cohort continued to meet monthly online to support each other. As documented here, Cohort members processed what they were going through, learned from each other, and reflected on how their organizations can more effectively partner with funders, policymakers, and workforce and economic development institutions.

Context

The organizations in the Cohort sit at the intersection of arts, culture, community development. They have been creating significant impacts in their communities for over thirty years, and many are partnering with their local LISC offices, Federal and state workforce programs, and more. Despite their successes, external audiences and communities need additional support to understand their economic impacts, and fit their programs into existing evaluative criteria of economic and workforce development agencies and funders. Concurrently, the broader economic and workforce development sector struggles to understand the work of Cohort members. This paper aims to identify some of the overlaps and ways for the sector to evolve to better reflect and uplift the work of Cohort members and organizations pursuing similar goals.

Cohort Members

Below is a brief summary of each participating organization; longer case studies including how each organization is innovating in the workforce development sector can be found on page 13.

Coalfield Development

Aims to end the intergenerational cycle of poverty in Appalachia through employment-based social enterprise; on-the-job-training for people facing barriers to employment; and community-based revitalization projects. (Huntington, WV)

Heritage Works

Promotes youth and community development through cultural traditions, arts, and education. (Detroit, MI)

Juxtaposition Arts (JXTA)

Is a youth art and design education center, gallery, retail shop, and artists' studio space. (Minneapolis, MN)

Project Row Houses

Is a leader of community-based arts, culture, and economic development, and an engine of art-forward revitalization, preservation, and community enrichment (Houston, TX)

The Steel Yard

Is an industrial arts center that fosters creative and economic opportunities by providing workspace, tools, training, and education while forging lasting links to a local tradition of craftsmanship. (Providence, RI)

The Village of Arts & Humanities

Is a 36-year-old arts and community development organization that support artists and Black community residents to imagine, design, and build a more just and equitable society. (Philadelphia, PA)

Introduction

U.S. workforce and economic development systems support individuals and communities in critical ways. Yet, many of the institutions, practices, and ways of working that make up those systems do not take into account the full complexity of human life—the needs and aspirations of individuals and communities, as well as their cultural practices—and thus, are limited in what they can accomplish. Fortunately, leaders who are firmly grounded in the day-to-day cultures and dynamics of their neighborhoods look to expand economic opportunities with and for their communities in myriad and creative ways. They are not limited by the often restrictive boundaries of federal or regional workforce and economic development systems, or the underlying values and habits that power them.

From 2020 to 2022, a cohort of leaders from place-based arts and community development organizations gathered to address these issues together. The individuals and organizations who

form the Arts and Wealth Building Cohort—along with their peers in the field at large—take a holistic approach to economic, community, and workforce development. They seamlessly integrate culturally resonant and creative approaches that move beyond narrow definitions and metrics to address the whole person, and have developed measures that reflect that holistic engagement.

These organizations are blazing pathways for the long-term transformation of our economic systems by responding to what their communities need: from new career pathways to living wage jobs in creative industries to wraparound intake and service models that take a multi-decade view, and more. The creative, grounded approaches Cohort members are using try to holistically and sustainably address the longstanding ways that so many communities have been shut out of traditional pathways to economic success for generations or longer.

Throughout their time together, Cohort members shared knowledge, supported innovative programming, and strengthened relationships with local and national community, economic, and workforce development networks. In so doing they amplified the important work they are leading to support their communities and create stronger infrastructure for their participants’ economic wellbeing and liberation. The program was supported by the Kresge Foundation and ArtPlace America and spearheaded by the Local Initiatives Support Corporation (LISC)’s Creative Placemaking National Program, which at the time was led by Lynne McCormack.

This paper first profiles each participating organization, and shares one way (of many) that each is innovating on existing economic development infrastructure. It then summarizes lessons learned and ideas for building on this work from Cohort members’ perspectives.

Finally, the paper shares a very brief overview of what the Cohort’s work looked like for the past two years. The paper’s direction and target audience of workforce and economic development funders and institutions was mutually decided on by the Cohort members.

The hope is that sharing discussions and ideas from this powerful group of organizations can help this often-overlooked sector better access economic and workforce development funding, build coalitions among other like-minded arts and workforce organizations, influence policy and other systems change, and even build new infrastructure—for example, systems for funding, learning, decision-making, and networking—that can make way for more investment at this intersection in the future.

This paper invites funders and policymakers to collaborate with Cohort members – and innovate based on the impactful work they do.

How We Came Together

The Arts and Wealth Building Cohort is a set of powerful, creative organizations that work at the intersection of arts and community development from across the United States. From November 2020 to June 2022 the Cohort met monthly, working to articulate the impact many arts and culture-based community organizations have on their communities. These organizations are geographically diverse and work in urban and rural settings. They primarily serve communities that have been historically excluded from the dominant economic infrastructure, including African American communities and immigrant communities, as well as others.

From 2020–2022, leaders from six arts and workforce development organizations gathered to learn from and support each other – and to discuss the unique challenges they face. The program was initially designed to be in-person, and moved to virtual after the onset of the COVID-19 pandemic.



JXTA Ceramics Lab instructor Carla and a Ceramics Apprentice provide arts activities for the Northside Arts Crawl. Photo courtesy: JXTA

Cohort Members and Key Initiatives

Below is a brief summary of each participating organization and ways they innovate in the workforce sector; longer case studies can be found starting on page 13.

Coalfield Development

Aims to end the intergenerational cycle of poverty in Appalachia through employment-based social enterprise; on-the-job-training for people facing barriers to employment; and community-based revitalization projects. Coalfield runs workforce programs that address the whole person by incorporating myriad aspects of personal and professional growth such as securing affordable housing, academic training, emotional well-being, and mentorship (Huntington, WV).

Heritage Works

Promotes youth and community development through cultural traditions, arts, and education. Heritage Works runs youth development programs tailored in partnership with industry and government, and grounded in African Diasporic cultural arts (Detroit, MI).

Juxtaposition Arts (JXTA)

Is a youth art and design education center, gallery, retail shop, and artists' studio space. JXTA runs creative business enterprises, which together form one of the region's largest employers and trainers of young creatives, while also offering ongoing arts education, production, and programming (Minneapolis, MN).

Project Row Houses

Is a leader of community-based arts, culture, and economic development, and an engine of art-forward revitalization, preservation, and community enrichment. Project Row Houses runs workforce programming for local residents in a historically Black working-class neighborhood (Houston, TX).

The Steel Yard

Is an industrial arts center that fosters creative and economic opportunities by providing workspace, tools, training, and education while forging lasting links to a local tradition of craftsmanship. The Steel Yard runs industrial arts and small-scale manufacturing training & apprenticeship programs, which provide the technical skills necessary to make participants more employable in livable-wage jobs in manufacturing and the industrial arts—recently becoming part of the state's new workforce development initiative, Real Jobs RI (Providence, RI).

The Village of Arts & Humanities

Is a 36-year-old arts and community development organization that supports artists and Black community residents to imagine, design, and build a more just and equitable society. The Village runs multidisciplinary pre-employment programs that blend art with social justice, youth leadership, and equitable revitalization to build the power of Black residents of the Fairhill-Hartranft area of Philadelphia. (Philadelphia, PA)

LISC's Creative Placemaking and Workforce Efforts

LISC convened this multidisciplinary effort as part of its efforts to support arts and culture-led community development, alongside its support for integrated services. LISC supports residents coming together to make social, physical, and economic changes in their neighborhoods through arts and culture – which is how it defines creative placemaking. LISC launched its national creative placemaking program with major funding from the Kresge Foundation (which also funded this initiative, alongside ArtPlace America) because it believes that providing space for creativity and culture to flourish in disinvested neighborhoods is as important to comprehensive community development as is securing healthy housing, nutritious food, quality education, and other basic needs.

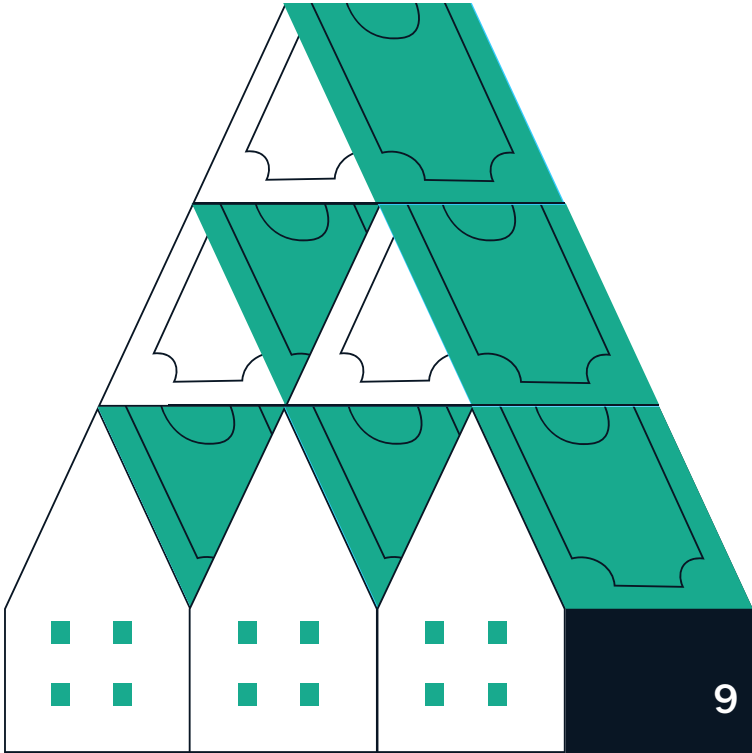
LISC also recognizes that the U.S. faces significant challenges in income and wealth inequality, and around economic mobility— problems exacerbated by racial gaps. Fortunately, the fields of community and workforce development have developed proven strategies that can start to close racial, income, wealth, and opportunity gaps. One of them, LISC's Financial Opportunity Center® (FOC) model, supports community-based organizations delivering sustained assistance to residents where they live through integrated services that address issues of income, wealth, and other support needs simultaneously.

Based on a model developed by the Annie E. Casey Foundation, the strategy has three connected components:

First, FOC sites help connect people to jobs and training opportunities and offer employment coaching during the job training/job search process, as well as post-placement coaching focused on employment retention and career advancement.

Second, they provide financial coaching to address budgeting, banking, debt, and credit issues that can both drain families of resources and keep them from obtaining and sustaining employment.

Third, to provide greater stability to families as they search for work and attempt to maintain employment, FOC partners facilitate access to the public benefits individuals are entitled to but don't always receive. The program's theory of change is that these braided components of coaching will enhance each other and promote greater outcomes than each would alone.



Arts and cultural work has long been integrated into the wealth-building practices of many communities. And yet, many employers and policymakers acknowledge that things need to change at scale in order to better address the needs of artist workers and to function in more culturally resonant ways. This acknowledgement creates opportunities for new infrastructure to be created to support more holistic and joyful ways of working. Existing infrastructure—from community development financial institutions (CDFIs) to private foundations to government programs—must adapt to better support these organizations and their communities.

