

# Leveraging Assets: How Small Budget Arts Activities Benefit Neighborhoods

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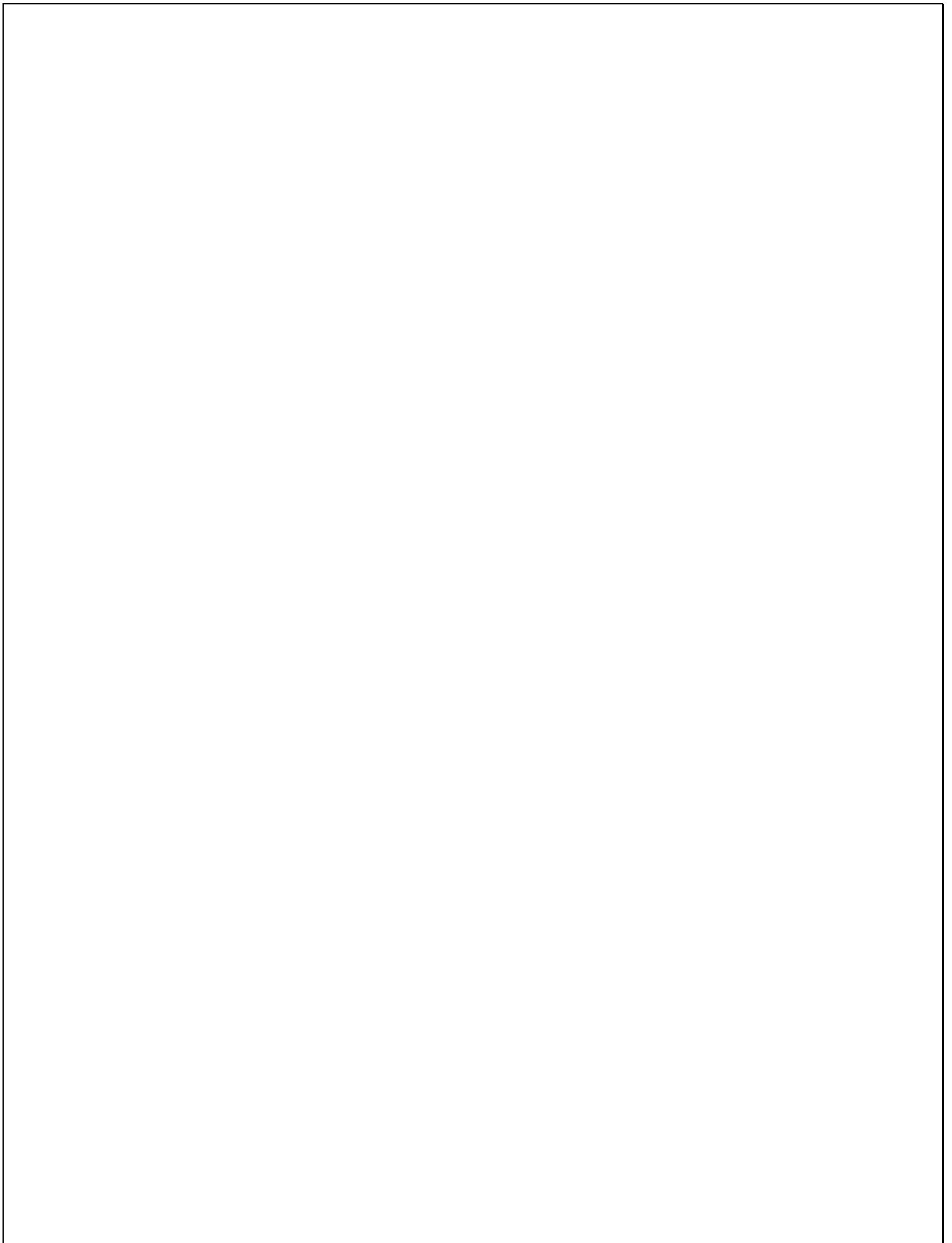
As the researchers and authors of this report, we are solely responsible for the content and the interpretations contained in this report. We apologize in advance to those people or activities that may have been unintentionally excluded.

And finally, we would like to thank our loving spouses, Timothy D. Lacey and Patricia Zamora. We appreciate their unending support.

### **About the Authors**

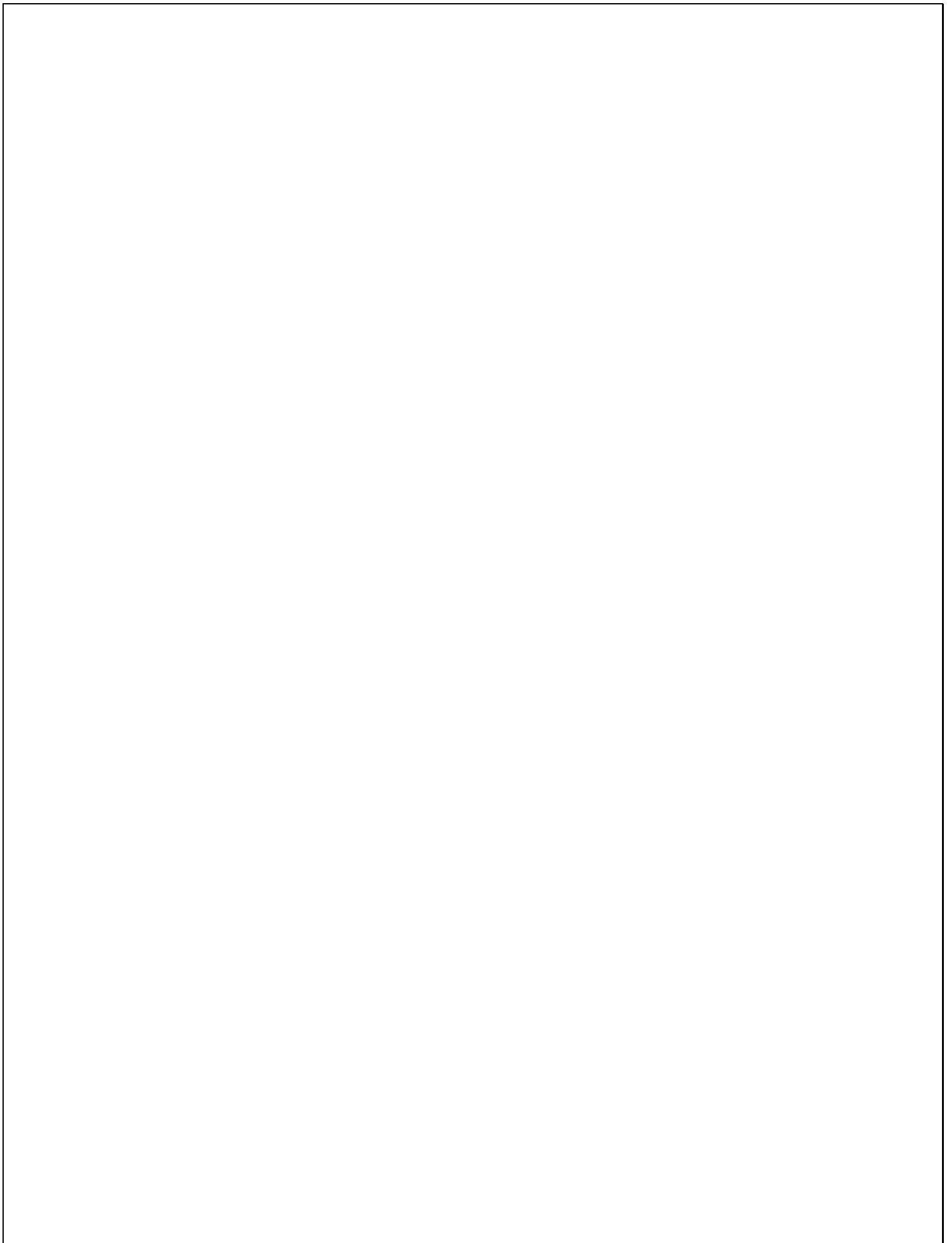
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## I. EXECUTIVE SUMMARY

This report demonstrates how small budget arts activities play a role in leveraging both local and non-local assets for neighborhood improvement. Throughout this report we shift the focal point from the “art product” to the activity around it. We saw how such activity connects people to resources and to each other, and enables local problem solving. This report draws attention to the social networks that exist within local communities and encourages further exploration of ways to develop these networks. Our research synthesizes social science research on social capital, arts production, and neighborhood capacity building.

We surveyed 10 neighborhoods: Logan Square, Kenwood, Oakland, Woodlawn, Grand Boulevard, North Lawndale, Rogers Park, Uptown, Little Village and Humboldt Park. Arts activities in this study are *regularly organized activities, which are open to the public*, including visual art exhibitions, theater, dance, poetry and literary presentations, arts education, art therapy and community festivals. We sought out arts activities with budgets under \$100,000. We gathered qualitative data on arts activities through review of public records, observation of local arts activities and interviews with 126 people including artists, directors of small arts organizations, staff at community development organizations, community leaders and residents. Through interviews and observations, we sought to understand a participant’s view of his/her world and the meanings he/she attaches to arts activity within the neighborhood. We also gathered statistical data on each neighborhood. The report includes: a review of relevant research, comparison of the 10 neighborhoods, interview-based descriptions of how arts activities build capacity, overviews of each neighborhood, including maps showing locations of 111 community arts activities and snapshots of organizations with budgets under \$100,000 found in the target areas.

This study is exploratory in that: 1) it is the first formal study designed to map arts activities in these neighborhoods, 2) it is the first to attempt to connect small budget arts activities to neighborhood improvement, and 3) it presents a range of information on the benefits of such activities in several different contexts, rather than measuring specific outcomes in specific environments. Our findings could serve as a point of departure for future studies measuring specific neighborhood-level outcomes.

Among our findings are the following:

- Arts activities leverage assets to benefit local neighborhoods.
- Arts activities play a unique role in building social networks in neighborhoods, they enable access to new resources and they build civic dialogue.
- Arts activities provide unique opportunities to build and incubate social capital; social capital helps local areas and organizations within these areas mobilize resources to improve the quality of life.



- Broad networks that include people trained in tacit skills of art making, as well as people with connections to the social, political and financial networks of neighborhood environments, enable the ability of arts activities to exist.
- Local differences influence the number and type of arts activities.

