

MONOGRAPHS

▼ Published Monthly for Members

▼ Volume 3, Number 5

▼ August / September 1994

HUD: INTEGRATING THE ARTS INTO COMMUNITY DEVELOPMENT AND REVITALIZATION

By Nina Ozlu, NALAA Vice President of Government Affairs & Development and Claudia Goldman, NALAA Government Affairs and Development Assistant

*"I hope that [local arts agencies] will join . . . with local government and civic leaders to create programs of high quality for children, to design more beautiful civic buildings and public housing, to see that public money buys the best design possible, and to bring diverse neighborhoods together through discussion and celebration."*

*President Clinton  
Greeting Letter at NALAA's 1994  
Annual Convention*

**A**rts build communities: That is the simple principle that drives local arts agencies to fund programs that improve the economic, social and aesthetic quality of life in their towns and cities. And now, many organizations are discovering that the Department of Housing and Urban Development (HUD) can help fund certain arts programs that meet their objectives to improve community livability. In fact, the National Endowment for the Arts (NEA) Chairman Jane Alexander hopes to broaden the base of support for the arts through interagency collaborations. Linking the NEA's mission with the agendas of other federal agencies would expand arts support and generate new funding sources for the arts.

HUD Secretary Henry Cisneros has expressed a true openness and earnest belief that the arts are an essential component to revitalizing and empowering a community. Through the Secretary's Special Actions Office, HUD is working with the arts community to disseminate information about HUD's national initiatives and to encourage arts agencies to partner with their local housing authorities in order to avail themselves of these opportunities. It should be underlined, however, that while HUD may broaden funding criteria to include arts programming at the national level, funding can only be truly secured through active advocacy efforts by local arts agencies and other community-based organizations at the local level.

In this MONOGRAPH, eight communities across the country describe their partnerships with local housing and/or economic development authorities. HUD funding has supported projects ranging from building cultural facilities and improving the design and aesthetics of existing buildings to funding various arts discipline programs targeted for public housing youth, both on and off housing sites. Examples include collaborations with state and local arts agencies, as well as local universities, social service agencies and other community-based organizations. This diverse collection of collaborations just begins to demonstrate the breadth and flexibility of HUD-funded programs involving the arts.





▼ **U.S. Department of Housing and Urban Development  
Special Actions Office**

by Matt Lifschultz

*“We’re investigating ways to have HUD work more directly with arts organizations to build stronger communities. The contribution of the arts to society must not be underestimated . . . Arts groups have to be nurtured. Increased funding for the arts is necessary in communities across our country. Isn’t it simply more profitable to spend more resources on creating and preserving cultural exchange and communication than increasing our prison capacity?”*

*Clearly it is.”*

**Henry G. Cisneros**  
*HUD Secretary*

**HUD, the Arts & Community**

One of HUD’s top priorities is to carry out President Clinton’s commitment to empowering communities in need throughout the nation. This means we want to build safe, vibrant communities that offer hope and opportunity to all of our nation’s citizens.

HUD envisions an empowered community as one where economic, physical, environmental and human needs are met on a suitable scale. We recognize that culture and the arts in all their manifestations can help achieve this critical goal. The arts can motivate youth by fostering self-esteem, enhance public space, spur economic activity, and promote harmony within diversity.

Secretary Cisneros, a vigorous supporter of the arts throughout his years in public service, encourages those on the front lines of community building to “find ways to expand the accessibility of . . . arts to my world of public housing and distressed communities.” As a demonstration of his commitment to this objective, the Secretary has directed his Special Actions Office to work with arts organizations interested in creating partnerships with HUD.

HUD is already a partner with those bringing culture and the arts to our communities. HUD funds a wide variety of community development programs that can accommodate arts activities, ranging from job skills training and crime prevention programs to building cultural facilities and painting murals to enliven public housing developments.

To identify and access the right program for a planned arts activity — or one already underway — the best place to start is locally. HUD monies are distributed primarily through units of local government and housing authorities, so that decisions about resources can be made where they ought to be: at the grassroots level in individual communities.

**HUD Programs and You**

If your organization provides a service that would benefit the residents of public housing, contact the director of the local housing authority or the resident

management group of a targeted housing development. Ask how your organization can bring the arts to these areas through any of these programs: Community Partnerships Against Crime (COMPAC); Family Investment Centers (FIC); Tenant Opportunities Program (TOP); Youth Sports Program (YSP); and the Urban Revitalization Demonstration Program (or HOPE VI). These are all programs administered by HUD's Assistant Secretary for Public and Indian Housing. For additional questions, call our Resident Initiatives Clearinghouse at (800) 955-2232. (For a more detailed description of these programs, see "Glossary of Applicable HUD Programs and Initiatives" on pages 19-21).

If your organization wants to explore funding an activity that will benefit low- or moderate-income persons, you may contact the regional HUD Secretary's Representative (there are 10 nationally, and a list is found on page 22). From these individuals, you can receive information about the programs administered by HUD's Assistant Secretary for Community Planning and Development (CPD). Community Viability, a new program for fiscal

1995, may fund community-based groups whose activities enhance neighborhood liveability and promote jobs and educational opportunities. The existing John Heinz Neighborhood Development Program has similar purposes. Neighborhood Leveraged Investments for Tomorrow (LIFT), also coming in fiscal year 1995, may help finance real estate projects, including cultural facilities, that will boost economic development.

Community Development Block Grants (CDGB), which also are administered by CPD, are allocated to cities, counties and states. These grants support a wide range of activities that promote community development. Contact your local granting unit of government for information. For more information about CPD programs, call (800) 998-9999.

#### **Partnership**

When planning to introduce or expand an arts presence in housing communities, think about developing new partnerships. A community-based organization might work with a cultural institution. A rural arts council could team up with a nearby



HUD Secretary Henry Cisneros greets children during his visit to the Arthur Capper Housing Complex in Washington, D.C.

*Photo: Gerald R. Dean  
Courtesy: U.S. Department of Housing and Urban Development*

**NALAA BOARD OF DIRECTORS**

*Executive Committee*

*Chair*

Michael Marsicano, Ph.D.

*First Vice Chair*

Janet L. Brown

*Second Vice Chair*

Harriet Sanford

*Third Vice Chair*

Patricia Holihan Steinhardt

*Treasurer*

Bill Bulick

*Secretary*

Ramona Baker

*At Large*

Jerry Allen

Raymond J. Hanley

Cynthia L. Schaal

Caroline Bock

Tina D. Burdett

Ken Ferguson

Gretchen Freeman

Flora Maria Garcia

Michael Garcia

Sandra Gibson

John Haworth

Betty Jo Hays

Pamela G. Holt

William Lehr, Jr.