The economic development and workforce systems sector has, historically, undervalued the role that arts and culture plays in community development. An irony here is that many leaders within that sector are themselves artists or cultural participants. As a result, Cohort members and their peers are often seen as outsiders and their work is undervalued. For example, evaluations of workforce development programs typically utilize easily quantifiable metrics such as the number of people placed in any kind of job (employment rate), and the number of credentials gained.¹ This leads to what one participant had previously called the “tyranny of the quantifiable.”²

While these numbers tell certain aspects of the story, when organizations work in longer term, more creative ways—such as by building close and trusting relationships with people and other community organizations over time, or by helping participants build the confidence needed to apply for and interview for jobs—the outcomes are not as easily quantifiable. Additionally, many aspects of the workforce sector are isolated from other sectors that address overlapping issues, such as housing, business development, etc. The workforce sector tends not to address mental and physical wellness, even though these factors have a direct impact on an individual’s ability to work. For example, if a person is housing insecure, but a workforce program doesn’t track or provide support for that aspect of their life, resources may be used less effectively given the narrow view of what support is needed and the inability of the person to meet an employer’s or educator’s expectations while facing other challenges that can

While Cohort organizations have been creating significant impacts in their communities for over thirty years, they sometimes still struggle to tell the story of their impacts in communities—and many of the existing economic and workforce development systems struggle to understand their work.

¹ For more information, see the US Department of Labor’s Performance Indicators under the Workforce Investment and Opportunity Act (WIOA), one of the main pieces of federal legislation that funds workforce development programming), accessed January 2023 at <https://www.dol.gov/agencies/eta/performance/performance-indicators>

² Sherman, Hand, Rugg, Schwartzman, and Reynolds, “Transforming the Workforce Development Sector Through Arts & Culture: Centering People and the Social Determinants of Employment.” ArtPlace America, November 2020. Accessed online January 2023 at <https://www.artplaceamerica.org/view/pdf?f=https://www.artplaceamerica.org/uploads/Transforming-Workforce-Development-Through-Arts-Culture.pdf>

result from being unhoused. Cohort organizations, by contrast, take the complexity of life into consideration when devising what the workforce development sector and others might consider “hybrid” programs and evaluating their impact.

Cohort organizations are also delivering and supporting workforce programs that help their community members to pursue arts-based careers. There is a significant amount of research showing that people who practice various arts, crafts, and other cultural activities can often apply their related skills in areas such as creative problem solving and emotional intelligence effectively to meet the needs of various employers. Moreover, the creative industries offer many fulfilling and sustaining career opportunities. Sadly, many of the existing workforce and economic development funding and technical assistance programs are not geared towards individuals, communities, or employers in this sector, nor do they consider the values—like community stability, self-determination, and sense of purpose—that these practices bring to non-arts sectors.³

Previous experiments in shifting and building support for arts-integrated community development work have paved the way for what is to come. Current National Endowment of the Arts Chair Maria Rosario Jackson first began the work to articulate the social and economic impacts of the arts through her groundbreaking work at the Urban Institute, the Kresge Foundation, and Arizona State University.⁴

Over the past 15 years, existing community development intermediaries have begun efforts to integrate the arts. LISC, NeighborWorks

America, Enterprise Community Partners, and many others all launched initiatives in partnership with ArtPlace America and funded by the Kresge Foundation and other funders. ArtPlace America, a 10-year-long pooled fund that supported work at the intersection of arts and community development, was one of the latest critical efforts working at the intersection of arts, culture, and economic development. Though with ArtPlace’s planned sunset in 2020, there is now a vacuum of coordination among these efforts.

The COVID-19 pandemic created unprecedented demands on these organizations to meet basic needs of their communities— and also forced the cohort to change its initial plans from in-person peer site visits to monthly virtual calls.

³ For a few research efforts focused on these topics, see: Yang, et al, “Arts Workers in California: Creative a More Inclusive Social Contract to Meet Arts Workers’ and Other Independent Contractors’ Needs.” Urban Institute, January 2021. Accessed online January 2023 at <https://www.urban.org/research/publication/arts-workers-california>, and Novak-Lenoard, Rugg, Reynolds, and Hafford, “The Role of Arts and Creative Expression in Employability and Economic Opportunity.” NORC at the University of Chicago, November 2018. Accessed online January 2023 at <https://www.norc.org/Research/Projects/Pages/creative-expression-job-readiness-and-economic-opportunity.aspx>

⁴ For more about Maria Rosario Jackson, see the National Endowment for the Arts Office of the Chair’s Page, Accessed online January 2023 at <https://www.arts.gov/about/leadership-staff/dr-maria-rosario-jackson>

The Arts + Wealth Building Cohort initially came together under LISC's Creative Placemaking Program. LISC invited a group of organizations that exemplified the dynamic, impactful cross-disciplinary work that has been happening at the intersection of the arts and workforce development to form a cohort to pursue a set of goals. Now, the Cohort is brainstorming ways to continue working together by leveraging resources that LISC and other institutions may have to offer while working more independently.

In December 2019, the Arts + Wealth Building Cohort developed an initial list of goals and dreams, including:

Deepening relationships between arts organizations and larger systems, in order to learn from each other's challenges and successes, create systems change, and provide value to the participating organizations

Defining and building the field of arts/community development work together

Challenging industry norms around metrics, evaluation, communication, and more

Developing strategies to minimize barriers to this work, especially for people of color

Developing strategies for keeping art at the center of community development work

Creating a vision for what an integrated-services approach (similar to or potentially drawing elements from LISC's Financial Opportunity Center® model⁵) focused on arts and culture and young adults could look like

Making the work of arts and community development organizations legible through documentation, data, and storytelling

Assessing the impact that modest financial investments can have on this work

Developing a clearer understanding of the people and organizations involved in this work nationally (map the ecosystem)

Creating pathways for the communities these organizations serve to better benefit from existing community & economic development partners, including LISC national programs and field offices

Influencing the community & economic development fields based on best practices learned from the cohort

SECTION 2

Bright Spots

How Cohort Organizations are Building Bridges Between Arts, Culture, and Workforce Development

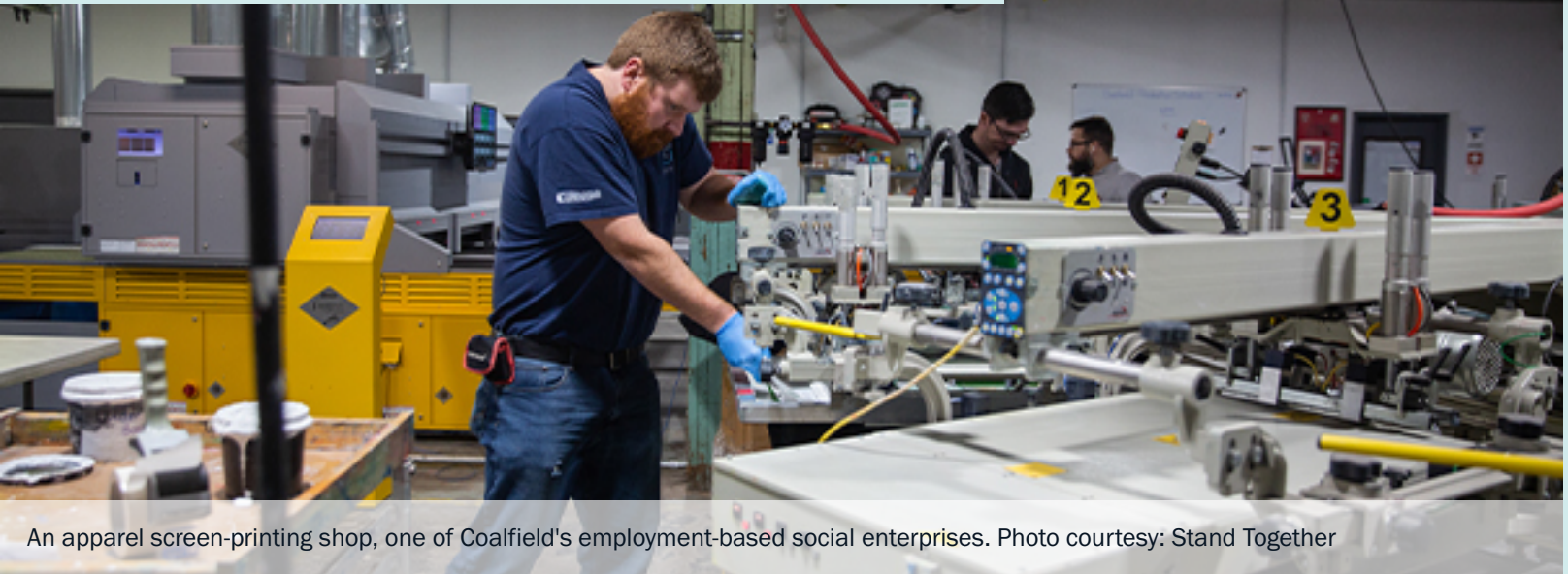
Each organization that joined the Cohort shared a presentation about its work in one of the monthly meetings. In the group discussions that followed, key points were made about how their work provides important lessons for the larger field. Below are case studies about each Cohort organization, framed in light of one of the key lessons the group identified as critical to sharing with their peers and partners.

The following section are case studies about each Cohort organization, framed in light of one of the key lessons the group identified as critical to sharing with their peers and partners.



Heritage Works Wisdom Circles (a.k.a., culturally-informed informational interviews) convene cultural innovators and leaders for learning and sharing with young creative workers and innovators. Photo courtesy: Heritage Works. Photo Credit: Mark Harris, Harris Photography

⁵LISC's Financial Opportunity Center® model supports community based organizations delivering an integrated set of financial coaching, job training/career coaching, and income supports access services and are aligned around a common set of goals and key outcomes. More information can be found at <https://www.lisc.org/our-initiatives/financial-stability/financial-opportunity-centers/>



An apparel screen-printing shop, one of Coalfield's employment-based social enterprises. Photo courtesy: Stand Together

Coalfield Development, Huntington, West Virginia

The Challenge: Addressing the Whole Person in Workforce Development

The Appalachian economy is in transition, as are many regional rural economies. In southern West Virginia, communities are challenged by long-term disinvestment, which has led to a lack of good jobs, access to transportation, skills training, and the mental and physical health care that all communities need. While the barriers facing Appalachian communities are multi-pronged, community development programs are often only sector-specific and lack trauma-informed lenses—which can miss opportunities to address underlying barriers to success within other areas of life.

About Coalfield Development

Coalfield Development is a non-profit organization in West Virginia that aims to end the intergenerational cycle of poverty in Appalachia through a holistic economic and workforce development model. Coalfield Development provides professional, academic, and personal training for chronically unemployed community

members, and simultaneously oversees a family of social enterprises in fields such as apparel production and design, furniture making and design, renewable energy and conservation, sustainable construction, mine-land reclamation, and agriculture. Through its revitalization projects, Coalfield works to support arts and culture ecosystems in communities served. This includes the West Edge Factory in Huntington: a formerly vacant 90,000 sf textile factory converted to house the organization's apparel and woodshop social enterprise spaces, affordable artist studio space, an event venue, along with a community black box theater currently under construction. A new project in Matewan, WV will eventually house installations and interpretative space that examine local history, including grassroots labor organizing efforts during the West Virginia Mine Wars.

How Coalfield Development Improves on Mainstream Approaches to Workforce and Community Development

Coalfield has a creative approach to workforce and community development that offers valuable lessons. Coalfield has worked with a wide range of local, regional and national partners, including the Appalachian Regional Commission, the Central Appalachian Network, the City of Huntington, Unlimited Future, Inc., ArtPlace America, Mellon Foundation, Education Foundation of America, West Virginia Department of Arts, Culture, and History, and the National Endowment for the Arts. Coalfield's social enterprises offer well-paying jobs for program participants and generate revenue to support the organization's operations.

The second program, the 33-6-3 Workforce Development Model, can last up to 2.5 years and results in an Associate's Degree or technical certificate. Participating "crew members" agree to a 2.5-year contract and work 33 hours per week with a Coalfield social enterprise. Each week, they also receive 6 credit hours of higher education and participate in 3 hours of personal development mentorship. This model achieves the traditional workforce development goal of helping participants to build hireable skills and gain income, while also taking a broader view of success that includes lifelong learning, mentorship, long-term career growth, and a comprehensive view of well-being.