This research was designed in part to inform small grants programs for small, local, arts organizations. The categories we identify – Providing Access to Resources, Enabling Problem Solving and Building Social Relationships – could be used to structure a funding program designed to develop neighborhood capacity through arts activities. Requests for Proposals (RFPs) could solicit information on networks of support engaged in local arts activities as well as employ the categories we have identified to locate the impact of particular activities. Among the types of questions posed could be:

- What resources do you provide to your local community?
- How does your activity build social relationships within your local community?
- How does your activity serve as a bridge to other communities?
- How might your activity engage people in dialogue that enhances civic involvement necessary for problem solving?
- What other types of problem-solving might your activity address?

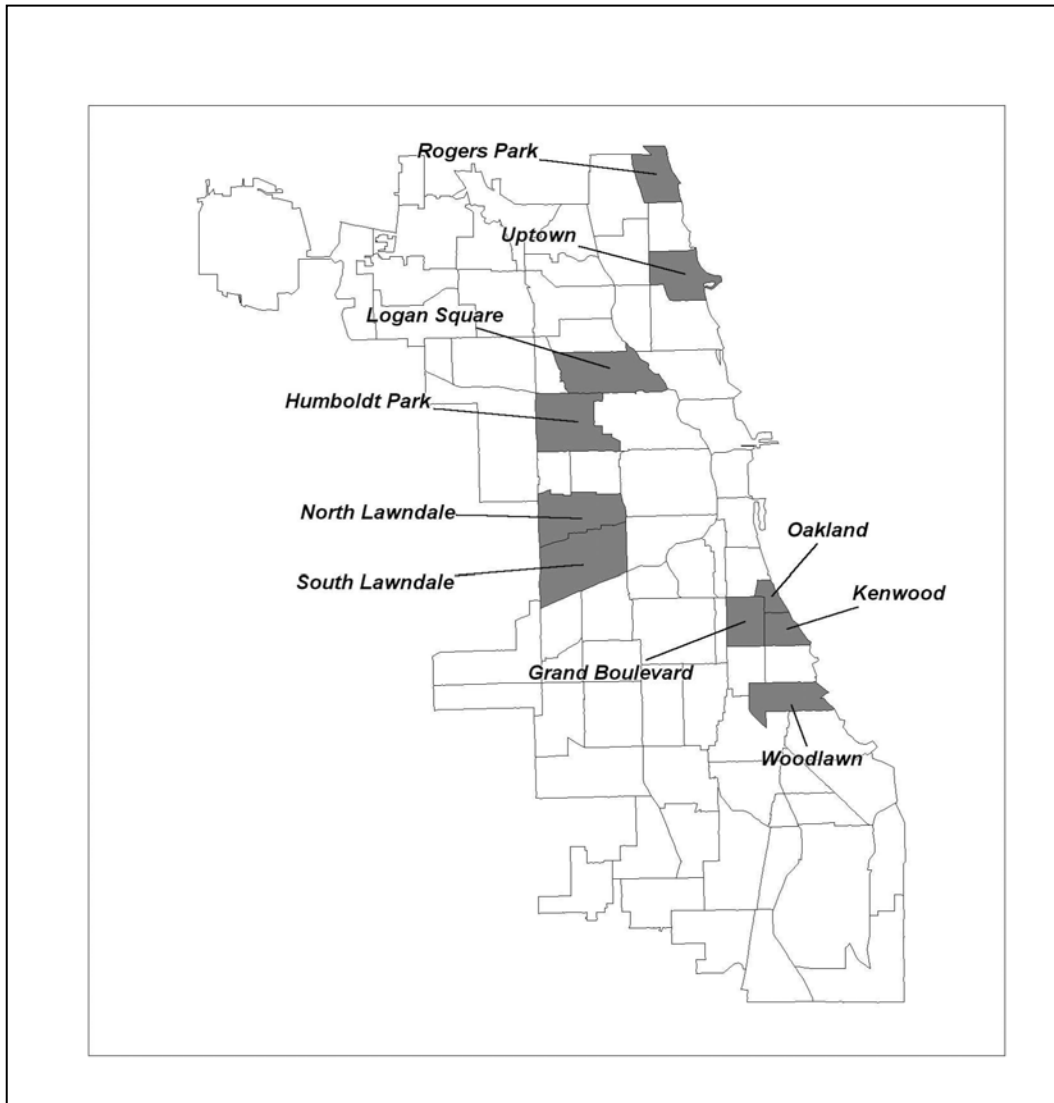
This study has both local and national relevance to social science researchers, philanthropists, policy makers, art organizations, artists, and community leaders. Our findings may seem familiar to those who have worked in the arts, but may not be as obvious to some business owners, policy makers or community developers. While evidence is plentiful of the economic impact of large budget activities in creating jobs, and attracting tourist dollars and corporate investment, little has been done to look at the local impact of small budget activities. In fact, because of the way such activities are organized with limited staff and funding, they are often overlooked as part of the fabric of the art world and community life. This report draws attention to the social networks that exist within local communities that enable small-budget arts activities and encourages further exploration of ways to build these networks.

This study provides some insight into what activities exist and how they benefit their local area. A factor analysis with a larger sample and additional demographic factors would provide more conclusive evidence as to what factors enable existence of arts activities. Our approach emphasized qualitative methods to provide insight into the neighborhood context and to provide a glimpse into the worldview of the participants that create and sustain these arts activities. Through these methods we are able to provide a rich and multi-dimensional view of locally-based arts activities.

## II. INTRODUCTION

### Neighborhood Focus

We were charged with identifying how arts activities increase capacity in ten Chicago neighborhoods: Logan Square, Kenwood, Oakland, Woodlawn, Grand Boulevard, North Lawndale, Rogers Park, Uptown, Little Village and Humboldt Park. We were asked to pay particular attention to arts activities with budgets under \$100,000. None of these neighborhoods is considered an “arts center.” Rather, each is primarily an urban residential area. Each has a median household income below the median for Chicago, Illinois and the United States. Each community is a place where people live, work, go to school, socialize and worship, and has arts activities produced within their locality.



## **Need for This Research**

This is an exploratory study to begin thinking about “capacity” in terms of neighborhoods and the social connections that exist through arts activities. Our focus on “arts activities” broadens the scope of research of arts organizations beyond formally organized nonprofits (501c3) to include a range of regularly organized arts activities that may be considered for profit, nonprofit or fall somewhere in between. The need for this research is three-fold:

- 1) To identify if there is any connection between arts activities and neighborhood capacity building.
- 2) To identify what regularly organized arts activities actually exist within these 10 residential neighborhoods on Chicago’s south, southwest, west and north side.
- 3) To summarize characteristics of organizations with budgets under \$100,000 located within these neighborhoods.

This report accomplishes these tasks. This information can help foundations interested in investing in the arts and in urban areas of greater need by identifying how they might best prioritize their funding. It can help neighborhood leaders understand how cultural resources can play a role in meeting community goals. It can help arts organizations understand how to build an argument for the local importance of their work and it can help expand and diversify support and audiences for the arts.

## **Relevant Social Science Literature**

Our findings that arts activities leverage assets for neighborhood improvement synthesize previous social research in art production, innovation, social capital, resource mobilization and community development. Social research in art production emphasizes that art is produced in social networks (Becker 1982) and that successful arts producers maintain broad networks of loose ties (Granovetter 1973, 1982; Guiffre 1999). Furthermore, the social contexts create different access to resources including materials, space and audiences. As such, contexts play a role in what gets produced (Gilmore 1990). This line of research also postulates that all network participants, including audiences, have a role in the social world necessary to create both the artwork and its meaning (Becker 1982; Radway 1984). Social networks create “social capital” i.e. the “bridging and bonding relationships that create civic culture” (Putnam 2000). Following Kretzmann and McKnight (1993) we emphasize that arts activities need to be included in community resource inventories when planning for community development.

## Networks Affect Performance and Productivity

Research on the arts often overlooks small budget arts activities because they do not fit the generally accepted hierarchical organizational model. Rather, small budget arts activities often function through a network structure as opposed to a hierarchical model. Burns and Stalker (1961) provide a definitive comparison of hierarchical organizations to horizontal network structures. As seen in the chart below, hierarchical organizational order and network order are distinct. Hierarchical organizations are vertically organized; networks are horizontally organized. Hierarchical organizations have job descriptions that are filled by people whose education or experience matches the qualifications defined by the organization managers. Whereas network positions are created and filled by the qualifications of those network members available to fill them. This means that the network form is determined by the skills and abilities of the available network participants. Exchange in hierarchical organizational models is based upon authority and money. Exchange in networks is based upon network membership and reciprocity. Burns and Stalker show how hierarchical order can work best in the context of stability to create efficiency, whereas networks work best in the context of change to create innovation.

<b>COMPARISON OF HIERARCHICAL AND NETWORK MODELS</b>	
<b>HIERARCHICAL</b>	<b>NETWORK</b>
Organizations are vertically organized.	Organizations are horizontally organized
Organizations are based on hierarchy.	Organizations are based on equality.
Jobs are defined in job descriptions and are filled by people with appropriate qualifications.	Positions are based on expertise and skills of network participants.
Exchange is based on organizational authority -- Workers follow organizational authority in exchange for income	Exchange is based upon network membership and reciprocity – give and take.
Organizations provide efficiency in stable conditions.	Organizations enable flow of information and innovation in unstable and changing conditions
Organizations require administrative staffing, procedures and money to cover these expenses.	Organizations have very little to no administrative procedures and expenses.

Networks and hierarchical organizations are not mutually exclusive social forms. They often coexist. Galaskiewicz and Bielefeld (1998) summarize a range of ways hierarchical organizational structures and network structures intersect. They use the term “embedded” to describe how formal organizations exist within networks. Networks facilitate organizational goal attainment. They increase an organization’s capacity to *leverage* favors. They provide access to others, give organizations credibility and facilitate learning.

Burns and Stalker found that innovation is more likely to occur in organizations that manage network structures, rather than those that manage hierarchical structures. This is because in hierarchy, information

travels vertically and is reconciled at the top “where assessment of relevance is made” (Burns and Stalker 1961:119). In network structures, information necessary for innovation travels horizontally among the “producers” i.e. the researchers, technicians or artists who are working on problem solving. In the study of the arts, problem solving can range from aesthetic to practical issues. In the study of communities, problem solving can range from improving services, to building a sense of identity or reducing crime. Arts networks and community networks each enable flow of information needed for problem solving.

The value of the network form of social organization is seen within the context of neighborhoods and small arts organizations. In such networks, people are linked primarily through reciprocity agreements rather than exchanges of authority and money. Information passes through such networks swiftly enabling identification of problems. Because members are not constrained by formal organizational authority, members can act swiftly on information. Such action enables local problem solving. Recently, this value has been studied under the concept of *social capital*.