Robert Moore

Adolfo Nodal

Janet Sarbaugh

Sherry Shannon

Joan Small

Beverly Morgan Welch

university. A local arts agency and a local artist could reach out to the local police precinct. A housing authority might link with a city's cultural affairs office and a community foundation. A concerted effort of *any combination* of such partnerships might produce the greatest access and success, for you and your audience. A good partnership will yield expanded resources and a better understanding of the community's needs.

As Secretary Cisneros said at the NEA's ART 21 conference in April, "Together the artistic community, corporate America, concerned citizens and government can work together to bring the joys, and promise and achievements, the positive influence of the arts into the lives of all Americans." HUD invites you to work with us to make this so.

*For more information on specific programs, please call the "800" numbers listed above (See also the "Glossary of Applicable HUD Programs and Initiatives" in this issue). For more general questions regarding HUD's national initiatives, please contact Matt Lifschultz, Special Actions Office, U.S. Department of Housing and Urban Development, 451 Seventh Street, S.W., Suite 10234, Washington, DC, 20410. Phone: (202) 708-1547.*

▼ **Tucson/Pima Arts Council  
Tucson, Arizona**

by Dian Magie

The Tucson/Pima Arts Council has worked with the Tucson Community Services Department on the following three projects funded through HUD and/or Community Development Block Grant (CDBG) monies.

**Public Art in Rehabilitation of Existing Public Housing:**

In the rehabilitation of the **Martin Luther King Apartments**, artist Eddie Dominguez worked with students, adult volunteers and other artists to construct a ceramic mosaic mural three stories high and 50 feet wide for the west face of the six-story building dedicated in July, 1992. HUD funding through Tucson Community Services Department provided the artist fees of \$30,000 and an additional \$3,600 was provided by a grant from the Arizona Commission in the Arts.

The **Kennedy Homes Housing Development** consists of 80 mostly duplex units, that Tucson Community Services Department began rehabilitating in 1993. Artists

*“In the case of HUD, we must link up with their mission to save the children in our city streets, by giving them a better environment in which to live and grow, and the arts play a key role in shaping that new environment... I am eager to work with HUD to help use the arts to fulfill [the Secretary’s] goals, just as he presents an opportunity to help use the need to improve public housing to fulfill our goal of more art for all Americans.”*

*Jane Alexander  
NEA Chairman*

Gonzalo Espinosa and Alex Garza worked with ten neighborhood youth in the 1993 JTPArts program to design and construct 103 three-foot by three-foot mosaic murals that will be installed when the rehabilitation is complete in late fall 1994. Materials and artist fees were paid by the Tucson Community Services Department from HUD funding. Youth received minimum wage in the seven-week program as a part of JTPA summer job training in the arts coordinated by the Tucson/Pima Arts Council. Of the \$24,000 fee for artist services and materials, \$18,000 was HUD funding.

In November, 1993, the Tucson/Pima Arts Council, for the first time, applied for funding through the city’s CDBG grant. The City of Tucson approved 109 projects for \$6,883,646 in 1994-95 CDBG funding from 239 proposals requesting \$26, 201, 102 in three areas: Public Service Projects, Housing Rehabilitation and Public Facility Projects. Only 15 percent of CDBG monies can be awarded to Public Service Projects, a highly competitive area covering areas such as hunger, health, and homeless.

For our third project, the Arts Council received a \$25,000 CDBG capital grant for a **Public Facility Project**. The project was to design and construct a new central public area of an existing housing project with 200 residents to include installation of drip irrigation, landscape, seating, public art features and playground equipment for the Connie Chambers Housing Development. The project involved the 1994 JTPArts program and employed 16 neighborhood youth, ten paid minimum wages for the seven-week project through JTPA summer youth employment and the remainder paid minimum wages through a HUD job training program for residents of a housing development. The principle full-time artist/instructors on the project were Linda Haworth, a ceramic artist and Steven Shelley, a middle school social studies teacher with experience in contracting and landscape installation. A landscape architect, Margaret Livingston worked on the team on an hourly contract basis. The artist/instructor team received \$12,000 for the seven week project, of which \$6,400 was provided by the CDBG grant. Materials for the project were budgeted at \$25,000, of which \$18,600 was provided through the CDBG grant. The remainder of the funding for this \$57,900 project was provided by the Stocker Foundation and a portion of the \$50,000 golf tax youth funding allocated to the 1994 JTPArts program.

**CDBG funding has limitations:**

The CDBG process is VERY political. Although a citizen review committee recommends grant awards for projects and dollar amounts, the City Council (or County elected officials in the case of County CDBG monies) must make the final approval. Although a committee reviews the project budgets for other sources, a MATCH IS

NOT REQUIRED. Elected officials and committee members are heavily lobbied for these grants.

In Tucson, city CDBG funding must be spent during the fiscal year from July 1 through June 30. The summer JTPArts program is from June 6 through July 22nd, making monitoring of project dollars critical with funding from other sources mandatory for the beginning of the project.

*"Many artists feel they must compromise their artistic vision to comply with the "public" part of public art . . . The local arts agency should be clear and prioritize the goals of this type of project. While the project may meet many of the needs of the community, it may not meet the needs of many of the artists in the community."*

Receiving federal dollars requires federal compliance requirements that are somewhat more daunting than those at the NEA. In a capital project all contracted services such as electrical and plumbing must be publicly noticed with a bidding process and "prevailing wages." Because the JTPArts youth were the labor for this construction project, these requirements did not apply but should be considered in any capital CDBG project budget. Before developing a budget for a CDBG grant request, review a copy of the compliance requirements that accompanies all awarded contracts.

Many artists feel they must compromise their artistic vision to comply with the "public" part of public art— the collaborations with engineers and architects, public meetings and input, etc. Certainly public art in public housing with CDBG funding includes additional conditions that may be too restrictive to some artists. Adding the component of design and construction with at-risk youth as part of summer job training in the arts reduces the pool of artists who are qualified or who desire to work on this type of project. The local arts agency should be clear and prioritize the goals of this type of project. While the project may meet many of the needs of the community, it may not meet the needs of many of the artists in the community.

*Dian Magie  
Tucson/Pima Arts Council*

The demographics of Tucson include over 20 percent of the population living below the poverty level. As a local arts agency serving the needs of the community, the CDBG and JTPA projects will reach a portion of the community that seldom participates in other Arts Council supported projects. Responding to the needs of artists, the Tucson/Pima Arts Council will grant \$3,000 fellowships to artists this year recognizing artistic vision. With the passage of a \$225 million Municipal Bond issued in May, the Arts Council will administer 30 new percent for art projects in the next five years, providing over \$2 million for artists.