Coalfield uses a variety of methods to evaluate the success of its programs, including self-reported progress reports that focus on participants' social and emotional well-being (supporting them to develop positive sense of self and relationships to others) as well as progress towards overcoming barriers to

employment such as childcare needs, travel, housing, and family history. These program components could be integrated into the larger field of workforce development to provide participants with improved programs that take their whole selves into account and carve a path for sustained self-determination and economic prosperity.





Catterfly. Iega Jeff, Choreographer. Photo courtesy: Heritage Works, Photo Credit: M-1 Studios

Heritage Works, Detroit, MI

The Challenge: Lack of Access to Careers and Equitable Growth in the Creative Sector

Though many youth and young adults desire careers in creative industries and many creative employers desire equitable growth, there is a gap formed by the lack of just opportunities for skill development, connection, and accessible pathways. Equitable growth includes opportunities from training to workplace and sector transformation. This includes the beginning of the leadership and workforce development pipeline to creating places of belonging—places that attract and inspire top talent. Employers as well as future employees often are not exposed to training and other experiences that prepare them for equitable growth in the creative or any sector. Both young people and employers would like to explore these kinds of opportunities and need access to resources that promote the equity sought.



About Heritage Works

Heritage Works is a Detroit-based arts organization that promotes youth and community development through cultural traditions, arts, and education. Their programs encourage personal, artistic, and community excellence by promoting cultural understanding, skill and tool development, and cultural fluency.



How Heritage Works Supports the Development of a Creative Workforce

As part of its mission to promote youth and community development through cultural traditions, arts, and education, Heritage Works provides Work Arts, a creative workforce initiative focused on developing a more just and equitable creative ecosystem. With a focus on both ends of the creative workforce pipeline, Work Arts serves employers interested in equitably growing their leadership and workforce through convenings, trainings, and connections to emerging creative employees and leaders. Work Arts also serves youth and young adults ranging in age from 14 to 24 who are interested in both creative skill development and careers in the creative industry. Work Arts interns are trained through professional development and work experiences, taking part in a variety of activities to increase their understanding of, leadership, and employability in creative industries. Employers and interns meet, dialogue, and work alongside each other in areas such as visual and performing arts, arts administration, podcasting, events design, community development, media development, and more.

After hearing from their participants about their desire to work in various creative industries and hearing from creative employers about their desires for equitable growth, Heritage Works collaborated with the City of Detroit, Connect Detroit, and Culture Source to understand better the workforce needs of creative employers across Southeast Michigan.

Through a survey of 380 local employers, Heritage Works learned about employers' primary areas of need; desired skills, training, and academic background; typical pathways to becoming a full-time employee, and more. Following the study, Heritage Works was able to tailor its programming to better prepare participants for creative careers and better serve its partner organizations. This type of industry scan, followed by developing relationships with new partners, is a successful practice for other effective sectoral-focused workforce providers.

Consistent with Heritage Works' belief that cultural arts and traditions provide rich resources for developing personal and artistic excellence, participants have access to Heritage Works' music, dance, and media programming that focus on African Diasporic heritage. African Diasporic culture provides new and diverse perspectives that lift non-Western cultures and non-traditional identities out of the margins. This makes available resources that center versus marginalize youth of color, creating opportunities for just employer-youth connections and for youth to connect with careers, opportunities, and the professional work world in meaningful and empowering ways.



JXTA's Skate-able Art Plaza, the first skate park in N. Minneapolis, designed and built by apprentices. Photo courtesy: JXTA

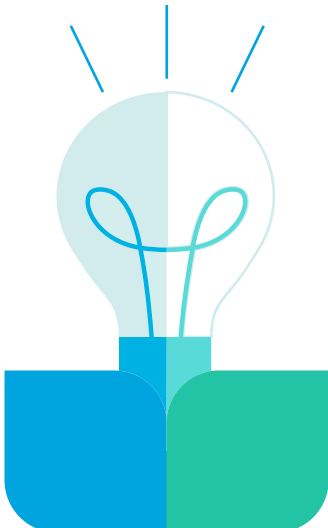
Juxtaposition Arts (JXTA), Twin Cities, MN

The Challenge: Inequitable Arts Career Development Pipelines

Many mainstream educational systems are not working for all of our young people. With lower rates of funding in many school districts also come higher rates of policing, disciplinary action, and fewer chances to engage with the arts. This dynamic fails our younger members of society by denying them chances to explore their emotions and identities, and build tangible life and professional skills. It also means that opportunities to build careers in the arts are not equitably distributed, and the arts ecosystem is missing out on huge swaths of populations and cultures.

About JXTA

Juxtaposition Arts is a non-profit youth art and design education center, gallery, retail shop, and artists' studio space in North Minneapolis. The organization aims to create a stronger cultural ecosystem for the Minneapolis region, helping to guarantee a cultural legacy and assets for future generations in North Minneapolis.

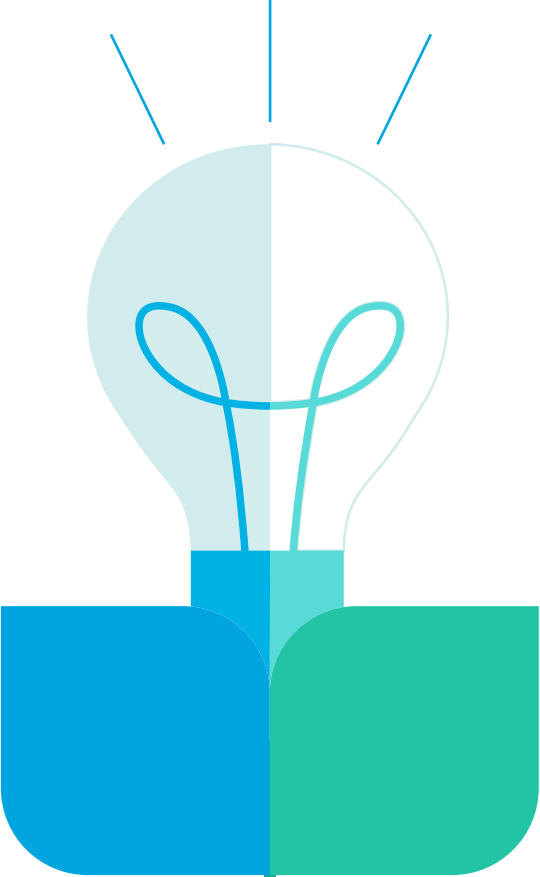


How JXTA is Building Cultural and Economic Ecosystems and Legacies

As one of the Twin Cities' largest employers of young creatives, JXTA runs six different studios that offer creative services to the public while ensuring that young people have paid, hands-on training opportunities in the creative industries. In the JXTALabs, apprentices ranging in age from 14 to 21 years old are trained as they work alongside professionals in graphic design, screen-printing, apparel construction, public art, urban design, and community engagement. The income generated from JXTALabs has the additional benefit of providing support for their organization's broader operations so that JXTA can continue being an anchor asset for the arts and culture in many communities. Their work has steadily expanded over the past 15 years in part through collaboration with LISC and other partners.

This way of operating is majorly beneficial for non-arts organizations because JXTA provides a one-stop shop for a variety of creative services performed by local talent at reasonable prices, and they are constantly reimagining ways to improve and innovate on their offerings. Clients hire JXTA for a wide range of projects knowing that they are supporting the local young artist community while JXTA's in-house mentors ensure high quality craftsmanship and service.

While organizations and individuals come to JXTA for products and services such as custom apparel, original works of art, or a new logo, the services JXTA provides extend much further. With clients like Metro Transit and the Minneapolis Downtown Improvement District, employees and apprentices are helping to shape the design of communities and solve pressing social issues, such as lack of access to public space for youth and families, and more.





An aerial view of Project Row Houses. Photo courtesy: Project Row Houses

Project Row Houses, Houston, Texas

The Challenge: Inequitable Arts Career Development Pipelines

Many historic and vibrant communities that were previously the target of discriminatory policies and disinvestment are now being priced out of the neighborhoods they built and sustained. This latest wave of financial, communal, and cultural loss is being fought in many ways. Many communities are increasingly looking to how they can build communally-owned assets and economic institutions in order to sustain the community together.

About Project Row Houses

Project Row Houses (PRH) is internationally renowned as an early originator and leader of community-based arts, culture, and economic development, and admired as an engine of art-forward revitalization, preservation, and community enrichment. Their position in the heart of a historically Black working-class neighborhood underscores their commitment to using art as a tool for equity and racial justice. Thirty years after its founding, PRH programs can be divided into the three categories of art, community enrichment, and neighborhood development, though arts, culture, creativity, and free expression is a through line across all of their work.



How Project Row Houses Builds Wealth Through Social Sculpture

Project Row Houses (PRH) puts arts, culture, and relationship building at the forefront of their community and economic development work, adding depth and meaning and improving outcomes for their participants. It offers arts, community enrichment, and neighborhood development programs that vary widely from art studio residencies to the development of dozens of affordable housing units. It works with neighbors to establish a new level of financial independence and continues to celebrate and be part of a unique and rich cultural heritage. From PRH's perspective, it is important that residents develop both the fiscal and socio-emotional ability to remain in their homes so that they can benefit from the wider economic and infrastructure development that is coming as the area changes rapidly. PRH is working to show a way forward for Houston's Third Ward that mitigates and minimizes the cultural erasure that too often occurs alongside gentrification and the resulting displacement of legacy residents.

PRH runs a Financial, Artistic, Career & Empowerment Center (F.A.C.E.), which brings career and integrated supportive services focused on income support, financial literacy, and employment placement to all neighborhood residents. Services include one-on-one career and financial coaching, connections to institutions providing low- and no-cost services that can help restore and build credit, guidance on home ownership and financing, estate planning, and wealth-building. F.A.C.E. is a holistic, integrated

services delivery approach to community wealth-building. Within F.A.C.E., PRH works with resource-limited jobseekers as they navigate their career search and professional development, and improve their financial literacy and skills. F.A.C.E. also offers services to help artists and creative professionals learn critical business skills and navigate their career. To further support their participants, PRH partners with a host of community-based organizations and local institutions such as Emancipation Economic Development Council, Second Servings of Houston, Urban Harvest, Texas Southern University, and the University of Houston to increase access to supportive services and opportunities for Third Ward residents.

The Building Blocks of Creative Careers (B.B.C.C.) program track specifically caters to emerging artists and creatives in the Third Ward. In addition to accessing the one-on-one financial, career, and public benefits coaching central to F.A.C.E., participants also receive creative coaching and access to mentorship from experienced art professionals; guided field trips to important arts institutions; and networking events with artists, creatives, and mentors. The track culminates in a creative project at PRH. This allows participants to gain support in developing their artistic practice and reaching their creative goals. Participants are empowered to create stability in their personal and professional lives and, if they so choose, develop the skills necessary to becoming self-supported through their artistic practice.



Steel Yard Workforce Projects manager John Nguyen stands with graduates from the 2020 Workforce training program and their newly completed public project. Photo courtesy: The Steel Yard

The Steel Yard, Providence, RI

The Challenge: Limited Industrial Career Exploration Pipelines

Learning industrial arts, like woodworking, welding, metalsmithing, construction, and more, are often limited to the rare programs in technical high schools or union labor pathways, which can themselves be limiting due to training, work schedules, and other factors. These barriers mean that training opportunities and job pathways are not accessible to many segments of the population⁶. Mainstream workforce infrastructure prioritizes partnerships with larger firms and more hierarchical training structures, which are common in specific sectors like healthcare, manufacturing, and technology. It is difficult to find support for proven skill-building methods like apprenticeships, on-the-job training, and continued skill building for jobs or enterprises in smaller firms or non-traditional industrial enterprises. Yet, it is exactly that kind of exposure and training that can benefit individuals and communities by creating foundational skills that can be utilized in myriad ways.