### **What is social capital?**

The theory of social capital, as discussed by Putnam (2000), connects the ideas of social networks to strong communities. He inspired a flurry of research by community foundations throughout the U.S. on the importance of re-investing in informal civic engagement. His work attracted such attention, because, as Putnam (2000) points out, “Social connections are ... important for the rules of conduct that they sustain. Networks involve (almost by definition) mutual obligations; they are not interesting as mere ‘contacts.’ Networks of community engagement foster sturdy norms of reciprocity” (2000:20). Putnam uses the economic terminology “capital” to address formal and informal social ties that exist within communities. According to Putnam:

[T]he core idea of social capital theory is that social networks have value. Just as a screwdriver (physical capital) or college education (human capital) can increase productivity...so too social contacts affect the productivity of individuals and groups (2000:18-19).

Social capital is a form of value, which is not accounted for by other forms of personal capital such as economic capital, i.e. one’s wealth and human capital, i.e. one’s skill. Social capital is not built through market exchanges that involve money or other things that have established market values, but through reciprocity exchanges. Exchanges involving reciprocity are those involving give and take – “I’ll help today because I may need help tomorrow.” Putnam explains that *social capital* is accrued and embedded within relationships. Putnam points out that either bonding or bridging of relationships can create civic culture:

Of all the dimensions along which forms of social capital vary, perhaps the most important is the distinction between *bridging* (or inclusive) and *bonding* (or exclusive). Some forms of social capital are, by choice or necessity, inward looking and tend to reinforce exclusive identities and homogeneous

groups. Examples of bonding social capital include ethnic fraternal organizations, church-based women's reading groups, and fashionable country clubs. Other networks are outward looking and encompass people across diverse social cleavages. Examples of bridging social capital include the civil rights movement, many youth service groups, and ecumenical religious organizations (2000:22).

For Putnam, the give and take in social networks builds *social capital* i.e. "bridging and bonding relationships that create civic culture." He emphasizes that neither is good or bad for civic culture, rather "Bonding social capital is good for under girding specific reciprocity agreements and mobilizing solidarity.... Bridging networks, by contrast are better for linkage to external assets and for information diffusion...(2000:22). In his terms, bonding is like "social Superglue;" bridging is like "social 'WD-40' "(2000:23).

### **Summary**

This study synthesizes research in art production, innovation, social capital, resource mobilization and community development. As arts activities in urban landscapes are increasingly community-oriented, our research is timely because it links these localized arts activities to social research of the community networks that support them. Throughout our research, we emphasize the role of arts activities in leveraging assets for neighborhood improvement. These benefits are possible because of the way social networks in neighborhoods and in small budget arts activities operate. The networks are structured around reciprocity exchanges. Through these exchanges, social capital is embedded in the network and can be accessed as needs arise. The social networks that enable small budget arts activities are either part of the local fabric or become directly or indirectly accessible to local areas through the arts activities. The emphasis of arts activities *leveraging* assets draws attention to how arts activities create new networks, supplement and improve upon existing networks and assist in problem-solving efforts within urban residential neighborhoods.

### III. METHODS

#### Research Process

Our sample of arts activities was created through a snowball sampling process. As we are two former executive directors from community-based arts organizations in Chicago, we have insider knowledge of some of these areas. We called our contacts in each of these neighborhoods for interviews. We asked these contacts to discuss what he/she does, what is his/her connection to the neighborhood, what kinds of arts activities is he/she aware of in the neighborhood, what relationship he/she saw between arts activities and neighborhood capacity building, and if he/she could recommend other people we should speak to. We then contacted the people recommended in these interviews and repeated the process.

Second, we cross-referenced data gathered through interviews with data we found in existing public sources including web searches on Guidestar.org and Idealist.org (listings of non-profit organizations in the United States) and general Internet searches under neighborhood headings and under various types of arts activities. During our site visits, we collected printed materials, such as brochures, neighborhood newspapers and fliers to further cross-reference our findings. Finally, we accessed recent lists of past grantees from the Chicago Department of Cultural Affairs, past applicants from the Illinois Arts Council, and mailing list information from several citywide arts organizations. We cross-referenced these lists with data from our interviews and Internet searches to create a master list of activities in each neighborhood.

For our mapping process, once we identified a new arts activity in our target neighborhood it was added to our master list. We then attempted to contact by phone someone involved in the activity. We abandoned attempting to contact someone if 1) we were unable to find them through our own contacts or in the phone book, through an Internet search, through neighborhood organizations or through inquiry to a citywide arts organization; 2) or, if we called 5 times and did not receive a return phone call. An organization remained on our list if we found evidence it was still in existence – such as current promotional materials, a schedule on the Internet or on voice mail, even if we never spoke with anyone. Once phone contact was made, often, but not always, we followed up with a site visit.

In our effort to “map” the arts activities, we identified, listed, described and mapped the *regularly organized arts activity open to the public in these target neighborhoods*. The range of arts activities includes visual art exhibitions, theater, dance, literary events, art therapy, art education sponsored by art organizations, social services agencies and community art festivals. We listed:

- Arts activities that are based within the geographic boundaries of the neighborhood where we could contact someone associated with the activity or could find evidence of current programming.
- Arts activities that are publicized in target neighborhoods involve residents, and are sponsored by organizations located just outside the border of a neighborhood.

We did not include in our maps arts activities that take place in libraries or schools as part of educational curricula such as art class, bands, choirs. The Chicago Community Trust was conducting a study of such activities during the time of this research. We also did not include arts activities in churches as part of worship such as church music, choirs and bands because of limited time and resources to collect such data.

The majority of the data was collected June-October 2001. Additional data was gathered March-June 2002 as we checked facts for the preparation of our final report. Our data from interviews exist as transcribed field notes. These data are presented throughout the report.

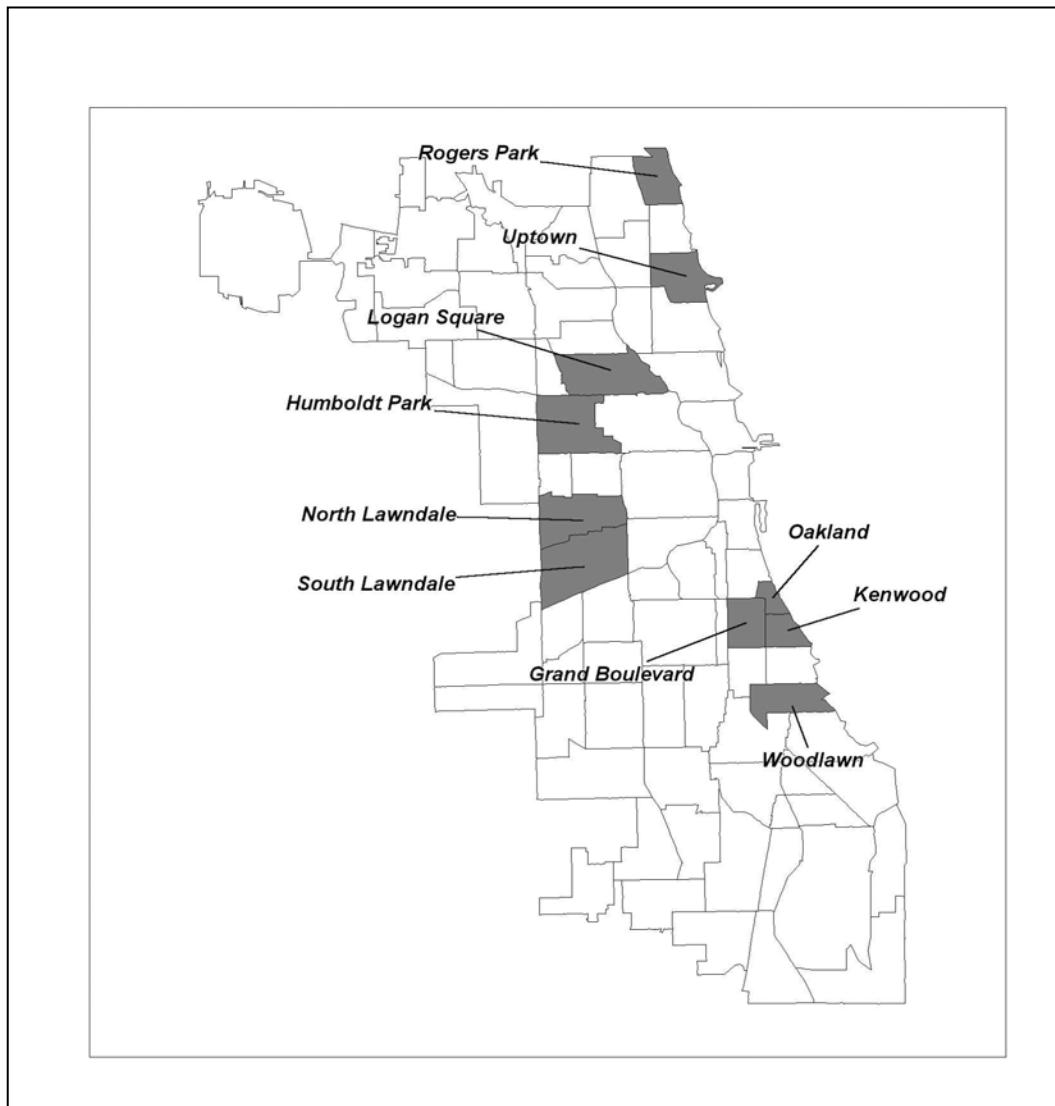


## IV. COMPARISON OF THE 10 NEIGHBORHOODS

We begin our discussion of our findings with a brief overview of statistical data on the 10 neighborhoods as a group.