*For more information, please contact Dian Magie, Executive Director, or David Hoyt Johnson, Director of the Public Art Program: Tucson/Pima Arts Council, 240 N. Stone, Tucson, AZ, 85701. Phone: (602) 624-0595.*

▼ **Texas Commission on the Arts: Project B.R.I.D.G.E.  
Texas Statewide Program**

by Rita Starpattern



Project B.R.I.D.G.E. (Building Resources In Developing General Education) is a multi-year initiative undertaken by the Texas Commission on the Arts (TCA) in partnership with public housing authorities, schools, parks and recreation departments and arts organizations. Project B.R.I.D.G.E. develops and supports community-based education programs which stimulate artistic activity and awareness in low-income and under-served communities.

Through Project B.R.I.D.G.E., the Texas Commission on the Arts awards monies to public housing authorities or arts organizations to hire professional artists who will provide participatory and experimental arts activities for very low-income youth and families. To date, sites have been established at public housing developments in Austin, Dallas, El Paso, Houston, and San Antonio, Laredo and at one elementary school in Dallas where students are primarily from families eligible for public assistance. The funding role of the local housing authority varies from site to site. In San Antonio, for example, the housing authority supplements project costs with HUD drug elimination funds.

Per federal HUD requirements, 95 percent of the families admitted to public housing must meet "very low-income" limits which are defined as at or below 50 percent of the median income of the locality. The remaining five percent of the residents may be "low-income" families which is at or below 80 percent of the median income for the locality.

Project B.R.I.D.G.E. participants in front of a mural in progress. Through Project B.R.I.D.G.E., the Texas Commission on the Arts partners with public housing authorities, schools, and parks and recreation departments to provide community-based arts education programs to underserved populations.

Photo: Karen F. Sanders

A professional artist is assigned as the "lead" artist for one project site. In coordination with an advisory committee that has tenant, parent, public housing authority and community representation, the lead artist schedules field trips, performances, exhibitions and arts participation programs such as workshops, classes, demonstrations and individual tutorials.

*For more information, please contact Rita Starpattern: Texas Commission on the Arts, Box 13406, Austin, TX 78711-3406. Phone (512) 463-5535.*

**NALAASTAFF**

*President and CEO*  
Robert L. Lynch

*Vice President, Government Affairs and  
Development*  
Nina Ozlu

*Director of Finance*  
R. Brent Stanley

*Director of Programs and Member Services*  
Mara Walker

*Director of Research and Information*  
Randy I. Cohen

*Arts in Education Coordinator*  
Nancy Langan

*Communications Coordinator*  
Jennifer Neiman

*Meetings Coordinator*  
Kate Kershner

*Membership Coordinator*  
Perea Campbell

*Publications Coordinator*  
Deborah Wolfer Bissen

*Statewide Assemblies Coordinator*  
Ellen Morgan

*Bookkeeper*  
Austin Lawson

*Executive Assistant*  
Kelly Kinneen

*Government Affairs and Development  
Assistant*  
Claudia Goldman

*Administrative Assistant*  
Anna Lincoln Rianhard

**The National Assembly of Local Arts Agencies** represents the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. It helps member agencies with leadership and professional development, research, information and publications, public policy development and public awareness. To reach the NALAA staff, write or call:

NALAA  
927 15th Street NW, 12th Floor  
Washington, DC 20005  
tel 202.371.2830  
fax 202.371.0424

**▼ Beaufort County Arts Council  
Washington, North Carolina**

by Judy Meier Jennette

About a year and a half ago, I was approached by the Director of Residents' Assistance at the Washington Housing Authority, Callie Northern. She asked if the Beaufort County Arts Council could provide arts classes for children living in public housing. With a well worn look I said, "I don't have the money in this year's budget." Much to my surprise she replied, "I'm applying for a grant from HUD to provide activities after school and throughout the summer as a method of drug abuse prevention. I want to include a cultural arts component and wondered if you could help me find art teachers and supplies?" Then she really stunned me by asking how much money she should request for paying the teachers and how many hours per week she should write into the grant. If she got the grant, it would be funded for a year and a half. Callie felt as though there would be no more than 60 children involved, but she had two different communities to serve.

After I recovered enough to speak, I told Callie that I usually pay art teachers at least \$9.00 per hour. I told her that a child would need at least two hours of instruction per week and that we should probably switch the art instruction every few months so the kids would have a broader exposure to the arts and more opportunities to explore their talents. We decided to list visual art, drama, music and dance as the art experiences we would provide. I also recommended that the classes be roughly divided by age groups. Hence, we planned to offer one two hour session for ages 7 through 13, immediately followed by a two hour session for kids aged 14 through 18. The teacher would work one, four hour day in each community, each week. I also asked Callie to budget an hour of planning and preparation time for each week of teaching.

The budget we developed for the cultural arts component was \$9,000. It should also be noted that we planned to hire instructors of color whenever possible, so as to provide relevant role models for the children. To strengthen the partnership component of our HUD proposal, I offered to give the project a substantial amount of art supplies left over from children's art classes held at the Arts Council.

Although we were not awarded the grant in the first round, we were highly encouraged to re-submit our application with some revisions. The total request was for \$900,000. Other components of the request included a "pocket playground," a van to



*“At HUD, we see the arts not as an amenity, not as a luxury, but as a necessity in building America’s communities . . . So I encourage those of you whose work daily is in the arts to find ways to expand the accessibility of activities such as sculpture, and art classes, and media arts to my world of public housing and distressed communities. I especially ask you to target public housing youth.”*

*Henry G. Cisneros  
HUD Secretary*

transport the children to various events, two policemen to work exclusively within the public housing communities, initiation of Boy Scout and Girl Scout Troops and various athletic opportunities. I resubmitted a letter of support and soon afterward, Washington was awarded the grant.

This good news came about the same time I received a notice from the North Carolina Arts Council informing me of windfall appropriation from the legislature to the arts. The North Carolina Arts Council was inviting arts organizations to submit grant requests for projects specifically aimed at serving people of color. I contacted the Director of the Council’s Community Development office and learned that we could use the HUD money to match their money and use it for bringing professional performing artists into public housing communities. She said yes, but recommended that the HUD money flow through our bookkeeping, so that the matching money would be easier to see in the financial reports. Therefore, I worked out a contract with the Housing Authority to submit quarterly time sheets for the art instructors and they in turn would reimburse us for what we had already paid the instructors. I submitted a request to the North Carolina Arts Council for an “Initiatives Grant” for the maximum amount of \$5,000. We were awarded the full amount in November of 1993.