About the Steel Yard

The Steel Yard is a non-profit industrial arts organization in Providence, RI. Their professional workspace enables community access to welding, blacksmithing, jewelry, ceramics, and the foundry arts. They believe in a world made by hand, where individuals, neighbors, businesses, institutions, municipalities, and communities come together to enrich our private lives and public spaces through creative work. Believing that everyone deserves access to the education, skills, and equipment needed to directly improve their conditions and community, The Steel Yard seeks to reduce barriers to access for the industrial arts. The Steel Yard is the only community-accessible industrial arts organization in Rhode Island, serving the entire state and its surrounding region.

How the Steel Yard is Expanding Industrial Arts Economies

The Steel Yard's unique Workforce Training & Apprenticeship Program addresses education and training needs of underserved individuals living in Rhode Island. Programs provide the technical skills necessary to make participants more employable in livable-wage jobs in manufacturing and the industrial arts, and the creative skills to express themselves and participate in public art production. In order to directly address inequity in the community, the program targets underserved, low-income Rhode Islanders who are 18 years and older and face barriers to gainful employment, financial independence, and stable support systems. Trainees receive a stipend or hourly wage for their on-the-job education and are taught to value their creativity and voice along with their labor contributions. The Steel Yard has worked with LISC as it has expanded its workforce program over the past decade, first landing a spot as an AmeriCorps host site, and then becoming an official part of the state's new workforce development initiative, Real Jobs Rhode Island.

Now, The Steel Yard's main apprenticeship program is built around the fabrication of community-based public-art, while borrowing from the traditions of guild learning and on-the-job training. All participants gain basic metalworking skills while fabricating public projects for local installation, such as ramps and other ADA amenities, one-of-a-kind bike racks, and more. Workforce participants work with real clients of The Steel Yard's Public Projects department (cities, towns,

parks departments, etc.) and with industry partners to ensure that the fabrication projects meet quality expectations that may contribute to opportunities for permanent employment. In 2021, The Steel Yard created a new apprenticeship position specifically to train with their Studio Director. Studio Apprentices support tool and facility maintenance, while learning what it takes to keep an industrial arts studio up and running. Last year they trained seventeen people in a week-long intensive Welding Training, and hired five of them back as apprentices. The Steel Yard also rents space in their building at below-market prices to small creative businesses, supporting their growth, networks, and opportunities.

⁶For a scan and analysis discussing emerging strategies to connect industrial district revitalization to local workforce efforts, along with three case studies and implications, please see Voltolini & Greenberg, "Connecting Local People to the Prosperity of Place: Workforce Development Meets Industrial Revitalization," LISC, June 2019, accessed November 22, 2022 at <https://www.lisc.org/our-resources/resource/connecting-local-people-prosperity-place/>



Statewide campaign to end youth incarceration in PA Care, Not Control led a 'Day of Art and Action' at The Village in 2021, where youth participants wheat-pasted posters created by artist Symone Salib as part of a statewide poster campaign. Photo courtesy: Care, Not Control

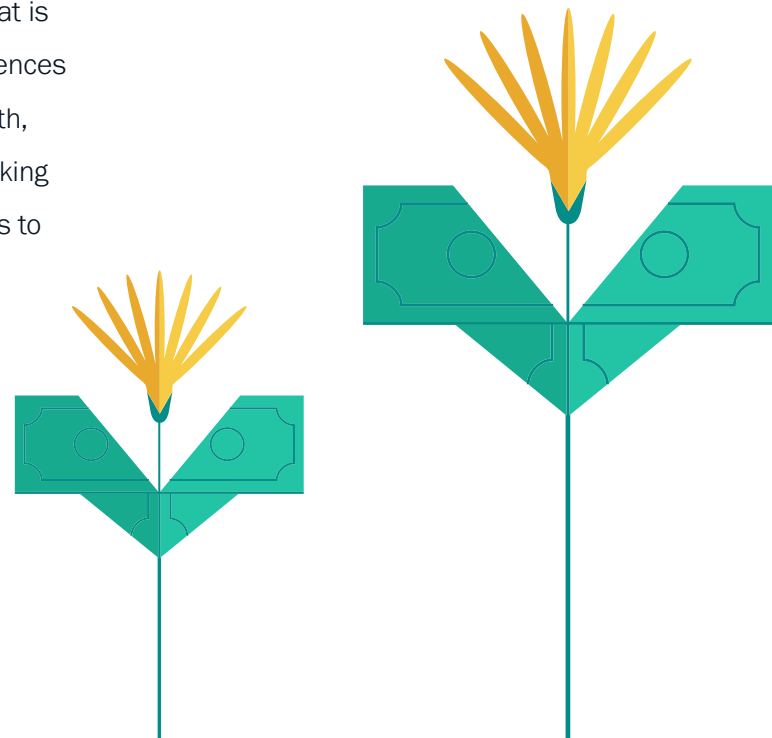
The Village of Arts and Humanities, Philadelphia, PA

The Challenge: Comprehensive Neighborhood Redevelopment

Building investment and opportunity in a neighborhood—especially one that has been the target of disinvestment and discrimination on multiple fronts—is not limited to a single sector. While specific areas of focus are needed in housing, environmental work, and more, those efforts that take all of these aspects into consideration are undervalued. Community development work that is siloed can end up having unintended consequences in other areas of life and work. Leaders in health, housing, and other sectors are increasingly looking at ways to connect their work with other sectors to make it more holistic and comprehensive.

About The Village of Arts and Humanities

The Village of Arts and Humanities is a 36-year-old arts and community development organization rooted in North Philadelphia. The organization uses art to envision and generate a thriving Fairhill-Hartranft neighborhood where Black community residents are leaders, stewards, and ultimate beneficiaries of revitalization and socio-economic progress.

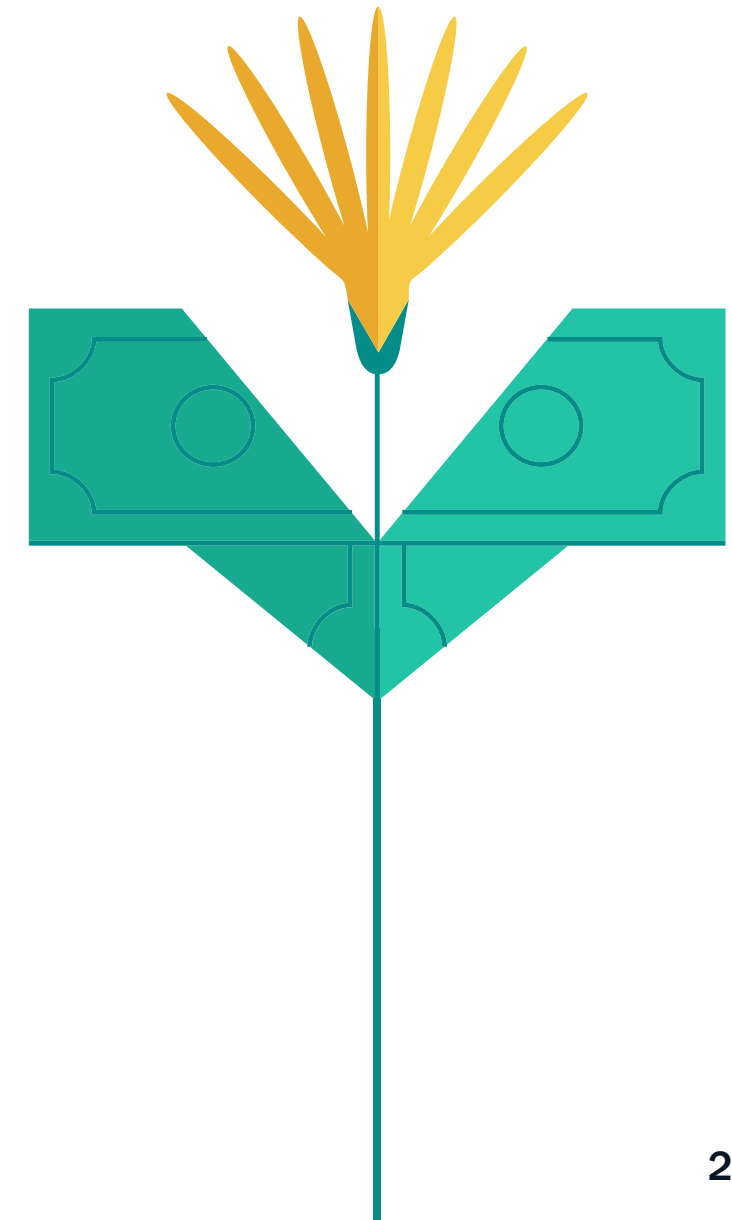


How the Village Uses Pre-Employment Programs to Build Skills, Knowledge, and Trusted Relationships

The Village of Arts and Humanities has woven a web of initiatives that work together to lift up the full humanity of local Black neighbors, students, businesses, staff, and artists. Lifting up people's full humanity includes a range of community development activities such as the development of vibrant public spaces and affordable housing, increasing care-based public safety, providing space for artistic expression and storytelling, and much more. It also includes ensuring that people have the skills, knowledge, and trusted relationships necessary to access economic opportunity. As such, through partnerships with LISC and others, The Village runs multiple programs such as Village Industries, which employs more than 400 teens per year in on-site creative internships; the Youth Art Handler program, which will train and employ community young adults in art handling and installation; and Village Tileworks, which is a forthcoming center for ceramic tile-setting skills training and tile production.

The Village emphasizes that skills and jobs are just one piece of the puzzle when pursuing an economically, socially, and psychologically rewarding life, and their job skills training programs are often multidimensional, taking the entire spectrum of human needs and possibilities into account. For example, The People's Paper Co-op (PPC) is a women-powered, women-centered art and advocacy project that creates safe and supportive employment opportunities for women in reentry to serve as essential experts in

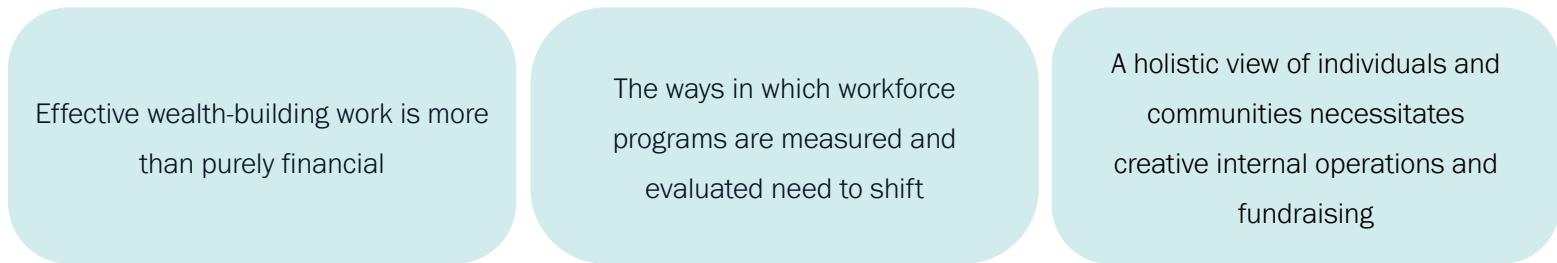
transforming the current criminal justice system. The program hires and trains people in book arts-related skill building and business development, and offers free expungement clinics for non-conviction criminal records, to break down barriers to employment and more. More than simply training women for a job, The Village offers a program that takes a human-centered approach to simultaneously support creative expression, community building, healing, and the pursuit of a society free from incarceration and other policies rooted in racism, oppression, and control.