### Neighborhood Boundaries

The Community Area Fact Book established neighborhood boundaries in 1920 using aggregates of Census tracts. These boundaries, which have remained consistent since 1920 are published by the Chicago Area Geographic Information Study (CAGIS) at the University of Illinois at Chicago. We follow these borders. They are the most commonly used for citywide planning and historical demographic data is available based on these boundaries. The map below highlights the location of the target neighborhoods

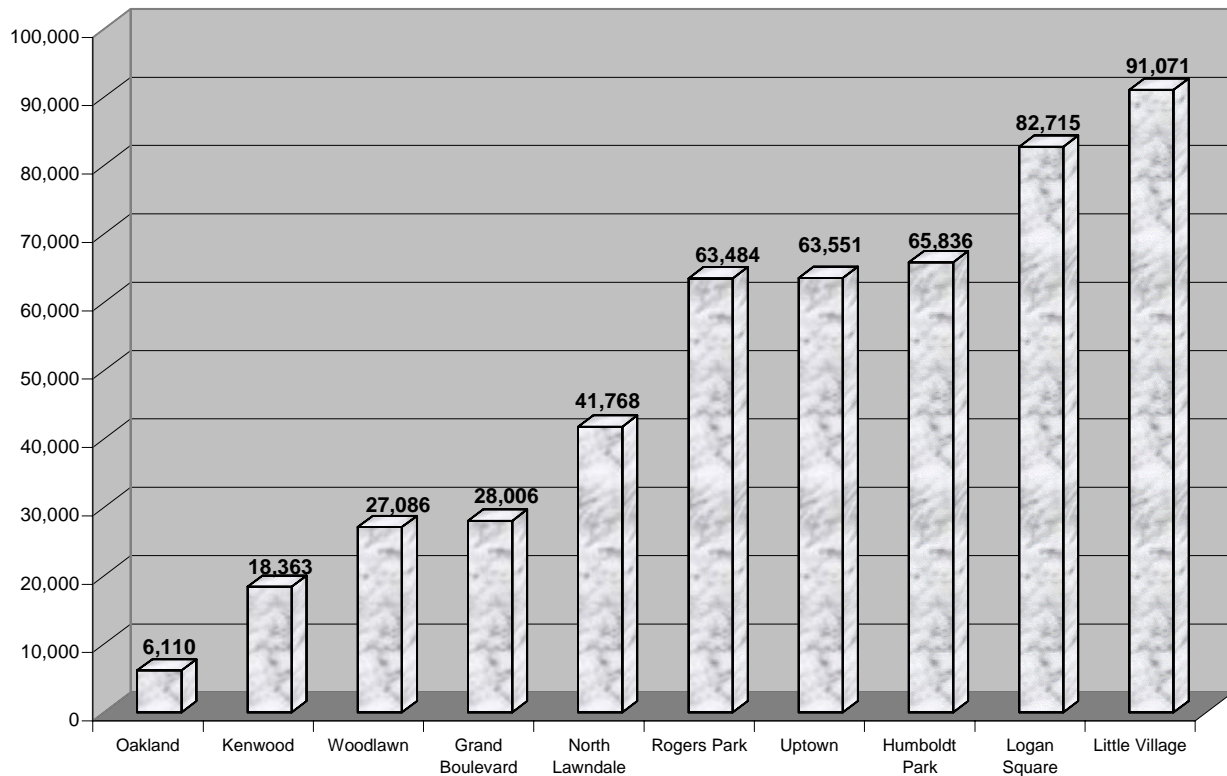


### Population Demographics of 10 Neighborhoods

As seen in Chart A., the populations in these neighborhoods range from 6110 people in Oakland to 91,000 people in South Lawndale/Little Village. Together, these neighborhoods have 487,990 residents. This figure represents 17% of Chicago’s population of 2,896,016 people and 13% or 10 of Chicago’s 77 neighborhoods.

The 2000 Census showed the stability of 6 of the 10 neighborhoods. Those with notable change--Oakland showed a 34% drop in its population, Grand Boulevard showed a 28% drop, and North Lawndale a 13% drop. These reductions were in numbers of African Americans and caused primarily by the demolition of Chicago Public Housing units. Another notable change, Little Village showed a population increase of 11%.

**Chart A: Population -- 2000 Census**

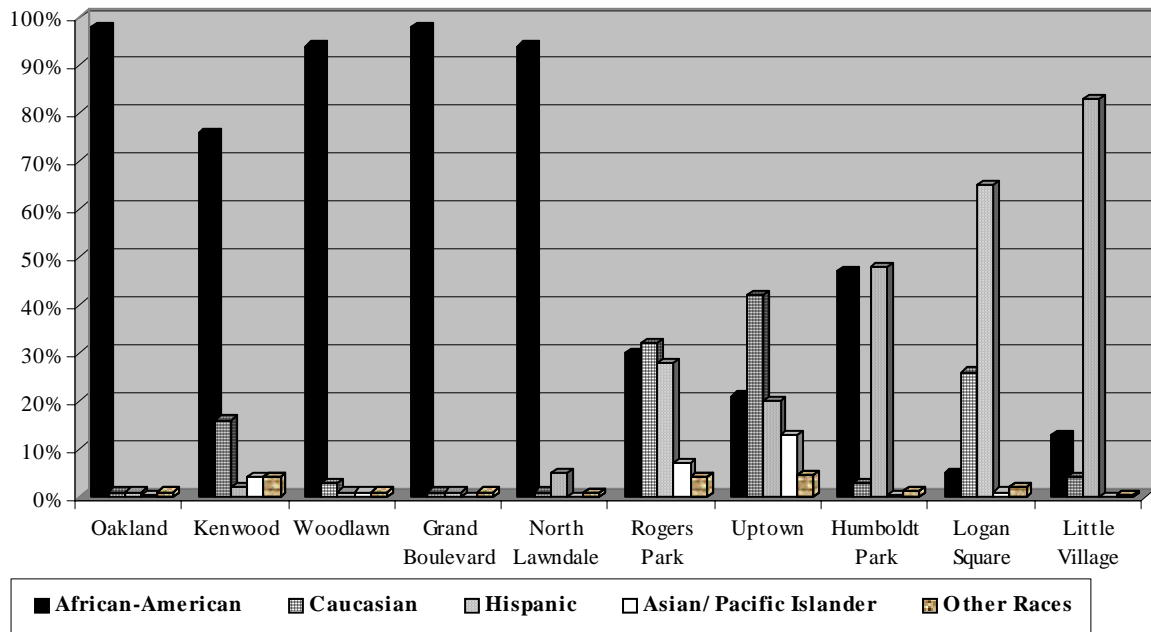


Chicago’s demographic breakout is split in thirds between African American (36%), Caucasian (31%) and Latino/a (26%). The remaining races – Asian/Pacific Islander, Native American, “Some Other Race” and Mixed Race – comprise 6% of the population. Only two of our neighborhoods have similar proportionate diversity as Chicago—Rogers Park and Uptown. As illustrated in Chart B. the demographic breakout in Rogers Park is 30% African American, 32% Caucasian, 28% Latino, less than 6% Asian/Pacific Islander and 4% of remaining races which

includes less than 1% Native American and 4% multiple races. In Uptown, the breakout is 21% African American, 42% Caucasian, 20% Latino, 13% Asian/Pacific Islander and 4% remaining races.

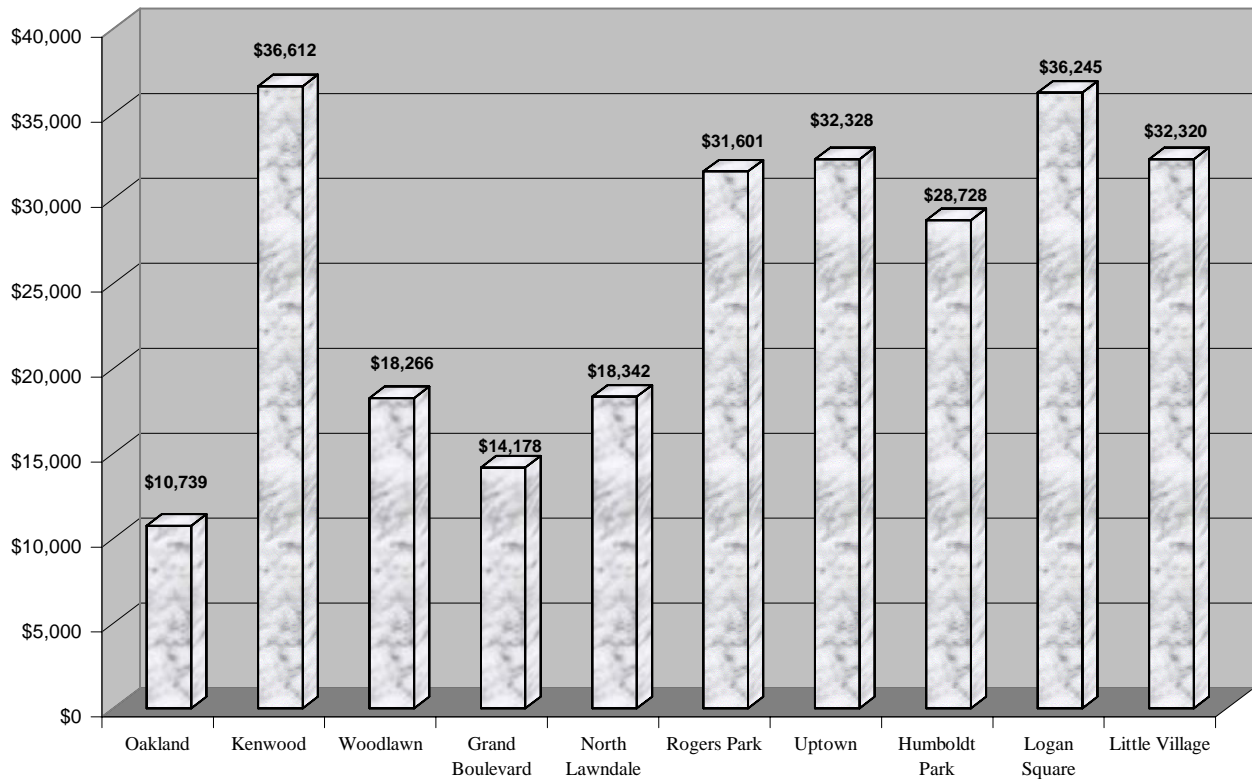
The proportional racial distribution of the remaining eight communities does not mirror that of the city as a whole. The neighborhoods we studied which are predominantly African American are: Grand Boulevard – 98%, Woodlawn – 94%, North Lawndale – 94%, Oakland – 98%, Kenwood – 76% African American. There is a concentration of Chicago’s Hispanic population in South Lawndale/Little Village, which is 83% Hispanic. The remaining two neighborhoods are each made up of predominately of two races: Logan Square is 65% Hispanic and 26% Caucasian; Humboldt Park is 47% African American and 48% Hispanic.