In June of 1993, we began the visual arts component of the art classes and the music component started in November. (We are still looking for the dance instructor and drama classes are scheduled to begin in September.) In January of 1994, we began the “Initiatives” program with artist and lecturer, T.J. Reddy from Charlotte, North Carolina. He spent four hours with approximately 20 children. Next, we brought in storyteller, Joyce Gear, followed by dancer Namu Lwanga, then a theater performance of “The African Wiz” and concluded with puppeteer, Hobey Ford and his multicultural program called “Other Tales.” With the van purchased by the HUD grant, Callie was able to transport the children to whichever site the performer was working. It should also be noted that I dove-tailed the public housing performances with school residencies so that we would save money.

In retrospect, I would have done one thing very differently. I would have budgeted money for someone to assist Callie in notifying the children, prepping them for the performances, encouraging the parents to participate, publicizing what was occurring throughout the rest of the community and reinforcing the experiences with the children. For just a few extra dollars, this program could have had a lot more impact. Unfortunately, both Callie and I are understaffed. This is a common problem in



*“The ArtReach program has provided the opportunity for hundreds of children to express themselves through the arts and interact with caring teachers in an environment that is becoming increasingly marred by violence and poverty. I would commend this program highly to any potential funders as the City of Indianapolis would like to continue this partnership with the Art Center and see the program expanded in scope.”*

*The Honorable Stephen Goldsmith  
Mayor of Indianapolis*

public service, too many ideas and too little staff and/or money to see them through.

It is important to develop an awareness campaign among the public housing residents about the arts programs. It was very frustrating to see the Housing Authority’s bimonthly newsletter promote the basketball, karate and step drill team programs, but not mention a word about the arts classes. Even after I called and brought it to their attention, their next newsletter only mentioned the arts program in passing.

My optimistic outlook leads me to believe that among the thirty, or so children that have participated in this program thus far, at least one has been moved, or shaped in some positive way. Both the Arts Council and the Housing Authority should be doing more to teach our audience how to participate in the arts. Experiencing and appreciating the arts is a learned behavior and we must be relentless in our education efforts.

*Judy Meier Jennette has been the director of the Beaufort County Arts Council for more than ten years and she is currently serving her third term on the Washington City Council. For more information, please contact: Beaufort County Arts Council, P.O. Box 634/108 Gladden Street, Washington, NC, 27889. Phone: (919) 946-2504.*

**▼ Indianapolis Art Center: ArtReach Program  
Indianapolis, Indiana**

by Bill Spalding

In 1989, Indianapolis’ Department of Metropolitan Development, Division of Housing asked for help in implementing an art program for which they had received funding. On a short turn-around time, the Indianapolis Art Center and the Division of Housing designed and implemented a 3-year pilot program to provide a learning experience in the arts for children 8 through 12 years old.

This met the Art Center’s Executive Director’s 1989-91 initiatives “to provide free after-school art classes for children and adults in urban settings by networking with urban community centers and social service programs.” The program also met one of the objectives of the administration of the Indianapolis Division of Housing to provide enrichment programs to all their public housing communities in general and to meet the needs for arts programming in particular.

Modelled after the pilot, the ArtReach Program began in September 1990, at four sites, with service expanding to nine community centers within the urban area of Indianapolis beginning in 1992, and then to ten sites in 1993. The Division of Housing renewed the grant through December 1994.



The program currently provides free art classes for up to 300 youth-at-risk each week, taught by professional artists. A typical class would begin with greetings and a discussion time for sharing each child's experiences — a time to talk about their week. The instructor then demonstrates an art activity, and students begin their art-making either individually or in groups. A session may also include a field trip to another arts or cultural organization.

The Mayor of Indianapolis, the Honorable Stephen Goldsmith, is very supportive of the program: "The ArtReach program, in particular, reaches some of our community's most vulnerable children through its work in our public housing communities."

Every summer, the ArtReach Program ends with a reception and week-long exhibition of the students' works in the lobby of the American United Life building in Indianapolis.

*For more information, please contact Bill Spalding: Indianapolis Art Center, 820 East 67th Street, Indianapolis, IN 46220. Phone: (317) 255-2464.*

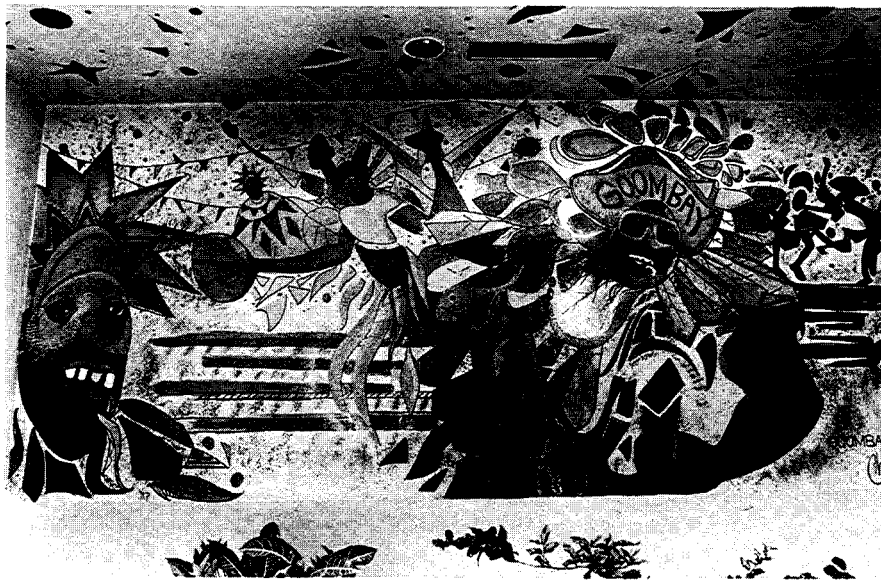
*Photo: Indianapolis Art Center*

### ▼ HUD Partners with Public Art in Broward County Florida Broward Cultural Affairs Council

by Mary Becht

The Broward Cultural Affairs Council has had the opportunity to utilize HUD funding for the purchase of public art in five neighborhood community centers throughout Broward County. This partnership was put into motion through several county agencies.

Broward County's Community Development Division selects projects recommended by a citizen advisory board to improve low income neighborhoods. The Community Development Division through HUD's Community Development Block Grant



“Goombay,” a mural painted by artist Charles E. Humes, Jr. in 1989, at Carver Ranches Park depicts the Goombay Festival in his realistic expressionistic style. The \$3,000 mural is painted on an exterior wall and ceiling of the park’s recreation center.

Artist Charles Humes, whose grandfather was from the Bahamas and came to live in Carver Ranches, describes his work as portraying the character and soul of the urban and intercity man and his environment. The South Broward neighborhood has a large population of Bahamian immigrants who annually hold a Goombay festival in the park.