Key Findings & Affirmations

The cohort met over two years with the goal of learning from and supporting each other while working towards each organization’s programmatic goals. Across the Cohort’s many conversations, three themes emerged through pattern spotting of the cohort’s conversations and knowledge of the field. These themes are instructive for the wider field of workforce and economic development. While many of the Cohort members may have been aware of these dynamics, affirming them as a group helped everyone feel less isolated in their observations and their work, and buoyed a collective belief that change is possible.

The three themes are:



Taken together, these three findings underscore the need for wholesale changes to the ways that workforce and economic development programs are funded, evaluated, and governed. Implications for how these sectors might change based on these learnings are described below.

Effective wealth-building work is more than purely financial

The communities served by Cohort organizations are owed more just and equitable economic systems, which include everything from removing discrimination and bias in hiring practices and banking to direct financial reparations to descendants of displaced and enslaved peoples. We all have been taught and may agree that being wealthy means having the ability to pay for college and buy homes. And yet the systems that have been created to address economic inequality are also too narrow and siloed—they are by and large focused on helping individuals improve their personal financial circumstances instead of holistically addressing the root causes of inequality.

Cohort members shared at length about how critical it is to look at a whole human being—including the ecosystems in which they live—when trying to support their freedom and agency through wealth building. Their work shows how important it is for economic development to take a longer timeframe (generational change) and a wider lens (beyond the individual or family unit).

For arts and community development organizations, wealth-building strategies include economic strategies similar to many more traditional workforce development programs, including on-the-job training and business

development. For example, Project Row Houses works in collaboration with the Emancipation Economic Development Council, which supports economic development through its small business incubation program for Third Ward residents, and more. JXTA already operates based largely on earned income, reducing its reliance on foundation fundraising and increasing its sustainability—all while paying apprentices and youth workers wages up to \$20.00/hour.

But the wealth-building work does not stop there. Cohort member organizations also embed cultural and social work as part of wealth-building activities. They specifically identified an expanded list of often overlooked qualitative elements of wealth building, such as: self-determination; interdependence; intergenerational culture transfer; local talent retention; local capital retention; generational transfer of wealth; connection to purpose; hope; control over their narratives; and collective efficacy.⁷

For example, in addition to training unemployed people in modern workforce skills, Coalfield Development is helping to foster hope in their city of Huntington, West Virginia by revitalizing the West Edge Factory Building into a hub for creative and entrepreneurial activities and supporting public art installations by local artists throughout Huntington. Coalfield sees these local arts and culture initiatives as directly related to the more traditional workforce development work that they do, recognizing that—beyond the economic opportunities that the new creative hub will bring—restoring pride in a community can provide residents with a sense of optimism about the future and a feeling that they have the necessary resources to overcome challenges.

To begin articulating a model that explains how Cohort organizations work towards wealth-building in holistic, long-term ways, the group brainstormed a list of indicators and criteria that reflect a more comprehensive view of building wealth. Future iteration on this work can build off of the following—which has itself been influenced by many others’ work and research.⁸

⁷ For more research about the connection between arts, culture, and community wealth building / solidarity economy, please see the below links, all accessed January 2023

<https://art.coop/> - A research and study-into-action collaborative
<https://creativeplacemakingresearch.org/> - a repository of research done by ArtPlace America focused on ways arts and culture enhance equitable community development
<https://communitydevelopment.art/> - PolicyLink’s website showcasing cases and research about how non-arts organizations are integrating arts and culture to help achieve their community development goals

⁸ Related research on community wealth building includes the following:
Sherman, Hand, and Bruck. “Building Community Wealth: The Role of Arts and Culture in Equitable Economic Development”. ArtPlace America, December 2020. Accessed online at <https://www.artplaceamerica.org/view/pdf?f=public://pictures/artplacefieldscommunitywealth.pdf>
Kauffman and Associates, “Community Voices on the Collective Abundance Fund: A Community Engagement Report on Addressing the Wealth Gap on Indigenous Terms.” NDN Collective, 2022. Accessed online January 2023 at https://grants.ndncollective.org/collective-abundance-fund/?_ga=2.231804886.836422784.1673546870-1791210977.1673546870
The Democracy Collaborative, “What is Community Wealth Building?” Accessed online January 2023 at <https://democracycollaborative.org/programs/cwb>
Hoffer and Levy. “Measuring Community Wealth”. The Wealth Creation in Rural Communities Project of the Ford Foundation, 2009. Accessed online at http://staging.community-wealth.org/sites/clone.community-wealth.org/files/downloads/report-hoffer-levy_0.pdf
Baird, Katz, Lee, and Palmer. “Towards a New System of Community Wealth”. Drexel University Nowak Metro Finance Lab, Accelerator for America, and Blueprint Local, ND. Accessed online at https://drexel.edu/~media/Files/nowak-lab/Drexel_NMFL_CommunityWealth_Final.aspx

Measures of Holistic Community Wealth Building

In addition to money, we build wealth and our communities' right to thrive by:

Self determination	<ul style="list-style-type: none"> • # Homes, businesses, financial institutions entities owned or controlled by neighborhood residents (indvs, CDC unions, coops) • # organizational structure and systems, procedures, policies that support community wealth building • # of and \$ held in shared economic enterprises • # of individuals and families able to survive in face of economic hardship • Amount of assets - Savings account, housing, vehicle • # of residents employed in quality jobs
Interdependence	<ul style="list-style-type: none"> • # of community entities, amount of neighborhood participation • # of partnerships • # of social support organizations (mutual aid, organizations)
Intergenerational culture transfer	<ul style="list-style-type: none"> • # of cultural events • # of cultural practices present inherited from elders and levels of participation in inherited cultural practices • # of people participating in certain cultural practices, by age
Talent retention (in neighborhood)	<ul style="list-style-type: none"> • # of young people who get local jobs • # of years residents have lived in neighborhood
Capital retention (in neighborhood)	<ul style="list-style-type: none"> • # and \$ amt of community entities supported by money org spends (wages, stipends, rent, gift cards) • \$ and in-kind invested in community
Generational transfer of wealth	<ul style="list-style-type: none"> • # of homeowners (individual or shared) • \$ of savings or other assets inherited by young residents • Displacement risk (# residents able to afford existing housing stock) • # of homes inherited by family members or sold to family/other neighborhood residents
Connection to purpose	<ul style="list-style-type: none"> • # of residents who are able to articulate consistent individual and communal values • # and types of events, jobs, institutions, and other pieces of infrastructure that embody those values
Hope	<ul style="list-style-type: none"> • # of community leaders and members who can imagine change, feel that they have the resources to overcome challenges, sense of optimism about the future, etc.
Control over narrative	<ul style="list-style-type: none"> • # press interviews by community leaders • # social media accounts and followers • # of neighbors who connect with neighborhood narratives that are in the press
Collective efficacy	<ul style="list-style-type: none"> • # of community members who self-report sense of social cohesion and belonging • # of community members who are willing to intervene for the common good • # partnerships/collaborations among local orgs • Number of connections that residents and organizations have

The Ways in Which Workforce Programs are Measured and Evaluated Need to Shift

Cohort members agreed that the metrics currently used to evaluate their success by funders are often misaligned with their organization's definition of success. The cohort calls on workforce and economic development funders to support ways they can collectively conceptualize alternative ways to measure success that directly relate to their goals, and that would be practically useful to their efforts to track progress.

Challenges of current methods

The question of what metrics organizations should use to evaluate their work is intertwined with the realities of their funding sources. Organizations in this field most often rely on philanthropic funding to operate, and many funders use a predetermined set of metrics to evaluate grant applications and project outcomes. The Steel Yard's Executive Director Howie Sneider expressed frustration with this approach and explained that in response his organization has increasingly distanced itself from funders that ask them to quantify their funding based on job placements. He stated, "We are not purely a job training organization—we are a community arts and infrastructure and human possibilities organization. We have data, but when you compare us to the workforce organizations in [our state], our metrics are so small that we don't find strength in that comparison at this point." Cohort members also discussed the need to incorporate ways of measuring their work in terms of concepts like self-determination in addition to quantitative metrics like job placements and the number of people served.

Current methods of evaluation are burdensome and deplete organizations of valuable time and resources that would be better spent pursuing their work. The mismatch between what organizations and funders often want to measure is one of the challenges of

existing in the liminal space between two or more well defined fields—in this case, the arts on one hand, and the broad field of community development on the other. These are highly creative and unconventional organizations that run a variety of programs; they don't fit well into any pre-defined box. This has led to Cohort organizations working with funders who don't completely understand their perspectives, and who are set-up to work with organizations that fit more traditional definitions of arts, community development, or workforce training.

Timing is a related issue, since many of the programs run by these organizations may not result in measurable outcomes within a one- or two- year funding window. The even larger challenge, though, is that these organizations could be more impactful if they were able to build new services, programs, and partnerships based on the needs of their participants. However, it is difficult to fund responsive programs due to the lag in measurable and reportable data. While funders often want realistic outcome predictions in order to get a grant, Cohort members explained that it is very difficult to provide those for new—especially innovative—initiatives whose impacts may emerge from the process of creation.

Ideas for improving metrics

While cohort members discussed how time-consuming gathering data and reporting on outcomes is, they also generally agreed that it would be a valuable effort if it was relevant to the goals of their programs—as most practitioners across disciplines agree. Figuring out the right data to collect and useful ways of analyzing that data is a challenge that Cohort members are interested to explore further. One idea that came up in conversations was that of a central data system designed specifically for like-minded arts and community development organizations.

Conceptually, a new system could articulate relevant metrics, help collect and store data, and support the development of narratives and reports for organizations working in this hybrid way. The Village of Arts & Humanities' Managing Director at the time, Jeanette Lloyd, described part of this idea as “a system everyone could tap into for survey questions and data tracking. A system that is created specifically for [organizations like ours] with a bunch of different areas of focus could be awesome. It would be helpful to even see what we could be tracking.” Of course, a new system would need to respond to many of the issues raised by Cohort members and discussed in this paper, such as determining new quantitative and qualitative metrics, easing the burden of collection and tracking, and more.

As the Cohort discussed ways in which funders could improve their practices to be more supportive of arts and community development organizations, they also discussed the potential benefits of devising a framework for evaluating potential funders of their work.

Rhonda Greene, Executive Director of Heritage Works, asked, “What might it look like to develop our own metrics for evaluating the programs of agencies/institutions that wish to support our work?” One cohort member asserted that “It's time for us to have our own rubric for deciding who gets to support this work.” The cohort agreed that one way to affect changes in the system around measurement and evaluation could be to assemble a union-type organization of other arts and community development organizations to develop a set of criteria for grantmakers that would help to determine whether certain funders are appropriate for moving their work, and the world, in a better direction. Several examples of practices and criteria that Cohort members might use are included in the “calls to action” section.

Overlaps between traditional workforce and cohort members' outcomes

Cohort member organizations, of course, do all currently collect data about their work. When it comes to workforce development data, which data points they track specifically and how much data they capture varies widely. As part of our work to build bridges between the workforce sector and these hybrid organizations, we analyzed the data points that each Cohort member organization currently track, collected them, and then overlaid them with more traditional workforce measurements. Below is the resulting chart, which indicates the overlaps between hybrid organizations and the overall sector. Cohort member organizations and others doing similar work, as well as those seeking to fund this work, could use the following table as the beginning of a model to measure workforce programs at hybrid organizations (while also keeping in mind the need to tailor metrics to each specific organization and to reduce burdens of collection, etc).