**Chart B: Neighborhood Population by Race-2000 Census**



We also examined *Median Household Income* of these 10 neighborhoods. As seen in Chart C below, these figures range from \$10,739 in Oakland, which has the lowest median household income to \$36,612 in Kenwood, which has the highest median household income of the neighborhoods we studied. Ironically, these two neighborhoods border each other and are often referred to together as Kenwood/Oakland. All of the neighborhoods we studied are *below* the average median household income for Chicago (\$38,625), Illinois (\$46,435) and the national median household income (\$42,148). Oakland, Grand Boulevard, Woodlawn and North Lawndale are among the poorest communities we studied and the poorest neighborhoods in Chicago.

**Chart C: Median Household Income by Neighborhood--2000 Census**

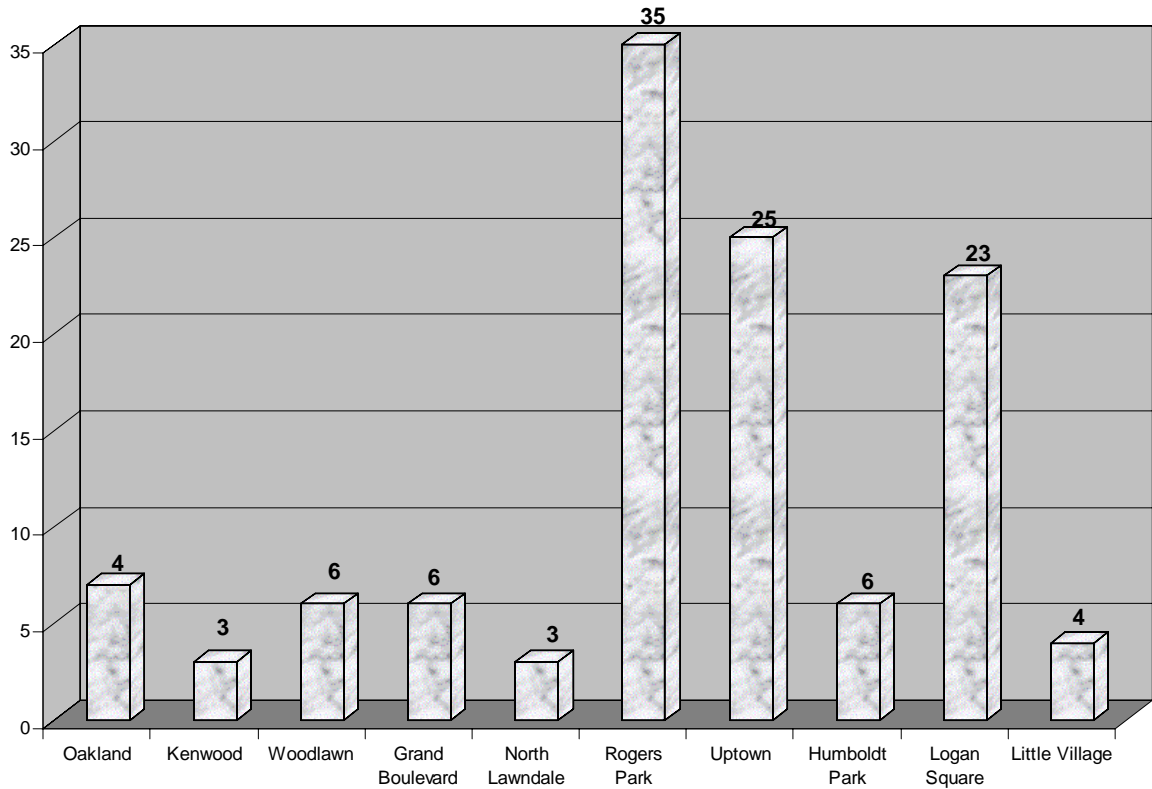


These statistics on population size, race, and household income provide insight into the contexts of the neighborhoods we studied. A brief comparison of these charts to number of arts activities (Chart D) and density (Chart E) shows some relationships between the demographics and the level of arts capacity. The numbers of activities do not increase as population size or median household income increases. The neighborhoods with the greater diversity and density appear to also have the greater number of visible arts activities.

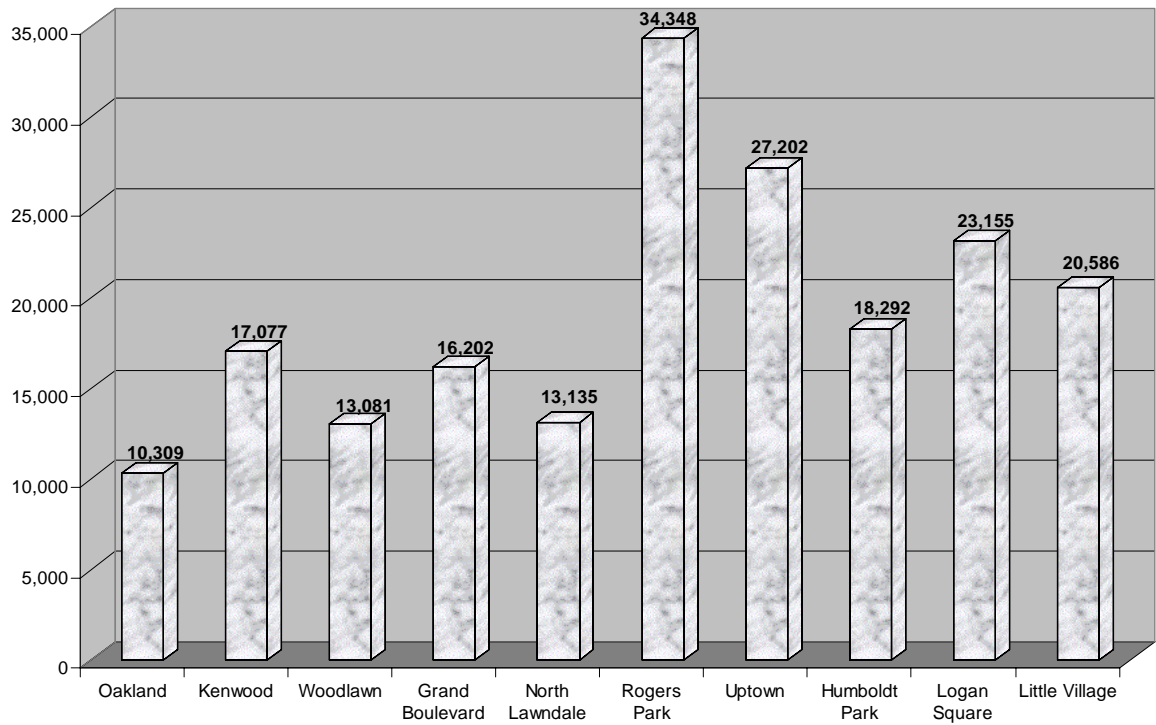
These data do not tell the entire story. These data provide a cursory view of the demographics of these communities. These data only present arts activity that was visible to our radar. A more detailed factor analysis with a larger sample may lead to a stronger conclusion as to which factors influence the number of arts activities that a community can sustain. The problem with doing a more detailed factor analysis will be capturing the data on existence of arts activities within the neighborhood, because these data are not readily available. Nonetheless, these data begin to show the complexity of neighborhood context highlighting that one funding strategy might not be sufficient to address the issues in each of these communities. We have pursued the question as to how arts activities improve neighborhoods through the qualitative data we

gathered through interviews and participant observation as is presented in Section V. We have taken a more detailed look at each neighborhood in our neighborhood overviews in Section VI. As this is an exploratory study, the available statistics only show a glimpse of the picture. The qualitative nature of the following two sections captures more of a sense of what small budget arts activities contribute to their neighborhoods and how neighborhood needs vary.

**Chart D: Number of Neighborhood Arts Activities**



**Chart E: Population Density Per Square Mile**



## **V. ARTS ACTIVITIES LEVERAGE ASSETS FOR NEIGHBORHOOD IMPROVEMENT**

In this section we outline a list of ways arts activities leverage local and non-local assets for neighborhood improvement. These are examples of community-level outcomes. Our examples are drawn from interviews conducted in Woodlawn, Kenwood, Oakland, Little Village, North Lawndale, Humboldt Park, Logan Square, Uptown and Rogers Park. We organize this section under the broad headings of “Provide Access to Resources,” “Enable Problem Solving” and “Build Social Relationships. These outcomes are listed on the chart on the next page and illustrated through qualitative evidence throughout this section. While these outcomes are not mutually exclusive, each provides insight as to how arts activities increase neighborhood capacity. The first 19 examples are from groups with budgets from zero to \$100,000. The final three are examples from organizations with budgets well over \$100,000. We include these three because they provide further examples of how arts activities leverage assets for neighborhood improvement. Furthermore, they provide a picture of what slightly larger budget organizations do within a community context. As we indicate in our conclusion, at the end of this document, the numbered outcomes could serve as target areas of inquiry for future funding programs.

## **PROVIDE ACCESS TO RESOURCES**

- 1) Arts activities enable stability of neighborhoods by attracting local and non-local customers to neighborhood businesses.
- 2) Arts activities create new productive uses for neighborhood facilities and underutilized or abandoned spaces.
- 3) Arts activities create new links to non-local resources by hiring artists from outside the neighborhood to work with local children.
- 4) Arts activities provide new resources to be shared by residents.
- 5) Arts activities supplement local educational resources and provide mentorship to local youth.
- 6) Arts activities provide training and access to equipment and facilities.
- 7) Arts activities provide youth with access to technological and entrepreneurial skills.

## **Arts Activities Leverage Assets for Neighborhood Improvement**

## **ENABLE PROBLEM SOLVING**

- 8) Arts activities help address local problems by providing space for cross-cultural dialogue.
- 9) Arts activities provide a safe haven and opportunities to learn new skills.
- 10) Arts activities engage neighborhood residents in creative problem solving.
- 11) Arts activities help to foster collaboration.
- 12) Arts activities engage youth as neighborhood citizens.

## **BUILD SOCIAL RELATIONSHIPS**

- 13) Arts activities develop leadership and decision-making skills.
- 14) Arts activities build cultural identities for immigrants, refugees and people of color.
- 15) Arts activities build knowledge, understanding and engagement in democratic processes.
- 16) Arts activities provide a focus to build positive social relationships among neighborhood groups.
- 17) Arts activities build knowledge across cultural boundaries.
- 18) Arts activities bring experiences and knowledge to residents that are unavailable in the neighborhood.
- 19) Arts activities create a bridge between American culture, immigrant cultures, and homeland cultures.
- 20) Arts activities enable a sense of belonging to a neighborhood by providing a structure for meaningful social interaction.
- 21) Arts activities connect individuals to each other and to a network of opportunities.
- 22) Arts activities build bridges between different sectors of a community by creating a gathering space for local residents of differing socio-economic status.