Photo: Broward County, Cultural Affairs Division

(CDBG) Program provided funding for construction of five community centers at a cost of \$1.9 million dollars. Broward County has an art in public places ordinance as well as many other local requirements which govern construction, including those involving HUD projects. While Broward County’s Cultural Affairs Division administers the art in public places program, Broward County Parks and Recreation Division manages the parks. Once construction is completed, the Parks and Recreation Division will operate and maintain the five community centers. Because each homeowners’ association was involved from the beginning, they played a major role in applying for the CDBG grant and provided neighborhood advice on how the building should be designed and used.

The citizen involvement was extremely rewarding throughout the art selection process. Neighborhood civic associations have been in place in each of the five communities. These associations have been the advocates for creation of the community centers and have a great deal of pride in their neighborhoods and centers. Both the community development and parks and recreation staff have developed a rapport with the neighborhoods. They were able to schedule public art staff to meet with community leaders and attend association general meetings. Referring to the mural at West Ken Lark Park, “We’re delighted to have it,” said Milton Ellerson, President of the West Ken Lark Homeowners Association. “We’re pleased with what the artist has done with the neighborhood.”

In 1991, artist Vernon Payne completed the West Ken Lark Park mural, which includes actual community scenes and residents. The mural is painted on an interior wall inside the park’s recreation center at a cost of \$3,000. Payne said his mural tells the story of how the grant money for the community came about — the two men shown, George Perry and Mike Hardy, are the ones who made it possible. “I really like to work, especially with kids. I’d rather put a paint brush in their hands than a basketball just to show them that there are other avenues open to them in the community besides sports. They can also learn math and spelling from this. I let

the kids help me paint and also decide on some of the pictures in the collage. It's another way of putting neighborhood spirit back into the community."

*"I really like to work, especially with kids. I'd rather put a paint brush in their hands than a basketball just to show them that there are other avenues open to them in the community besides sports. They can also learn math and spelling from this. . . . It's another way of putting neighborhood spirit back into the community."*

*Vernon Payne  
Artist*

The community education process was extremely effective with these projects. Although the funding amounts for the arts projects were not large, the projects were very labor intensive. A minimum of six neighborhood meetings took place during each project. In addition, artists from South Florida and sometimes from the neighborhoods were selected. These artists required additional technical assistance to become familiar with the public art process and government procedures.

*For additional information including a brochure describing each project, call or write to Jean Greer: Broward County Art in Public Places Administrator, 100 S. Andrews Avenue, Fort Lauderdale, FL 33301. Phone: (305) 357-7457.*

▼ **Arts Alternatives**  
**Sierra Arts Foundation**  
**Reno, Nevada**

by Patricia Smith

The Arts Alternatives program was developed by Sierra Arts Foundation in 1989 as a one-week visual artist residency at Rite of Passage, a youth rehabilitative program in Yerington, Nevada. The program provides hands-on creative experiences to youth as a healthy outlet for energy, and an alternative to anti-social behavior such as gangs, drugs and criminal activity.

In 1991, Sierra Arts Foundation matched a Housing and Urban Development HUD Drug Elimination grant secured by the Reno Housing Authority (RHA). With these HUD funds, the Foundation was able to provide a one-month visual artist residency in the summer of 1991 to the at-risk children and youth housed in one of RHA's low income family housing projects. The collaborative effort was a great success, and the program expanded to include dance/creative movement as well as visual arts residencies to four of five RHA low income family housing communities over the following two years.

By working in collaboration with local quasi-governmental agencies, the Arts Alternatives program has grown to serve a number of special populations. The Foundation

*"There are always positives and negatives about anything, and such is the case with this program . . . . The positives are that children are exposed to creative experiences that most likely would not happen otherwise; artists are employed, and the LAA has a highly successful and visible program that serves the community."*

*Patricia Smith  
Sierra Arts Foundation*

currently collaborates with Washoe County Juvenile Services Department (WCJSD) to present Arts Alternatives to youth in Wittenberg Hall, a detention facility for youth offenders, and McGee Center, the county's shelter for youth who have run-away from home. HUD monies are not used to fund the program at these sites, so the WCJSD and Sierra Arts Foundation secure contributions and grant funding to pay program costs. There are many possibilities for program expansion (after school programs; senior citizen centers). The continued success of the program depends on our ability to be flexible with schedules to fit artists' availability and the needs of each site.

There should be opportunities throughout the country for local arts agencies (LAAs) to secure HUD drug elimination monies for arts programs that offer an alternative to gangs, drugs and criminal activity. In the Spring of 1993, representatives of housing authorities from the western states met in Reno. The Sierra Arts Foundation made a presentation about the Arts Alternatives program. The presentation was well received, and there were questions about how such a program could be replicated in other communities.

There are always positives and negatives about anything, and such is the case with this program. The LAA that decides to approach the local housing authority with an offer of a collaborative relationship must be willing to secure funding to supplement the HUD monies. In Reno, the Housing Authority staff were not in a position to do fundraising, so the Foundation not only administered the program, but provided half the funding as well.

Secondly, there may be a temptation to move into programs that border on social programming because they are popular and are favorites for corporate and foundation funding. An LAA should be ever mindful of its mission to be certain that the temptation to expand social programming is indeed reflective of the agency's reason for being and not just a new way to access funding.

The positives are that children are exposed to creative experiences that most likely would not happen otherwise; artists are employed, and the LAA has a highly successful and visible program that serves the community.

*For more information, please contact Patricia Smith, Executive Director: Sierra Arts Foundation, 200 Flint Street, Reno, Nevada, 89501. Phone: (702) 329-1324.*

▼ **Indiana Arts Commission**

**Indianapolis, Indiana**

by Carrie Wild

*"Begun in 1988, EHA's Dance Awareness program was created as a means of teaching personal discipline and building the self-esteem of the young people in public housing. It was designed to serve as a positive outlet for the energy and creativity of these children, who face more negativity in their lives than most."*

*Carrie Wild  
Indiana Arts Commission*

Poised gently, gracefully, the dancers began to dip and sway with the first notes, and stepped across the floor in tandem. Arms proudly raised, gauze skirts billowing they danced, white patterns woven across the space as they crossed, turned, and leapt together. As the last strains of the music died they were met with enthusiastic applause. This was not a professional touring company, nor was the space a vaulted concert hall. These dancers, aged 9 through 17, were members of the Evansville Housing Authority's (EHA) Dance Awareness Program, and the performance site was the Indiana Government Center in downtown Indianapolis. With their grace, skill, and evident dedication, the troupe had won over their audience easily.