Holistic Workforce Program Metrics

Amount of wages generated by workforce program	Wages
Number of people trained	# participants
Earnings by apprentice	Median earnings
Job retention after graduating from workforce program	<ul style="list-style-type: none"> • # achieved 90 day steady employment during the report period • # achieved 180 day steady employment during the report period • # achieved 365 day steady employment during the report period
Development of (hard) skills	<ul style="list-style-type: none"> • Completion of skills training programs • # of hours participants spend in skills training programs • Matriculation to higher ed • Ability to name 2-3 skills learned in past year
Development of (soft) skills	Sense of confidence, sense of achieving goals, sense of working well with others
Job readiness	Time it takes to place ppl in jobs after program completion, completion of a benefits screening and preliminary workforce assessment
Quality job placement after graduating from workforce program	Quality jobs are defined by LISC as family supporting wages, benefits, flexibility, opportunities for advancement
Long-term program impact	# People with Monthly Net Income (NI) going up
Long-term program impact	# People with Net Worth (NW) going up
Talent retention (program/organization)	Rate of internal hiring (apprenticeships and others)
(Demographics)	Zip Code / Address
(Demographics)	Race
(Demographics)	Age
(Demographics)	Other relevant statuses: veteran, disability, education

A Holistic View of Individuals and Communities Necessitates Creative Internal Operations and Fundraising

With ambitious goals to heal and revitalize neighborhoods, build community, and support those in need, these organizations all share a “can-do” way of working and creative tactics that allow them to smoothly transcend the traditional boundaries adhered to in other sectors. However, these genre-defying groups also recognize the challenges that come with trying to cover so much ground—especially when they are often doing so in a manner that has no precedent. Cohort members are aligned in the way that they value the entirety of human beings and the dynamic nature of communities.

Addressing the social determinants of employment

Many of the Cohort member organizations manage workforce development programs that focus on training participants in a variety of skill sets that intersect with the creative economy (including graphic design, industrial arts, etc.), as well as in other fields such as construction and research. These programs mainly focus on providing professional growth opportunities for community members, and are often offered alongside other programs (affordable housing, business development, and more) that aim to support communities. Given the target audience and competing priorities within an organization, it can be a challenge to provide participants with the full range of support systems that may be necessary for workforce training or other programs to be beneficial. As Gina Milum, Coalfield Development’s Enterprise Support Coordinator, stated, “workforce development is a much larger challenge than simply giving someone a job.”

Several other Cohort members agreed, discussing that there can be complications that arise when engaging participants in workforce development programs, such as: issues that arise from a single-minded goal of receiving a paycheck when they are suffering from

addiction, trauma, other mental health issues; and/or other challenges such as housing instability and lack of transportation. The group discussed the need to have programs that consider the very real connections between mental health and economic development. Howie Sneider added, “We want to work with people who have barriers to employment, but the state doesn’t give us support for any wraparound services such as therapists or life coaches.” Many workforce providers in various other sectors have also noted this concern.⁹

Cohort members agreed that figuring out how to help their participants gain access to wraparound services is vitally important, but there were differing perspectives about whether this work is best done internally or through partnerships. Project Row Houses’ former Director of Community Enrichment Initiatives, Anjeanette Gunter, shared that they currently have a licensed clinical social worker on staff who offers ongoing mental health and wellness workshops on a biweekly basis, and that they are working to hire an art therapist. Staff from The Steel Yard shared that they had just started conducting research into local organizations with whom they might partner to offer

mental health services. In the interim, they have worked with interns from a nearby university to compile a resource guide that details various community programs, and they share it with all program participants.

Despite the challenges that cohort members described as being inherent to working with participants experiencing barriers to employment and responding to the dynamic nature of communities, there was also strong agreement amongst cohort members that this type of work is essential to their missions, and that finding ways to support people in “being their whole selves” is crucial. This underlines the need for measures of “collective efficacy” as part of wealth-building work, as discussed in the infographic on page 28.

Grounding the work in artistic production

At the same time, Cohort members described how important it is for organizations to ensure that “the art doesn’t get lost,” with Roger Cummings, JXTA’s Co-Founder and Chief Cultural Producer clarifying, “we are a workforce organization, but we are based in artistic and cultural production.”

Beyond supporting participants, some cohort members described the challenges that their service model can create for their corresponding business model. For example, Nick Guertin, Associate Director of Coalfield Development’s real estate and construction projects, described an inherent tension between working to meet the goals of construction projects and funders, while also needing to extend flexibility and understanding

towards their workforce apprentices. Nick explained “Unlike in traditional projects, our construction crews are not just executing the work. Our crews are overwhelmingly composed of people building skills and learning construction for the first time. It is important for funders to understand that a particular Coalfield project may require a longer timeline than what is possible with a conventional contractor, but our model delivers more community benefit across multiple spheres.”

While the Cohort organizations might not be operating at a scale that larger funders look for, they are well suited to deliver “smaller, more intense programs that really focus on the human aspect of breaking cycles of intergenerational poverty and lifting people into their own opportunities for wealth building.”

Throughout the Cohort’s meetings and conversations, there has been a unifying sentiment that community-focused arts organizations can be better positioned to take on these multidimensional challenges than other, more traditional organizations. Sally Turner, Development Director at The Steel Yard, posited that arts and creativity really comes into play as important tools for providing support for participants’ emotional needs.



⁹ See for example, Aceves, Aurelia De La Rosa, “Beyond Reporting: Using Data as a Performance Management Tool.” MRDC, July 2017, Accessed online January 2023 at https://www.mdr.org/sites/default/files/Change_Capital_Fund_NYC-4.pdf For more about Maria Rosario Jackson, see the National Endowment for the Arts Office of the Chair’s Page, Accessed online January 2023 at <https://www.arts.gov/about/leadership-staff/dr-maria-rosario-jackson>

Calls to Action

In addition to discussing the many shared dynamics above, the cohort spent significant time exploring ways to support long-lasting and systemic change in the sector. A few of the most-discussed calls to action are described here, specifically geared towards funders and policymakers:

Fund wealth-building more holistically

Support time for shared learning and dreaming

Consider financial sustainability and realistic timelines

Support and respond to organizing and advocating at scale

Fund Wealth-Building More Holistically

Cohort members agree that community wealth building should go beyond improving individual financial circumstances, and that it must address the root causes of economic inequality holistically to be effective. To further this approach, cohort members suggested ways that funders specifically might make adjustments to their practices to support a more integrated process of community wealth building.

While supporters of community wealth building work often focus on education and skill building for individuals, the cohort emphasized a desire for funders to broaden their approach to include support for programs that speak to the expanded definition of wealth that the group developed together.

Arts organizations typically foster various forms of capital beyond financial capital—such as social capital, which builds trust and relationship networks—that oftentimes do not meet funders’ criteria for wealth building work but that are integral to efforts to build financial capital for individuals and communities.¹⁰ To better support the community wealth building work of creative organizations, funders could expand their own internal definition of wealth to include grants for programs that seek to grow capital in its many forms. Furthermore, funders should ensure that grant programs using the term “community wealth building” ensure that their language matches their practices by truly innovating on more traditional economic development work.

Another related obstacle to holistic community wealth building can be the multiple intermediaries through which an organization must work to secure funding. Since each granting organization has its own regulations and decision-making criteria, having multiple funders for a grant often means greater limitations on how funds can be used, which in turns results in less funding getting to the programs themselves. Cohort members felt that if more grantmakers provided capital directly to those organizations working with communities, that they would be better equipped to serve the diverse wealth building needs of their communities. Approaches that outline this way of working, like trust-based philanthropy and community-centric fundraising, are gaining steam around the country.¹¹

Organizations that address the wealth gap from multiple angles can also benefit from receiving multiple forms of funding. Cohort members suggested that funders diversify the ways in which they provide support by using an integrated capital approach, including a mix of financial capital (such as grants, debt, and equity) and non-financial capital (such as network connections and advisory support).¹²

Ideas and recommendations for funders seeking to build new systems to support this work:

- Support** the creation of a central data system designed specifically for like-minded arts and community development organizations
- Promote** the use of metrics with their grantees’ definition of success
- Support** further research and development around community development arts work to further define and build the field
- Assemble** a union-type organization of other arts and community development organizations
- Develop** a set of criteria for grantmakers that would help to determine whether certain funders are appropriate for moving their work, and the world, in a better direction
- Change** the narrative and verbiage of how community development is done and funded to influence new standards for grant making

Ideas and recommendations for existing grantmaking:

- Provide** information about application questions in advance
- Provide** funding to support the collection, interpretation, and reporting of data
- Support** wraparound and healing services for program participants
- Provide** support for both ongoing programs that have a track record of success, as well as for new programs that do not yet have measurable outcomes
- Provide** flexible operational funding
- Support** programs for a timeline for 5-10 years
- Prioritize** groups that fairly compensate artists

¹⁰ To read more about the eight forms of capital see, Roland, Ethan C. “The Eight Forms of Capital.” Permaculture Magazine No. 68, Accessed online January 23 st: http://appleseedpermaculture.com/wp-content/uploads/2011/04/8_Forms_of_Capital_PM68.pdf

¹¹ See the Community-Centric Fundraising Movement Website, accessed online January 2023 at <https://communitycentricfundraising.org/> and the Trust-Based Philanthropy Project website, accessed online January 2023 at <https://www.trustbasedphilanthropy.org/>

¹² For more on integrated capital, see RSF’s unique approach and toolkit, accessed online January 2023 at: <https://rsfsocialfinance.org/vision/how-we-work/integrated-capital/>

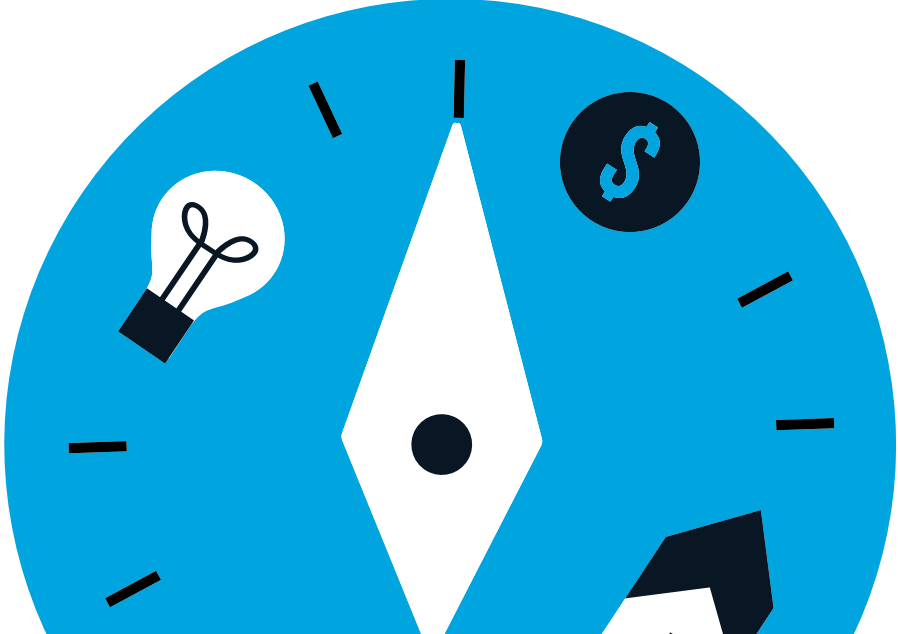
Support Time for Shared Learning and Dreaming

Having the opportunity to gather and discuss shared struggles and wins was particularly valuable to this group because of the difficulty connecting with others doing similar work amidst busy schedules. Gabrielle Grier, JXTA's Managing Director at the time, shared, "Leadership is lonely, and not being able to see mirrors of yourself is hard. [Here, we are] supporting each other through the unknown." Eureka Gilkey, Project Row Houses' Former Executive Director emphatically agreed, stating, "It comes down to peer-to-peer learning. You have to see, feel, and touch it. More investment in peer learning could really deepen all of our work."