## **Provide Access To Resources**

Each of the following examples offers a different picture of what it looks like for arts activities to provide a community with access to resources.

### ***1) Arts activities enable stability of neighborhoods by attracting local and non-local customers to neighborhood businesses.***

In Rogers Park, several neighborhood businesses allow regular use of their facilities by a range of autonomous groups to stage arts activities. Among them is the Heartland Café, owned by Michael James and Katie Hogan. The Heartland, located in Rogers Park at 7000 N. Glenwood, is a restaurant, bar and a general store that sells a range of literary, artistic and political journals, books, clothing and gift items. The owners build community and their customer base with small budget arts activities as a central component of their business. According to Katie Hogan:

We look at people's work as their art and art as a community building activity. With this perspective, there are no boundaries to the scope of community building and cultural activity people are involved in. It includes raising a family as well as working on a job. Part of our mission as employers, is to support our employees not only in their work here, but in their life [outside of work]. Among our 40 employees are mothers and fathers, students, actors, artists, political activists and neighborhood residents.

Arts activities at the Heartland are organized largely by outside groups and individuals. Some groups, like the Uptown Multi-cultural Art Center are registered as non-profits. Others, like the Labor and Arts Festival, do not have a 501c3, but have an organizing committee and a point person with some decision-making authority. Other activities are organized by individuals or loosely assembled groups. These activities take place within the restaurant eating area and include exhibitions, readings and concerts. In 2001, exhibitions featured local children's work from Field School; *Down at Theresa's ... Blues Chicago*, photo exhibit by Mark Pokempner of noted Blues musicians such as Junior Wells, Billy Branch and Muddy Water; a t-shirt competition organized by Uptown Multi-Cultural Art Center; and a national exhibition of painting, prints and photos sponsored by the Rogers Park-based *Labor and Arts Festival*. Openings for these events bring in friends of the artists, i.e. customers from throughout Chicago. Heartland also features music and literary programming, three to four nights a week. Bands come from throughout the region and therefore attract audiences from throughout the region. Open mic poetry readings each Wednesday at 10 p.m. draw a predominantly local crowd. Hosted by Peter Wolf, who describes himself as a "third generation Rogers Park resident," the open mic involves 30-40 people presenting poetry or stories in three-minute slots. Presented at these sessions are beautiful and inspiring works as well as commentary and critiques of local, national and international politics. In

addition there are also on-stage announcements such as “looking for roommates” and “cars for sale.”

Through the range of artistic activities organized by neighborhood residents and organizations at its venue, the Heartland has built its customer-base. Local residents describe the restaurant as “a stabilizing feature in the neighborhood.” This stability is in part attributed to the arts activities that take place there. According to Katie:

At first it was hard for me to believe that people saw us as a stabilizing feature in the neighborhood. But, landlords bring future tenants here to sign leases to show them what kind of ‘community’ exists in Rogers Park. To many people we are an immense safe haven. People hear the music and see the art and the people in the place and it represents life to them. We are a haven for the sense of community that exists in Rogers Park.

The Heartland’s 25 years of success has inspired others. There are numerous nonprofit and for-profit arts activities that exist within blocks of the Heartland. Staff at the local alderman’s office point to Al Goldberg, a musician, real-estate agent working in Rogers Park and owner of ArtSpace RP, as someone “who is well connected in the arts community.” Goldberg is a relentless proponent of the idea that the arts are an engine for economic activity. He recently rehabbed a deteriorating building on the corner of Morse and Glenwood to accommodate artist studios and gallery space. The structure, built in 1916 as doctor’s offices, no longer served that purpose. According to Goldberg, artists and arts organizations bring a host of beneficial activity to an area, which help to build both commercial and real estate markets:

Artists bring people and money into a neighborhood. Artists often are pioneers. They will go into areas before the general market is ready for it. Artists will assume a greater risk than the general market. [As renters] they create stability and income in a building which otherwise would be vacant or rented to undesirable tenants... Artists create demand and business for other businesses. They attract people to the neighborhood who are coming to their events.

Goldberg is applauded by some Rogers Park residents for rehabbing a building that in his words “was like a scene in NYPD Blue. There were squatters, crack addicts, hookers and a guy’s pit bull staying here. The windows were covered with plywood. People would not walk down Glenwood. Now, there is lots of foot traffic by the building.” One of the street-level spaces is occupied by Inclusion Arts Gallery, which is subsidized by Goldberg. The gallery provides emerging and established artists with a place to present works and explore cross-disciplinary projects. It provides a neutral space for neighborhood residents to gather. It attracts non-neighborhood residents to the neighborhood for exhibitions. It is a safe and non-threatening business on a corner that has been the site of several attacks and two murders between 2000 and 2001. According to Goldberg, residents and community leaders in Rogers Park recognize and value the arts activities because of the resources they directly and indirectly attract to the neighborhood. The story of ArtSpace RP is similar to countless stories of urban industrial

loft conversions that were first valued by artists who used them as live work/space. The new twist is the location of such space in the heart of an urban residential neighborhood rather than an abandoned industrial zone.

***2) Arts activities create new productive uses for neighborhood facilities and underutilized or abandoned spaces.***

Local churches are facing declining use in several neighborhoods we studied. As a sponsor of visual and performing arts events and children's art education in Logan Square, AuroraArts sought to provide connections between adults and children, residents and artists, through arts activities. To fulfill these goals, the organization forged an alliance with Nazareth United Church, which had the space AuroraArts needed to host its programs. According to Executive Director, Dawn Marie Galtieri the partnership served the needs of both the organization and the church, which had seen a declining congregation as the neighborhood population changed and congregation members relocated. The arts programming brought new people into the church facility while providing AuroraArts with the space it needed to fulfill its mission. According to Galtieri:

Nazareth is an aging church and the membership that used to live in the community has shifted. While some members returned for services on the weekends, the connection to the local community has waned and the church is in crisis. We are embraced by the church because of our goals, which include opening up existing facilities in Logan Square to the visual and performance arts.

By bringing art to Nazareth United Church, AuroraArts has attracted families that are not congregation members. It has created what Galtieri calls a "trans-generational connection that would not normally happen. We are building bridges everywhere. We bring in artists and encourage them to get involved with the community and with each other." In the process AuroraArts has also created a new use for an existing space.

***3) By hiring artists from outside the neighborhood to work with local children, arts activities create new links to non-local resources.***

When Marti Foster began the West Humboldt Park Center for the Performing Arts she could not find artists from her neighborhood to provide the skills she needed to implement her program. In many neighborhoods there are limited opportunities for artists to gain visibility; there are no gathering places for artists, no cafes, no galleries, no public places where flyers are posted with events. Often, the lack of public space and venues for artists, as well as the disconnection between most arts activity and other community activity makes it especially difficult to find artists. Foster, however, who is the Center's Executive Director,

didn't think the problem was with *finding* artists in West Humboldt Park. She was convinced that they simply did not live in the neighborhood:

There are a lot of churches in the area so I know someone is going to church. There are a lot of liquor stores so I know someone is drinking. There are a lot of beauty shops so I know someone is getting their hair done. Usually what people do is evident. In terms of cultural development I have seen nothing in the six years I have been working here. I tried to find some brothers that drum and there was no one with even a conga drum. There is no Afrocentricity over here. After a while you get a feel of what is here and what is not here. We have been doing programming since 1996 and you would think that if there were other performing artists in the neighborhood someone would have asked if they could use our space for rehearsals.

By bringing Black artists from throughout Chicago to the West Humboldt Park Center for the Performing Arts, Foster is also bringing insights, knowledge and experience from Black cultural movements that were homegrown in South Shore, Englewood, Hyde Park, Uptown and Rogers Park. Foster illustrates how poorer communities, particularly poor communities of color, are able to remain separate from neighboring communities.

This community is isolated...the community is stuck... They go to church and that is real important, but it stops there. They don't move outside of the community. The schools are here, the grocery store is here, the church is here.... It amazes me that women in this neighborhood typically marry the guy that lives around the corner. I have so many cousins in my program because people seldom venture outside the neighborhood. They live here, marry here and die here.

Foster is an African American woman from Chicago's South Side, yet she was viewed as an outsider in this predominantly Black, west-side community. She had to gain the trust and respect of this tight-knit community if she was going to be successful building an arts center and providing arts education to area youth.

I'm able to do what I do here because the community allows me to do it. For a long time people did not realize I did not live here. They saw me out in the streets working and they felt comfortable. If someone else wants to create artist venues, if they want the community to participate, they have to get to know the people first... That is what Redmoon did. What they do is so strange that curious kids started coming out to see what they are doing, since they were creating outside. People still kind of peep at them and wonder what those White kids are doing.

Foster points out that she, like others looking for arts expertise, had to turn to organizations located outside of the neighborhood. Redmoon Theater, which uses masks, physical performance and puppetry in outdoor performance. Redmoon is most known for their Logan Square performances, but maintain their props build shop in West Humboldt

Park near the Center. In addition, Foster has collaborated with Chocolate Chips Theater, an African American, South Side, theater company, and MPAACT, an African American theater company based in Rogers Park, to create an arts-centered safe haven. The artists teach classes in sound and light engineering, writing, speech and diction, set design, step dancing, acting, and stage makeup. The West Humboldt Park Center for the Performing Arts maintains five full-time teachers and five contractual artists. Foster started the Center to get kids off the street and as a consequence has also created jobs, revitalized an unused property, brought new resources into the neighborhood, and introduced new skills to residents.

***4) Arts activities provide new resources to be shared by residents.***

Center Portion – a state of the art performance space, gallery, and garden in Logan Square – was founded by businesswoman and Chicago poet Sheila Donohue. Located on the first floor of the two-flat where she lives with her husband Greg Elliot, the venue has become a gathering place in the community. Years before she opened Center Portion, Donohue noticed that after poetry readings and gallery openings people her age hang out and talk. She valued this type of social interaction, not only in experiencing the art, but also what happened after. She could interact with people in a way that didn't happen or was prohibited at other places. "There was a way to listen and see art work, attend events, and have a place to convene afterwards....It is so different from going to a movie or theater where you are ushered out right after the show," she said. This inspired her to found Center Portion. It became a place where people could hang out, although that was not the initial premise. Donohue says it just started happening, once she started holding events. The tag line for Center Portion is "Artist Project Space." Donohue explains how the space is a resource for artists to show their work and for the community at large:

The Artist Project Space is a place where artists can develop projects. Anyone can write a proposal and show how they want to explore using the space. They can even transform the space. As an artist I want to put up two or three thematic shows with photographs and illustrations tied to my poems and have a video component. That is my personal art show and the space perfectly suits my needs. But I am also a mother and businesswoman and am not prolific enough to fill the space all the time. So I share it. It is personally inspiring for me to see what other artists do. I've met many artists who have ideas and don't have the resources to pursue their vision.