Begun in 1988, EHA's Dance Awareness program was created as a means of teaching personal discipline and building the self-esteem of the young people in public housing. It was designed to serve as a positive outlet for the energy and creativity of these children, who face more negativity in their lives than most. Since its early roots in popular "Top 40" music and dance, it has since evolved into a program that offers classes to 45 students on three different levels in classical and contemporary ballet, jazz, and ethnic dance. The performing group, "The River City Dance Troupe," can be seen performing in a variety of locations at various functions. In addition, the program recently boasts a newly-donated studio space for practice sessions, while the University of Evansville donated use of its theater for recitals. Along with the participants' obvious enthusiasm, these new developments seem to be two official affirmations that the program will continue to grow.

The classes began in a room at the Lincoln Senior Center, as the cooperative effort between EHA and the Evansville Dance Theater. Students were led by Sherri Hoy Haas, a young professional dancer at the Dancer Theater and the program's current instructor. The daughter of community-minded parents who worked with a variety of at-risk youth, Haas had grown up with children like these while participating in her parents' youth programs. "These kids were my friends," she said. When the Dance Awareness program came along, it was her ultimate "teaching dream." And so Haas began to work with the children who came to take part in the street jazz, or "hip-hop" program.

The project was a struggle at first, and came close to folding. Shifting the focus to include classical forms of dance, EHA persevered and applied for grant funds to keep the program going. Gradually the new ideas began to catch hold and interest grew among the students and community alike. According to Brenda Murray, the Housing

Authority's Director of Community Services, it was very encouraging to see so many African-American children participating in classical ballet. In fact, the dancers with their beautiful costumes, inspired more children to participate in the program. In addition to ballet, the students enjoy learning jazz and ethnic pieces; recently a new Spanish dance has captured their imagination. In addition, the program features a special session for children ages two-to-five, called TOTS-TYME (Time Out to Start Training Young Minds). Community support is broad and outreach performances include area schools, where the dancers are beginning to communicate through a new repertoire on contemporary issues of drug-prevention and racism.



Aged 9 through 17, these members of the Evansville Housing Authority's (EHA's) Dance Awareness Program perform at their 1994 Spring Recital.

Photo: James Collier, Evansville Housing Authority Executive Director

The program has a variety of supporters. EHA regularly budgets for the project, and receives funds through a HUD Drug Elimination grant. Other support is awarded through the Indiana Arts Commission's (IAC) Arts Project and Series (APS) grant program. Since 1988, IAC has awarded more than \$12,000 to the Evansville Housing Authority. Local partners include the Lilly Foundation, Evansville's Bristol-Myers Squibb, Tri-State Food Bank, University of Evansville and Audubon Chrysler.

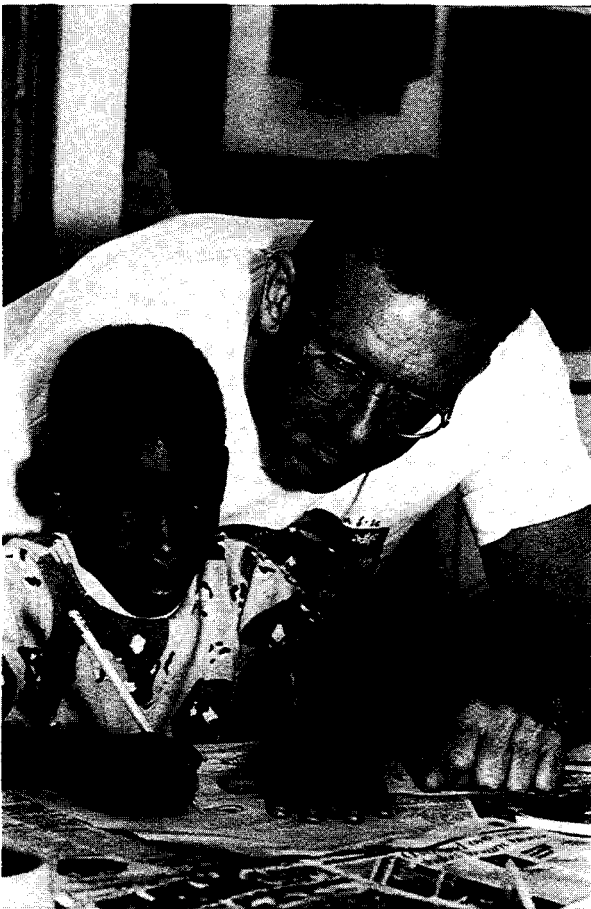
Haas has definitely seen a change in her students over the course of the program. She notes a sense of dedication and responsibility, a new maturity and a heightened ability to focus. The girls also have a new respect for themselves and for others. The program has contributed to the amount of quality time spent with parents. The parents, in turn, help in the creation of the costumes and shuttling their daughters to practice. When asked what kinds of futures she sees in store for her students, Haas says that she hopes some go on to pursue careers in dance. But most importantly, she wants them to be successful in life, and hopes that the program has helped to pave the way by providing skills that they can use in any situation, and any occupation.

*For more information, please contact Carrie Wild, Program Associate: Indiana Arts Commission, 402 W. Washington Street, Room 072, Indianapolis, IN, 46204-2741. Phone: (317) 232-1268.*



▼ **Sullivant Gardens HUD/CMHA Drug Abatement Program  
Greater Columbus Arts Council**

by Michael Riley



In 1992, the Artist-in-Schools (A-i-S) of the Greater Columbus Arts Council (GCAC) began a project designed as an alternative to drug use. This program received a two-year grant award to establish an artist residency in the recreation center at the Columbus Sullivant Gardens Housing Development. The funders of this grant, the Department of Housing and Urban Development (HUD) through Regional Manager Robert Dolin and the Columbus Metropolitan Housing Authority (CMHA), were seeking alternative ways of reducing the drug and crime problems of this housing community. The project is successful largely because of the cooperation between HUD, CMHA, GCAC, and the Columbus Recreation and Parks Department in seeking to reach a common objective: drug elimination.

The program is designed to bring a visual artist to work in residence at the recreation center along with a variety of visiting artists in various disciplines for interactive presentations with the children. Of the 140 artists polled in the A-i-S program, over 40 indicated their willingness to take part in this project. The participating artists attended training seminars to prepare them for working at each site. Conducted by experts in the field of arts and drug counseling, these seminars teach the artists about site surroundings, potential strengths and weaknesses of this kind of endeavor, introduce them to key personnel, and ultimately assist them in designing the best possible program for the youth in each neighborhood.

Resident artist Jim Arter works with a child at the Columbus Sullivant Gardens Housing Development. This project is administered by the Greater Columbus Arts Council and funded by HUD and the Columbus Metropolitan Housing Authority.

Photo: Valentine Image

"It's a pretty transient neighborhood," said resident artist Jim Arter. "Families move in and out, and I never see the kids again. When they are here, consistency is important. If they are angry or sad or happy, they have a way to vent their feelings through art. They know they can come right in and start drawing on their own, or they can get involved in the group project." The project currently serves 30-35 children.