Beyond learning from each other's approaches, ideas, and responses to challenges, some Cohort members expressed that time with peer organizations had an even deeper impact on how they view themselves and their work as a piece of a larger whole, and that being in community with other like-minded organizations provided hope and optimism. Howie Sneider said "This Cohort has helped us realize that we are part of a movement—the evolution of placemaking. This sort of deep listening, trust building—it's hard to find the resources to support it, but making the case for this work being impactful could help change the national conversation. We hope this can support community members' ability to make and do that work." Eureka added, "Peer learning is important to dream. Be validated. Be seen."

Cohort members also felt that they could benefit from continuing to connect with others within their field as well as those outside of it on big topics. Roger Cummings suggested that it may be beneficial to engage with younger generations interested and involved in this work who may have different and insightful opinions on how it should move forward.

There are differing visions of who should ground peer learning work. While LISC's initial effort to identify similar organizations, gather them, and administer the program was appreciated, there were also challenges inherent in having the Cohort organized by a larger institutional funder.



Consider Financial Sustainability and Realistic Time-Frames

Of course, one of the biggest issues facing community development efforts, the arts, and equity work is financing and funding. Aviva Kapust, Executive Director of The Village of Arts & Humanities at the time, pointed out that the timeline for their organizations to have a significant impact on people's lives and the duration of grants are often at odds. She asserted that "this work takes long-term, reliable capital investments. The entire timeline that is used in multi-year granting needs to be re-thought. Even a 3-year grant may place an organization in jeopardy. When we talk about wealth building (individual and community), there are a certain set of approaches and variables that make it successful. You don't see an arc of change over a year. It usually takes decades. If an organization has a 10-year commitment/relationship, they know they have time to deliver. The timeline we believe change happens on should be reflected in the way organizations grant dollars."

In response to this idea, some cohort members expressed interest in finding ways to generate more earned income to help their organizations operate more boldly and generate intergenerational wealth for their communities. Roger suggested that their organizations might explore ways to patent, license, and trademark their work along with other long term investment strategies so that they can stop relying on the ongoing cycle of grantmaking and extractive loans. Another Cohort member shared strategies they use for generating earned income through other ways, such as local partnerships with schools and municipalities. Still others wondered whether larger larger funders could play a role in a hybrid solution that could develop models for long-term wealth building in the communities they serve and support local organizations in implementing them.



Cohort members expressed that it would be valuable to have greater coordination across arts and community development organizations to advocate for common issues like fair wages for artists, as well as to convey the importance of artist compensation to non-arts partner organizations and clients. More broadly, members also brought up the goal of finding partners that could be mutually supportive in working towards the goals above and more.

At the conclusion of the initial two-year convening, several Cohort members were interested in continuing to gather in an effort towards movement building. Several efforts were made to have this conversation, circling around questions such as “What is the change we wish to see, and who do we need to target to make this change happen?” And “What tools do we need in order to move who we are targeting?”

Many Cohort members are already working on efforts like these, but there is certainly a greater opportunity to support organizing across the country. Coming together could help shift power dynamics and present opportunities to advocate for funding and policy measures that would be mutually beneficial.

The Cohort described an interest in continuing to gather in order to support change within existing institutions and funders, as well as to build new infrastructure from the ground up that is better geared towards the mission of these organizations.

The cohort members are excited to strategize about ways to more broadly communicate the challenges that arts and community development organizations are facing, perhaps through an advocacy agenda campaign or more.

Opportunities for the Economic & Workforce Development Systems To Evolve Based on the Cohort Organizations' Work

Develop more appropriate evaluation tools and metrics for success that more easily tell the story of long-term, culturally resonant ways of working

Advocate for policy and systems change in the field

Create methods for developing and replicating successful models of arts and community workforce development work

Develop a clearer understanding of the unique benefits of and challenges facing art-centric community development

Reduce unnecessary or non-values-aligned reporting requirements

Appendix

Acknowledgements

This paper documents the Arts and Wealth Building Cohort's discussions and aims. It was authored by Congruence Cultural Strategies in close consultation with Cohort members, in particular the leadership of Rhonda Greene and Nick Guertin, and partners Cari Morales and Lynne McCormack. We also acknowledge the prior work of LISC and ArtPlace America, whose efforts to integrate arts and workforce development formed the basis of this cohort.

This report was designed by Dafne Avillaneda of DA Designs.

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For more information: <https://www.gretakotz.com/> and <https://juxtapositionarts.org/hire/graphic-design-services/>



Cohort Members

Notes

Titles and affiliations were current as of February 2023. Several cohort members have transitioned to new opportunities since then.

Sweet Water Foundation in Chicago, IL, participated in the first year of the cohort's meetings, and has continued working with some of the cohort members and other partners through their Values-based Partners.



Coalfield Development

Nick Guertin, Associate Director of Revitalize Appalachia
Gina Milum, Westedge Outreach and Operations Coordinator
<https://coalfield-development.org/>

Heritage Works

Rhonda Greene, Executive Director
<https://www.heritageworks.org/>

Juxtaposition Arts (JXTA)

Roger Cummings, Chief Cultural Producer
Gabrielle Grier, Managing Director
Kaleb Williams, Program Director
<https://juxtapositionarts.org/>

Project Row Houses

Eureka Gilkey, Executive Director
Anjeanette Gunther, Director of Community Enrichment Initiatives
<https://projectrowhouses.org/>

The Steel Yard

Tim Ferland, Public Projects Director
John Nguyen, Workforce Projects Manager
Howie Sneider, Executive Director
Sally Turner, Development Director
<https://www.thesteelyard.org/>

Sweet Water Foundation (Year 1 Participant)

Emmanuel Pratt, Executive Director
<https://www.sweetwaterfoundation.com/>

The Village of Arts & Humanities

Aviva Kapust, Executive Director
Jeanette Lloyd, Managing Director
<https://villagearts.org/>

What We've Done Together— So Far

Initial in-person gathering: San Diego

LISC engaged the initial group of participating organizations in December 2019 at the LISC Financial Opportunity Center® convening to discuss their learning objectives for the Cohort. The discussion circled around the following main ideas and objectives:

Brainstorm ways to advocate for policy and systems change in the community development field, including strategies to minimize barriers to this work, especially for people of color

- Develop strategies to develop more appropriate evaluation tools and metrics for success
- Create and replicate successful models of arts and community development
- Develop a vision for a model similar to the Financial Opportunity Center® (FOC) model, but focused on arts and culture/young adults.

Develop strategies for centering arts, culture, and relational work in community development, including:

- Develop an understanding of the unique benefits of art-centric community development and communicate them broadly
- Center and make the work of arts and community development organizations more legible through documentation, data, and storytelling

Simultaneously, ArtPlace America hosted a working group in collaboration with Sweet Water Foundation and NORC at the University of Chicago on the topic of integrating arts and culture into workforce development. A paper was written summarizing that gathering, and leadership at Sweet Water and Coalfield came up with an idea to support peer learning between the two organizations after meeting each other at this gathering.¹³ ArtPlace America was planning its sunset so offered Coalfield and Sweet Water the idea of joining the LISC cohort. Sweet Water Foundation joined the cohort for year 1 only.

Year 1: Case Consultations, Technical Assistance, And Definitions

From November 2020 to July 2021, the Cohort met once a month virtually (given the COVID-19 pandemic), with technical assistance sessions in between. Each meeting included a case consultation: one member organization presented their work and fielded questions from the group, followed by group discussions, and break out groups on a variety of topics related to arts, wealth building, community development, and nonprofit management. Through these exchanges, the members identified core challenges in the way that arts organizations and traditional community development funders interact, and there was an overall desire amongst the Cohort to explore strategies to affect systems change in the community development field.

¹³ Sherman, Hand, Bruck, and Rugg. "Transforming the Workforce Development Sector Through Arts & Culture." ArtPlace America, November 2020. Accessed online December 2022 at <https://www.artplaceamerica.org/view/pdf?f=https://www.artplaceamerica.org/uploads/Transforming-Workforce-Development-Through-Arts-Culture.pdf>

As a first step towards changing evaluative systems by which organizations are judged, the Cohort sought to expand their own understanding of how wealth is built and perceived in the context of economic development. Through multiple workshops and discussions, some facilitated by Lauren Hood, the Cohort developed the expanded dimensions of what a wealthy community is made of, in addition to being financially sustainable.

Year 2: Cohort-Designed Discussion and Learning

In July 2021, the Cohort shifted to planning how to maximize their time together during the second year of the program. Cohort members Rhonda Greene and Nick Guertin especially took on leadership roles and conducted a Cohort-wide survey to better understand the group's goals. The survey found that members were interested in focusing on the following topics of discussion in remaining meetings:

Systems Change:

Identify and discuss ways to collectively address the root causes of the challenges facing the people we serve and our work.

Funding:

Identify strategies for finding new sources of funding and other resources

Programs:

Share more about each other's specific programs in order to surface challenges, similarities, and strategies for creating a network of support. Develop shared language to discuss the function and value of our work.

Taking into account the key learnings to date and the results of the survey, monthly meetings were redesigned. Each session was co-facilitated by a Cohort member and focused on one of the following topics: systems change; innovating funding; programs; partnerships; youth engagement; and insights from LISC about the Financial Opportunity Center® model, LISC's Bridges to Career Opportunities initiative, and more.

Systems Change

One of the major topics of interest that emerged from the initial survey was systems change. The Cohort agreed to set-up a Systems Change Committee and Nick Guertin and Rhonda Greene agreed to support this committee along with Danya Sherman. They worked on several tasks to clarify a shared definition of systems change—one that reflects the perspectives of the Cohort and its context. These tasks included an online survey in February 2022 and follow-up facilitated discussion during the March 2022 Cohort meeting. This work was also informed by discussions that had taken place during a book club and self-initiated by Cohort members. Systems change was also a topic of discussion during the Cohort's June 2022 peer visit.



The following are key survey responses that reflect the Cohorts' perspectives on systems change and next steps.

When asked, **“how do you define systems change?”** in one anonymous survey, Cohort member responses included:

“Systems change is both a noun and a verb—it requires transformations in policies, social norms, power dynamics and mindsets that perpetuate societal issue. It involves a collaboration between a variety and broad set of people and happens at all levels (local, national, global).”

“We... don't often talk about system change directly. But there are a few things which we are hoping to accomplish through our work. We would like to show that workforce training can be effective and reach new and diverse audiences by combining technical skill building with a creative curriculum. This could change how workforce training is funded and tracked, currently the state and feds are only job placement-driven and confidence building, skill building and career exploration are not considered successes. We'd also like to show that a community can solve a lot of its peacekeeping problems locally if supported and given the opportunity to do so. We often provide skills and expertise for partners to host their own neighborhood improvement efforts. These help people stay in and invest in a community rather than displacing them, by giving them the authorship and leadership. Same for community development. Traditional systems concentrate wealth upwards and landlords/banks end up with all of the profit from local work and tenancy. It would be great if a land trust, non-profit or partnership helped small community tenants build equity in projects and were not just extractive.”