The venue has turned into a neighborhood resource that extends beyond artists. Donohue gradually noticed that at each show there were people in the audience who had been at the last show. Regulars were coming from the neighborhood. A light bulb went off in her head, she says "this neighborhood is starving for this." She started hosting shows that were neighborhood based and they were packed. Donohue says, "I think when people in the neighborhood get a hand-crafted flyer about our events now

they say ‘This is someone I know.’ It takes the fear out of participating because its no longer about ‘those people over there,’ its about them and their neighbor.” In addition to exhibits and performances, Center Portion is now used for CAPS (Chicago Alternative Policing Strategy) and La Leche League meetings, and as a resource to mobilize residents as was the case at a Progressive Logan Square event in support of an increase in local school funding.

***5) Arts activities supplement local educational resources and provide mentorship to local youth.***

Much of the Sutherland Cultural Arts Initiative’s activity in North Kenwood focuses on performing and educating about jazz music. They target schools with band programs. Malachi Thompson, SCAI’s Artistic Director, knows a lot of school band instructors who are swamped and plagued by limited resources:

We fill the gap with our Visiting Artists Program. When jazz recording artists are in town we bring them to schools that have a band program. Not only do these artists help them with technique on their instruments, but they also serve as role models, showing that there is an alternative to the rap music they hear all the time. By meeting these artists they can see that it is possible to have a career as a musician, not just as a singer or pop star. These visits are critical because a lot of kids in our neighborhood cannot afford private music lessons.

These visiting artists in addition to providing backup to teachers in the schools also act as mentors. Thompson recalls a time when there were plenty of male role models in his neighborhood. He remembers when it was common to take shop and drafting classes at school and when there were plenty of males teaching math and science. Observing what he terms a crisis in his community and the schools, Thompson says “We thought one way we could influence the situation was using the arts to mentor children, especially the boys, since there are not many men in schools.”

***6) Arts activities provide training and access to equipment and facilities.***

Several arts organizations we identified provide use of their facilities for performances. Among these are Women in the Directors Chair in Uptown, and Heartland Studio Theater in Rogers Park. At both these sites, theater or performance groups that do not manage their own facility can rent space in which to mount a theatrical or performance art piece. Electronic Sound Studio in Uptown provides public access to its recording studio as well as workshops for artists to build knowledge about recording technology and to meet each other. The studio is a gathering place for networking among artists who produce sound pieces as part of their work. The studio also provides the public with access to out-of town visiting artists through workshops and its Annual Festival of Sonic Arts. The studio regularly distributes experimental audio through

its programming on WLWU. As a production/workshop facility, the organization brings 700-900 people into the area each year to work and learn. The indirect impact is these people patronize area businesses, particularly eating establishments.

Near Northwest Arts Council (NNWAC) also provides training and access to resources located outside the neighborhood. As a resource center, arts advocacy organization, and conduit between the arts, business and civic communities, NNWAC surveyed arts space, and worked as the lead agency on a neighborhood arts economic impact study. It spearheaded the process of converting an old warehouse into an artist-owned, 25-unit mixed-use condominium association. Referred to as The Acme Artist Community, Executive Director, Laura Weathered helped artists to access affordable housing subsidies. Acme will provide work/live space for twenty artists and their families, gallery and office space, an incubator space for arts services, workshop facilities and a Bed and Breakfast. According to Weathered:

We integrate what we are doing with the larger community. For instance we worked with the Humboldt Park Economic Development Corp, the Chamber of Commerce, Bickerdike, and with the affordable housing industry to build this cooperative space. But we also had to train artists on how to be part of this project. We cultivated the capacity of artists to move into buildings by providing them access to the resources, technical assistance and training on how to attain our goal of making (Live/Work space) affordable. We work with artists and tell them 'you need to learn financial planning so you can own this.' Over 100 artists have gone through the process. In turn, these artists—who work for other non-profits—pass on this information. They teach and work with kids to learn [entrepreneurial skills] such as how to put a business plan together and how to read a financial performance.

The service NNWAC provides makes artists more likely to succeed as homeowners and business people. Their work actively dispels the myth that artists choose poverty. NNWAC has recognized how zoning and lending practices have shut out artists who are committed not only to their families and jobs, but also to continuing to produce artwork. Furthermore, in its efforts to secure and build affordable work/live space NNWAC has provided artists with new skills and the local business community with new clients. "NNWAC is empowering artists to be owners," said Weathered.

### ***7) Arts activities provide youth with access to technological and entrepreneurial skills.***

While there are many citywide programs that engage inner city youth in arts activities, The Urban Photographers Forum is among the few art programs within the Chicago Housing Authority. It is a nonprofit organization started by a CHA resident Annie R. Smith and based in the Ida B. Wells housing just off Pershing Road in Oakland. It is just six blocks north of Little Black Pearl Workshop, which runs similarly

entrepreneurial programs in ceramics and other art media. Smith started the Forum to engage youth-at-risk who live in CHA housing in productive and creative activities that build entrepreneurial skills. The Forum provides a gallery space at 3820 S. Langley, summer photography program for youth and a year-round after school program. According to Smith:

The program engages CHA youth, [yet] it is not just for CHA, but all people interested in urban photography. We are subcultural. Urban youth don't get a chance to show their work. [The Urban Photographer's Forum] provides them with space to show their work and it is a place for community residents to come together and see the work of urban youth.

Smith gives new meaning to the word *subcultural* through her work with youth who are shut out or demonized by mainstream culture. By becoming engaged in photography, poor, inner city youth in the Forum's program learn a technological medium for expression. They learn computer graphics and magazine layout along with skills to produce an exhibit that attracts a range of people from throughout the area. Smith says:

Everyone from the community comes together. Mothers want to see their kid's artwork. Can't wait to get our newsletter, which features youth art, photography and poetry. Our community has never had access to a gallery in the past. People can come into gallery and see art on the walls. We circulate magazines throughout the community at places such as Northeastern University's Center for Inner City Studies [located on block away]. We provide an outlet for people to see and read about art and urban life. We teach kids who live in CHA and surrounding areas new skills related to photography, desktop publishing, web design and entrepreneurship.

Smith has been lauded for her efforts. She was selected to represent the positive and constructive efforts taking place in CHA in Washington, D.C. during the Clinton administration. While she has had many triumphs, she has faced many struggles operating such an organization within the CHA.

### **Enable Problem Solving**

This section shows how arts activities enable problem solving through engaging people directly in civic involvement or in dialogues that enhance the civic involvement necessary for problem solving.

#### ***8) Arts activities help address local problems by providing space for cross-cultural dialogue.***

As many local areas in Chicago are sites where people from diverse cultures co-exist, information in the form of how diverse cultures see, think, and understand is invaluable for consensus building and problem solving. Some arts organizations present and involve artists from diverse



cultural backgrounds. Such organizations gather audiences from diverse cultural backgrounds to experience and become engaged in cross-cultural dialogue. Such activities help to build tolerance among diverse peoples. Several arts organizations in Uptown and Rogers Park enable cross-cultural dialogue, particularly because they operate within diverse neighborhoods. Among these is Insight Arts in Rogers Park. It provides art education activities for youth and adults, it organizes cross-cultural events and it provides administrative support to emerging arts groups. According to their Executive Director, Craig Harshaw, they support both cultural and political work that seeks “meaningful social change through the creation of cooperative social and political structures.”

Working in such a multi-cultural neighborhood, one of the unique positions we have is actually being a PLACE. We are a place where people from all the diverse cultural and linguistic groups come. We provide a site for real dialogue to happen. It happens through planned events like the *Nights of Insights*. By programming diverse groups together diverse people are brought together. Being in the same room, people come together and have a dialogue. We have also hosted community forums, which are successful because people are used to coming here for children’s arts classes, or other kinds of events. Some of the issues these community forums have focused on are youth issues, policing and community development. In our arts education programs, especially, this is a built-in component— initiating dialogue about issues of concern in the community and the world... [The arts help] to give people voice who have been shut out of the discourse, particularly youth and youth of color.

Insight Arts carries out arts education programs year-round. Their summer programs take place at their organizational home, United Church of Rogers Park. They also carry out programs in local schools. Their events, which feature performance and literary groups, take place at the church and at Preston Bradley Hall, operated by Women in the Director’s Chair in Uptown. Among the performance groups they have featured is *I Was Born With Two Tongues*, a collective of both Pan-Asian young women and men who use poetry and music to address language and cultural issues important to Pan-Asian immigrants.

Insight Arts uses the broad networks it has created to produce arts events, to provide arts education, to enable civic action and to address community problems. Through its work, it links a citywide network of cultural and political workers who use their creative energy to address local issues. An example of this was a recent partnership to organize a rally against racial and ethnic harassment following the September 11 bombing.

We invest creative energy to deal with what’s been happening within the neighborhood. Since the September 11<sup>th</sup> bombing, there has been harassment against community areas, which are seen as being Southeast Asian, West Asian, North African and other Muslim communities. There has been violence and property damage, but also a general sense of harassment. [We

helped to stage] a rally and march through the neighborhood, in partnership with the Indo-American Center and the Southeast Asian Progressive Action Coalition. It is a bit difficult because networks within these communities have not been developed to do such work. In the past, they have been rather passive. We are engaged with peace coalitions from other parts of the city. Those coalitions are predominantly white, so, we wanted to provide a space where people of color, specifically Muslim, Arab and Pakistani can be in leadership positions. We [also provided access to] a wide range of cultural workers ranging from musicians, performance artists and poets from the communities most effected to perform and speak to these issues at the rally.

As illustrated in this account, Insight Arts uses the artist networks they have built for art production for the improvement of the neighborhood environment. In addition to racial and ethnic harassment they have organized around issues related to community policing, affordable housing and youth rights.