*For more information, please contact Michael Riley: Greater Columbus Arts Council, 55 East State Street, Columbus, OH, 43215. Phone: (614) 224-2606.*

**Examples of Innovative Accessibility Uses  
of CDBG Funds for Cultural Facilities**

The following are examples of federal HUD funding that was used for the removal of barriers in cultural facilities and programs. (Excerpted from *Community Development Block Grants*, a report published by the National Endowment for the Arts, Office of Special Constituencies, August 1993.)

**CALIFORNIA:** City of Davis (\$25,047 CDBG). A portion of those funds were used to renovate an old movie theater, the Varsity Theater, into a community-owned facility for plays, concerts, and similar events. CDBG funds were used to provide accessible restrooms, doorways, and ramps, as well as construction of an audience platform.

**NEW JERSEY:** The City of Newark (\$100,000 CDBG). In Fiscal Year 1992, CDBG funds were used for renovations at the Krueger-Scott Mansion Cultural Center to make it fully accessible to people with disabilities. The work included the installation of an elevator, ramps, and handrails.

**NEW MEXICO:** The City of Espanola (\$25,000 CDBG). Some of these monies were used for planning of a cultural district in the city that was designed to be fully accessible with ramping, curb cuts and accessible restrooms.

**NEW YORK:** New York City Department of Cultural Affairs (\$125,000 CDBG). The Department allocates CDBG funds to small community arts programs for a variety of access improvements. The application process is bi-annual.

**NEW YORK:** The City of Poughkeepsie (\$30,000 CDBG). These funds were used to renovate the Mill Street Loft, a 5,000 square feet multi-arts educational center. Two restrooms were made accessible and two ramps were installed.

**OREGON:** Washington County (\$110,906 CDBG.) This grant was used to acquire and renovate the Grove Theater in Forest Grove. Part of the renovation included installing accessible restrooms.

To determine your organization's eligibility and to receive current application guidelines and procedures, please contact your local city government CDBG Coordinator or contact HUD's **Block Grant Assistance Office at (202) 708-3587.**

**Glossary of Applicable HUD Programs and Initiatives**

■ **Office of Resident Initiatives (ORI)**

For more information on the following programs and initiatives, please call the Resident Initiatives Clearinghouse at 1-800-955-2232.

**Community Partnerships Against Crime (COMPAC)** (proposed for fiscal year 1995) will encompass a wide variety of crime reduction, security enhancements and other efforts to eliminate violent crime, substance abuse and gang-related activities in Public and Indian housing. The grants will focus on enforcement support, community police, crime prevention, resident services and youth initiatives. The youth initiatives activities will emphasize training, education, recreation, career planning, employment, substance abuse education and prevention.

**Family Investment Centers (FICs)** provide grants to public and Indian housing authorities to help them provide families with better access to education and employment opportunities that will ultimately help them to achieve economic self-sufficiency. FIC funds can be used to develop facilities for training and support services in or near public housing. Public agencies can use funds to develop, acquire or renovate vacant units, common space, or facilities located near one or more developments.

**Youth Development Initiative (Youth FIC)** is part of a larger mission to address the problem of violence in America's low-income communities. Youth FIC will fund innovative strategies that have been developed by youth to abate violence in public housing communities. The program specifically targets public housing youth, aged 13 to 25, to assist them with educational, employment and support services. Among the supportive services eligible are childcare, employment training and counseling, computer skills training and literacy training.

**National Youth Sports Program (YSP)** This program recognizes that organized sports and recreational and cultural activities can channel the energies of youth who might otherwise become involved in drugs and crime. PHDEP funds set aside for YSP fund programs that give youth positive alternatives to crime and drugs. YSP acts as a vehicle for youth to develop leadership skills, gain self-esteem, learn the value of teamwork, and exercise self-empowerment in a positive, drug-free environment. Targeted for youth ages 5 to 25, YSP includes the following activities:

constructing or renovating community centers and playgrounds adjacent to public and Indian housing areas; developing youth leadership, including contracting with local service organizations to train youth about how they can resist peer pressure and set goals for themselves; providing recreational, cultural, and sports programs with anti-drug themes; sponsoring programs with economic or educational themes, thereby increasing young people's educational, vocational, and economic opportunities.

**Public Housing Drug Elimination Program (PHDEP)** is currently HUD's principle funding resource for helping public and Indian housing authorities combat drugs and drug-related crime in their communities. Working with residents, local governments and law enforcement agencies, social service providers, and other community partners, public housing agencies use PHDEP grants to fund comprehensive anti-drug strategies that: employ security personnel and protective services; make property improvements to enhance security; develop drug abatement programs, including drug prevention, intervention, and treatment programs.

**Tenant Opportunity Program (TOP)** provides funds to help residents acquire technical assistance to address local needs. TOP can fund technical assistance services such as starting and operating resident-owned businesses and economic development projects; expanding social services for residents; developing child care services or tenant patrols; running youth programs; and establishing resident management entities, as well as the capacity to build and sustain a resident group. Emphasis is placed on building a partnership with the public housing authority.

**Urban Revitalization Demonstration Program (or HOPE VI)** (proposed for fiscal year 1995) will be used to convert overly concentrated family developments into safe and proud communities. These grants are targeted toward public housing projects that require major redesign or reconstruction to correct major deficiencies, including high population density, deferred maintenance, physical deterioration or obsolescence. Funds also may be used for job training, self-sufficiency activities, design of replacement housing and management improvements.

■ **Office of Community Planning and Development (CPD)**

For more information on the following programs, please contact American Communities: The Information Center of HUD's Office of Community Planning and Development at 1-800-998-9999.

Percentage of Local Arts Agencies Addressing Social Issues	
<b>Youth-at-Risk</b>	<b>48.5%</b>
<b>Racism</b>	<b>34.0%</b>
<b>Substance Abuse</b>	<b>21.6%</b>
<b>AIDS</b>	<b>21.3%</b>
<b>Illiteracy</b>	<b>19.6%</b>
<b>Crime</b>	<b>16.5%</b>
<b>Homelessness</b>	<b>12.4%</b>
<b>Teen Pregnancy</b>	<b>8.6%</b>

Source: NALAA Survey "Local Arts Facts 1994"

■ **Neighborhood Leveraged Investments For Tomorrow Program (LIFT)**

(proposed for fiscal year 1995) would be a project-based program that is an integral part of, and catalyst for, comprehensive neighborhood revitalization and economic development, particularly in communities that develop comprehensive plans for community development. The types of eligible activities would include, but not be limited to the construction, rehabilitation, or financing of: retail and service facilities; mixed use projects; projects that link housing and economic development; community centers; community-based business expansions; and industrial development.