“Following in the ideas articulated by Adrienne Maree Brown in Emergent Strategy: ‘Emergence is the way complex systems and patterns arise out of a multiplicity of relatively simple interactions.’ It is these ‘simple interactions’—from how we relate to the thoughts in our own heads, to how we show up in our relationships, to how we exist as local communities—that create the patterns that give rise to our ecosystems and societies. From this perspective, deep systems change starts with shaping the smallest patterns of our daily lives. We can, in Brown's words, ‘...intentionally change how we live in ways that grow our capacity to embody the just and liberated worlds we long for.’”

“Systems change is about intentionally seeing and then changing the dynamics around a particular problem in order to solve it. These strategies focus on complex problems made up of multiple interrelated problems and stakeholders.” - National Fund for Workforce Solutions

"Systemic change is generally understood to require adjustments or transformations in the policies, practices, power dynamics, social norms or mindsets that underlie the societal issue at stake. It often involves the collaboration of a diverse set of players and can take place on a local, national or global level." – Catalyst 2030

When asked, **“Which systems that intersect with our work are most in need of disruption or change?”**, members responded, in order of priority:

Community Development	Philanthropy	Workforce Development	Arts & Culture	Government Systems
Top 4 for all 5 organizations	Top 4 for 4 organizations	Top 4 for 4 organizations	Top 4 for 3 organizations	Top 3 for 3 organizations

When asked to visualize, **“What would change in two months and in two years if the systems change work of the Cohort succeeded?”**, members responded:

“Providing a higher wage and better placement resources for our young people.”

“If we are successful, it will help us secure multi-year funding for job training, so we can recruit and spend time improving the program rather than constantly fundraising. Our success would also be apparent in the deep investment in new community educators and artists. We'd like to pay more to teaching artists who have faced historic barriers. Have favorable terms with banks and the city for development and community improvements, and we will self-imposed local and WBE/MBE (women business enterprises / minority business enterprises) hiring and participation in our planning. We could suggest and hold high standards for how we work.”

“In two months: Creating more nuanced ways to measure the impact of existing community wealth building work. In two years: new partnerships and funding opportunities.”

“In two months, our organization would have a broader language to describe the impacts and challenges created by the structures inherent to existing systems named above. In two years, our organization would have more support from public and private funders to do the work based on our priorities, not theirs.”

“Two Months: New relationships and possibly collaborations for moving systems change work forward Two years: New sources of support in terms of serving more people, additional revenues, and raising awareness.”

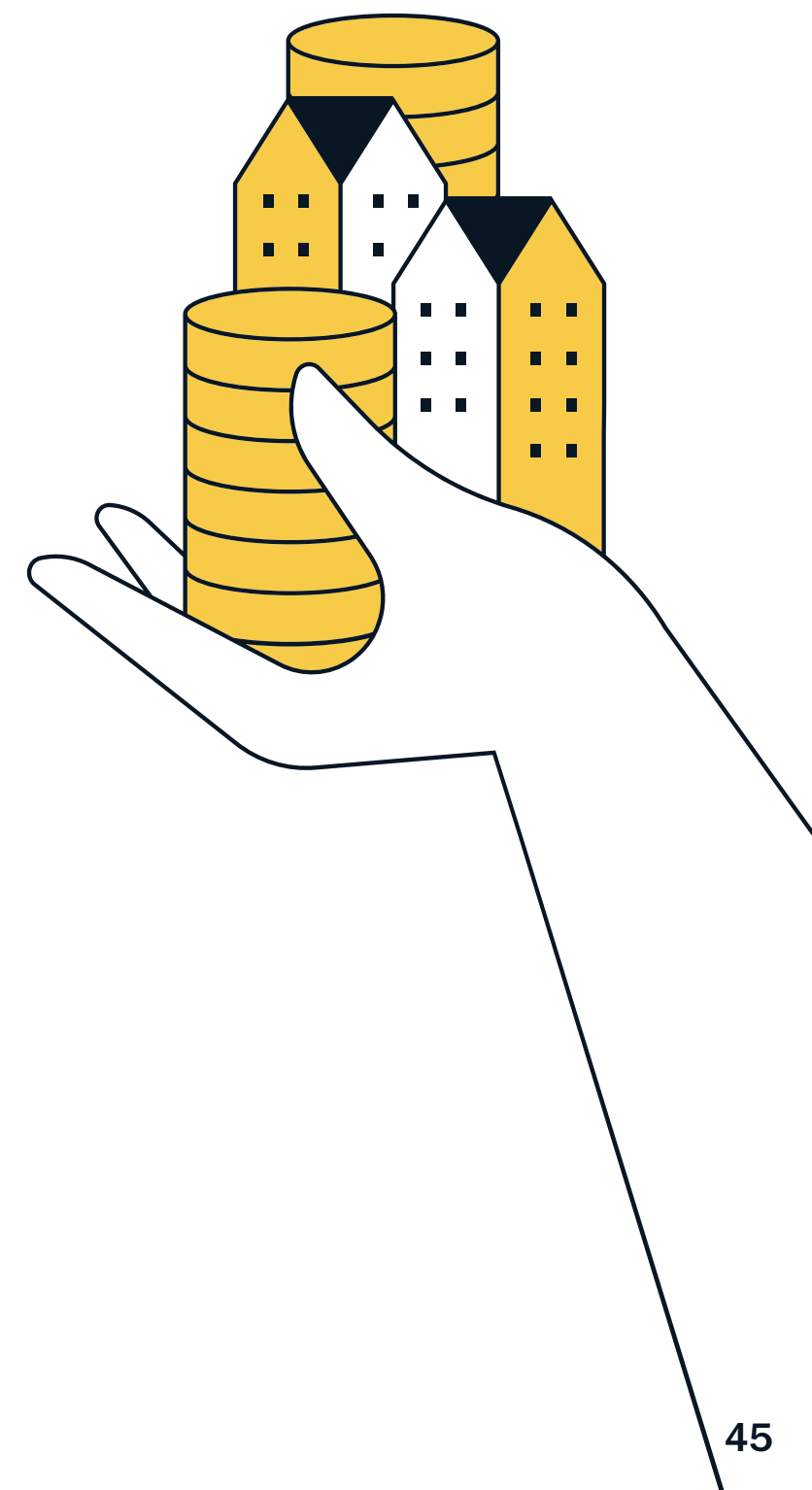
Using these definitions of systems change, the Cohort has begun planning for the next phase of their collaboration. Currently, they prioritize peer exchanges and reciprocal learning, making visible their work, reshaping definitions of their work in the field and capturing this work via improved metrics, and expanding their collective practice of systems change.

Peer Visits

In June 2022, the entire Cohort convened in person at a three-day visit hosted by Project Row Houses in Houston’s Third Ward.

The Cohort initially was going to focus entirely on in-person visits and workshops at each other’s organizations. The COVID-19 Pandemic, unfolding in new ways every month, meant that it was impossible to safely plan large group gatherings for most of the duration of the LISC-supported cohort.

Two Cohort members also conducted in-person site visits on their own, and more in-person visits may still be planned as a result of the Cohort meetings. Two member organizations also joined Sweet Water Foundation’s Values-based Network.



Cohort Year 1	
Date	Topic
November 2020	Goal setting for the Cohort
January 2021	Building out learning agenda ideas and objectives including systems change, advocacy, and financing
February 2021	Advocacy for arts/community development systems change
March 2021	Advocacy discussion continued; metrics for arts/community development work
April 2021	Defining what wealth means to the cohort
May 2021	Metrics discussion continued
June 2021	Collaborating with LISC
July 2021	Identifying and discussing priorities for Year 2
Cohort Year 2	
October 2021	Solidifying goals for Year 2; opportunities and challenges of wealth building
November 2021	Challenges, similarities, and providing support for each other's programs
January 2022	Metrics, measurement, and evaluation
February 2022	Shared challenges and opportunities
March 2022	Systems change
April 2022	Feedback on research; June trip planning
May 2022	Challenges and opportunities around funding
June 2022	Houston site visit and reflections on shared work

The Arts + Wealth Building Cohort was started by Lynne McCormack, former Director of Creative Placemaking at LISC, and supported in part by ArtPlace America. It was supported by LISC staff members Caracciola (Cari) Morales and administered by Natividad Taveras. Creative Placemaking initiatives at LISC is led by an interdisciplinary group of community organizers, educators and practitioners on the local and national-levels. Other LISC team members who were consulted as part of the effort include Melissa Kim, David Greenberg, Bill Taft, Seung Kim, Katrin Kärk, and Laura D'Alessandro.

For more information visit <https://www.lisc.org/our-initiatives/creative-placemaking/>.

Together with residents and partners, LISC forges resilient and inclusive communities of opportunity across America— great places to live, work, visit, do business and raise families. LISC is an investor, capacity builder, convener and innovator. LISC offers an array of financing, consulting services and project support across all of our program areas. Since our founding, LISC has invested \$26.7 billion to create more than 463,000 affordable homes and apartments and develop 78.5 million square feet of retail, community and educational space.

LISC pursues the following strategies:

- Strengthen existing alliances while building new collaborations to increase our impact on the progress of people and places
- Develop leadership and the capacity of partners to advance our work together
- Equip talent in underinvested communities with the skills and credentials to compete successfully for quality income and wealth opportunities
- Invest in businesses, housing and other community infrastructure to catalyze economic, health, safety and educational mobility for individuals and communities
- Drive local, regional, and national policy and system changes that foster broadly shared prosperity and well-being

LISC's Inclusive Economic Development Programs aim to create resilient, equitable, and inclusive communities of opportunity. We drive systems change and invest in people, small businesses, and market-places. Our market-place initiatives like Creative Placemaking propel communities towards their vision for new economic possibility by convening stakeholders and business and community leaders to identify market opportunities, organize collective action and co-create systems change.

Core values of LISC Creative Placemaking's Program

- Promote artists as leaders, catalysts and problem solvers
- Centering racial equity in our work
- Development without displacement - Community-driven, comprehensive, co-designed change that positively benefits current residents

Creative Placemaking Objectives:

- Cultivate inherent community cultural assets and businesses to amplify and celebrate neighborhood identity, history, economy, and legacy towards economic and community development outcomes
- Amplify social cohesion
- Physical transformation
- Invest in infrastructure to support LISC's mission of equitable community development
- Economic inclusion
- Invest in creative businesses and individual wealth building

Program Delivery:

- Work with 75% of LISC local offices to support their goals, through grants, technical assistance and real estate lending support
- LISC is the National Endowment for the Arts Technical Assistance provider for Creative Placemaking
- Support a comprehensive cohort model for change by bringing together, often isolated, arts organizations working in community development
Published over ten reports on arts, culture and creative placemaking
Collaborate with the LISC Policy to impact systems
- change at the federal level, including ensuring LIHTC was available for artist housing, the CRA included arts and cultural language and most recently signing on to the policy platform submitted to President Biden's transition team on the National Endowment for the Arts

About the Authors

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Co-Founder and Co-Director of Congruence Cultural Strategies, and is a community development and arts consultant. She was formerly a Senior Consultant on the Research Strategies team at ArtPlace America. Her work aims to support the development of healthy, strong, creative communities through effective organizational development and collective creative expression. Danya holds a Master's in City Planning from MIT and a Bachelor of Arts from Wesleyan University (CT).

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Urban planner and consultant who specializes in community economic development and the arts. She is committed to helping improve the quality of life for all people through urban planning and design, and to strengthening art's capacity to contribute to positive social change and general wellbeing. Chelsea holds a Master's in City Planning from MIT and a Bachelor of Arts from Northwestern University.

For more information about Congruence Cultural Strategies, please visit www.congruencestrategies.com