**Community Development Block Grant Program (CDBG)** provides funds each year to state, county, and city governments. These funds are used to support projects proposed by both public and private organizations normally selected through a competitive screening process at each division level. Communities that receive CDBG funds have broad discretion to design, develop, and implement their own programs based on local community needs. Eligible projects may include job creation and training, neighborhood revitalization, economic development, public works, facility construction and/or barrier removal, and social service needs. CDBG funding is divided into two categories. The first category is **Entitlement Funds** in which case the funds are distributed directly to cities with a population of more than 50,000 or urban counties with a population of more than 200,000. The second category is **Small Cities Funds**, which are administered by each state.

**Community Viability Fund** (proposed for fiscal 1995) This is an innovative proposal to enhance partnerships among the federal government and community-based organizations. It provides significant new resources to assist community-based organizations in revitalizing neighborhoods through a wide range of activities. The fund would also support the development of public amenities and comprehensive planning to create viable communities and provide recognition awards encouraging excellence and innovation in urban design. Activities eligible under this proposal could include the planning, promotion, or financing of voluntary neighborhood improvement efforts. Another component of this proposal may support the promotion of regional planning and innovative urban design and the conservation of important historic, visual and cultural features.

**HUD Listing of Secretary's Representatives**

The following is a list of the Secretary's Representatives for the U.S. Department Housing and Urban Development (HUD), as of June, 1994. These Representatives serve as agents for coordination throughout their designated areas. Focusing on customer service, relations with state and local government, policy formation and analysis, legislative and media affairs and supervision of HUD offices, they are the crucial connection for bringing the Secretary's priorities to America's communities.

*There are 3,400 local housing authorities throughout the country.*

Local arts agencies are encouraged to pursue HUD funding directly through either their local housing authorities or their offices of the Mayor or City/County Administrator. The Secretary's Representatives can both provide you with further information on HUD's national programs and initiatives as well as help you identify your local housing authorities.

**New England**

Secretary's Representative  
Mary Lou Crane  
(617) 565-5234

**Southwest**

Secretary's Representative  
Stephen Weatherford  
(817) 885-5401

**New York and New Jersey**

Secretary's Representative  
Jose Cintron  
(212) 264-6500

**Great Plains**

Secretary's Representative  
Joseph O'Hern  
(913) 551-5462

**Mid-Atlantic**

Secretary's Representative  
Karen A. Miller  
(215) 597-2560

**Rocky Mountain**

Secretary's Representative  
Anthony Hernandez  
(303) 672-5440

**Southeast**

Secretary's Representative  
Davey L. Gibson  
(404) 331-5136

**Pacific/Hawaii**

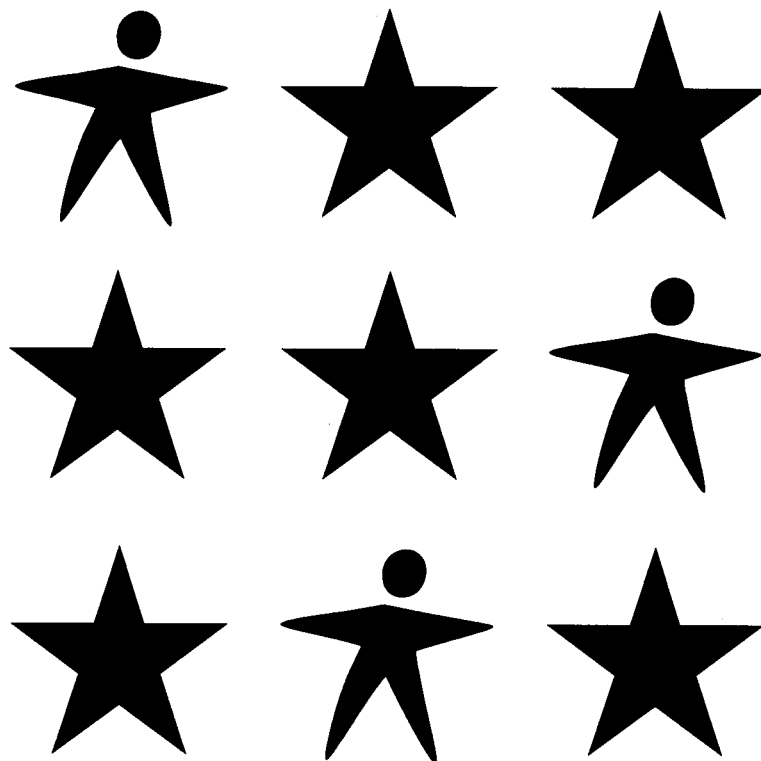
Secretary's Representative  
Arthur Agnos  
(415) 556-4752

**Midwest**

Secretary's Representative  
Edwin Eisendrath  
(312) 353-5680

**Northwest and Alaska**

Secretary's Representative  
Robert Santos  
(206) 220-5101



*National Arts  
and Humanities  
Month*

---

*October*

# NATIONAL ▾ ASSEMBLY ▾ OF ▾ LOCAL ▾ ARTS ▾ AGENCIES

TO ORDER ADDITIONAL COPIES OF  
THIS AND PAST MONOGRAPHS . . .

Call or write:  
NALAA MONOGRAPHS  
927 15th Street N.W., 12th Floor  
Washington, DC 20005-2304  
202.371.2830 phone  
202.371.0424 fax

Additional copies are \$5 each  
plus postage and handling.

## MONOGRAPHS

HUD: Integrating the Arts into Community Development and Revitalization	Aug/Sept 1994
Arts Resolution Services: A National Mediation Program for the Arts	May/June 1994
Arts in Education: From National Policy to Local Community Action	April 1994
ISTEA: An Arts and Transportation Partnership	March 1994
Jobs, the Arts and the Economy	Jan/Feb 1994
International Arts and Cultural Exchange	December 1993
Summer Youth Employment Programs: Four Local Arts Agency Models	November 1993
Inside Images: Art For A.R.T. (At-Risk Teens)	October 1993
The Religious Right	Aug/Sept 1993
Tolerance As An Art Form	May/June 1993
Public Trust or Public Trough?: The Ethical Crisis Facing Nonprofit, Tax-Exempt Cultural Institutions in America	April 1993
Arts Programs that Revitalized a Downtown: Tucson, A Case Study	March 1993
Local Art Facts	February 1993
An Arts Magnet	January 1993
Olimpiada Cultural: It's More Than A Game	December 1992
An Overview: The National Cultural Facilities Study	November 1992
An Elephant In Your Living Room, or the Squaw Peak Pot Controversy	October 1992

## National Assembly of Local Arts Agencies

927 15th Street, N.W.  
12th Floor  
Washington, DC 20005  
tel 202.371.2830  
fax 202.371.0424