***9) Arts activities provide a safe haven and opportunities to learn new skills.***

When we visited the West Humboldt Park Center for the Performing Arts, the neighborhood had recently experienced a shooting: four people shot, two killed. One of the victims was 16 years old. West Humboldt Park has the highest number of shootings in the city and the goal of the local Cease Fire Coalition is to reduce that number to zero. Saving the lives of area children was one motivation for Marti Foster to establish the Center in an abandoned Catholic school building. Foster explained that the Center was created:

...because children in the community had nothing to do. So I decided to do something. There are a kazillion kids everywhere in the neighborhood. I would drive slowly down the street afraid I would run over one of them. Although Humboldt Park was near by, the kids feared going near the Park because of the gangs. I thought of the arts as one way to get them off the street out of harm's way rather than being recruited into gangs or getting into fights. I wanted to make it so they were not on the streets doing nothing, but in here doing art.

The Center contributes to that goal through its cultural programming, which includes a summer theater camp that provides training in theatrical skills as well as "behind-the-scenes know-how" that Foster hopes will "give them options to selling drugs." The summer theater program and other activities literally get kids off the streets. When the Center started its summer theater camps "the kids were more prone to engage in violence, but as they worked over time with the project there were less fights. It has changed their way of thinking. The performances do something for their self-esteem that nothing else does," says Foster.

***10) Arts activities engage neighborhood residents in creative problem solving.***

The *Artists of the Wall* neighborhood festival, held over Father's Day Weekend began as a way to address the problem of graffiti on the Loyola Beach retaining wall between Pratt and Lunt Streets in Rogers Park. It was originally an activity of the Loyola Beach Neighbors Association, a nonprofit group of neighborhood residents east of Sheridan Road. In 2001, the 8<sup>th</sup> annual festival was organized by the Loyola Park Advisory Council and included a range of food vendors, music and 120plus neighborhood residents, both artists and non-artists, who pay \$15 for the opportunity to paint five feet of the 600 foot retaining wall. As a member of the Park Advisory Council, Heartland co-owner, Katie Hogan chairs the committee that now sponsors the event. She said, "[we hope they paint] according to the theme, which in 2001 was *2001: A Neighborhood Odyssey Hulabaloo*. This theme sought to link Homer, the Illiad, and the Lake with Stanley Kubrick's 2001 Space Odyssey." The two-day festival gave cash prizes for 1<sup>st</sup> and 2<sup>nd</sup> place in both the adult and junior artist category. The volunteer work of the organizing committee, donations from neighborhood businesses of supplies such as paint, food vendor rental fees, contestant fees and funds from the City of Chicago's Office of Special Events Neighborhood Festival Grants support the festival. In 1999 they received \$2000, in 2000 they received \$1500 and in 2001 they received \$750 from the City of Chicago to supplement the nearly \$3000 raised through local donations. The festival is an example of how an arts activity addresses a problem of vandalism while building a sense of ownership of a place and a sense of community connection around an annual event.

***11) Arts activities help to foster collaboration.***

Ladyfest is a nationally based festival that took off in Chicago in 2001. The act of putting on the festival built collaboration among women who were previously disconnected. To sustain the atmosphere of collaboration after the festival, funds raised were invested in local women-run organizations. How Ladyfest brings resources to a community is clarified by its goals, which include: 1. increasing the visibility of women working in the arts and activism, 2. providing an open forum for women to discuss/debate contemporary issues; 3. helping to foster and sustain the community of women in and around Chicago; and 4. filling the streets of Wicker Park, Logan Square and Humboldt Park with the most exciting and innovative female-driven events ever to hit Chicago.

Ladyfest had no local history prior to 2001. Lauren Cumbia, a member of the festival's Core Planning Committee, explains how a group of disconnected women was transformed:

The first Ladyfest was more anarchist in nature. Ours (in Chicago) was bigger and needed some sense of structure to get done. In Olympia the women who organized the festival had a history of working together and being a visible part of the community. That was not true here, where all the women were

from different backgrounds and did not know each other. At first we were much more willing to do whatever. As we got closer to the festival it became obvious that we needed more structure if we were going get this done.

Although Ladyfest is not set up to impart organizational know-how, that is one of the byproducts of the event. “Half of the beauty of the festival is that it is done by people who have no experience in organizing something this huge,” says Cumpia. Holding such an event in Chicago demanded more planning and infrastructure than smaller Ladyfests had in the past. Creating the organizational wherewithal to pull off such a far-reaching event and using it to the advantage of existing institutions is a means of sustaining a community of collaborators in the future. Among the local organizations that benefited are Chicago Women’s Healing Center and Women in the Director’s Chair, each of which was given half of the \$16,000 raised by the festival. The money was raised through admissions, t-shirt sales, donations, workshop fees, and multiple benefits.

### ***12) Arts activities engage youth as neighborhood citizens.***

Through its neighborhood-based programs, BeyondMedia education assists under-served and under-represented women and girls to appreciate and become involved in their neighborhoods. They do this through an innovative partnership involving at-risk girls using video to explore their own neighborhood history. By collaborating with the Rogers Park Historical Society and Family Matters, BeyondMedia, rebuilds relationships within their community through art, and develops critical media and production skills. They help women and girls become agents in their own educational process and create a space where they use their own assets, find and build skills for their own betterment.

Among its programs are the Girls Action Media Project, a one-year project in Uptown with Girlworld, an after-school program of Alternatives, Inc. and the Young Women’s Empowerment Project; a Rogers Park multi-media literacy and neighborhood history project working with young women and men involved with Family Matters, and an in-school media project working with the Young Women’s Leadership Charter School. In addition, in 1999, it completed a video project with formerly incarcerated mothers who used the media to re-frame the “welfare mother” images of poor women and formerly incarcerated women who are often forced to exist on the margins of society because of their past criminal records.

Another organization that builds youth citizenship is the New Wave Computer User Group. Their mission seeks to use technology to help underserved communities. Through their annual fundraising event, they provide scholarships to youth who demonstrate a commitment to helping their communities with the technological knowledge they learn. Through the regular monthly meetings at the South Shore Cultural Center, they provide technical training focused on improving neighborhood capacity to effectively use technology while helping the community. Working

throughout Bronzeville, they engage youth and adults in projects, such as website development with small businesses. They help small businesses achieve an electronic presence in the community.

### **Build Social Relationships**

This section shows how arts producers provide localities with structured activities through which to build social relationships. It also summarizes our findings of the ways arts activities build social relationships. These findings link to what Putnam (2000) refers to as “bridging and bonding relationships,” which includes developing community leadership as a social relationship rather than personal skill. In addition, we include cultural identities, political consciousness and the sense of belonging in a community.

#### ***13) Arts activities develop leadership and decision-making skills.***

Sapphire and Crystals was inspired and founded by Marva Jolly, a self-taught artist and feminist, who recognized that she and other Black women artists needed a support system to continue producing their work. She suggested the name to include “sapphire,” which, in her words, refers to “women with attitude.” She wanted the group to support the kind of thinking she saw in such spirited women. The group was formed because there were rarely exhibitions of African American women artists. According to Jolly:

Sapphire and Crystals provides a support network for their members, they provide connections between their members and other organizations. We build careers for Black women artists through mentoring young women who are just beginning to talk about being an artist as well as mentoring each other to improve their work. I am dogmatic about the quality of work. I have helped people to understand that if they are going to exhibit, they are going to have to do better work. It's not just this 'Black women thing.' They have to produce art. We hold lectures and workshops to help to educate South Side residents, and members of the arts community throughout Chicago, about the work of African American women artists.

To carry out this kind of work, this group had to develop leadership among its members. As Jolly points out, people used to wait for her to inspire or suggest something, then follow her initiative. Through the relationships that have been built and the successful events the group has hosted, now members are beginning to take initiative because they have seen a model of how it is done and they have new ideas on how to take the ideas a step further.

Part of our mission is the goal of building leadership among African American Women artists. These efforts have taken hold with recent activities spearheaded by Arlene Crawford

who organized *Black Arts Week* events and Juarez Hawkins who narrated a public access “video salon” highlighting artists featured in the Oct 2001 Sapphire and Crystals exhibition at ARC Gallery [in River West].

The *Black Arts Week* events drew together Black arts leaders from throughout Chicago to the South Shore Cultural Center to celebrate the work of Black artists. Sapphire and Crystals is based in Bronzeville between Crawford’s office at the Center for Inner City Studies in Oakland, and Jolly’s home studio in Hyde Park and her office at Chicago State University. In this respect the form of the Sapphire and Crystals network is similar to other networks of Black artists, such as those involved with the Association for the Advancement of Creative Musicians and the West Humboldt Park Center for the Performing Arts. These networks are broad, are not concentrated in one area, rather they span nearly the entire city. Their exhibitions have taken place at the South Side Community Art Center, South Shore Cultural Center, ARC gallery and Union Street Gallery in Chicago Heights.

#### ***14) Arts activities build cultural identities for immigrants, refugees and people of color.***

Several of the people we interviewed emphasized that participation in arts activities helped build bonding relationships to others with similar cultural histories. Participation in arts activities construct and reinforce shared cultural identities among immigrants, refugees, and people of color. The reality of being an immigrant, refugee or living in Diaspora often requires one to maintain organizational or network connections with people of similar cultural history in order to feel a sense of belonging while living in the United States.

The Pintig Cultural Group, in Uptown, hosts auditions and recruitment workshops to engage people in cultural work, cultural organizing and theater production. Because Uptown is home to the largest concentration of Filipinos in Chicago, according to Luis Pascasio, Pintig’s Artistic Director, it gave rise to Pintig in this community. Nonetheless, Pintig’s work involves Filipino actors and audiences from the suburbs. According to Pascasio:

We believe that art is an empowering tool for people to be able to express themselves, to mobilize self-expression and to create a collective expression of issues affecting the Filipino community. Through art we are able to create a more dynamic community. A community where people can hear each other and share insights of issues that effect the community. We see our performances as a process not an end. After each performance we have a Q & A. We want people to be critical about what they see or hear in society. We help to motivate that kind of thinking.

Pintig emphasizes art as an empowering tool. Art empowers through transmitting cultural, historical, and timely information that is then shared among a group of participants. This information can then be acted

upon. Pintig seeks to build the capacity of Filipino immigrants to critically assess their situation and their social location as minorities in American society. Pintig seeks to raise consciousness about issues that affect Filipinos living in Chicago. Through their work they build a democratically engaged Filipino-American citizenry.

***15) Arts activities build knowledge, understanding and engagement in democratic processes.***

Pintig's emphasis on empowerment and mobilizing self-expression is designed to build engagement of Filipino people in democratic processes. According to Pascasio, cultural workshops and theatrical productions help to motivate critical thinking about the social location and role of Filipinos living in Chicago.

[Through art] we are able to create a critical community of people who can take an active stance on issues that affect them. By creating an opportunity for people to create a voice, they can have a role in charting their own future. We are interested in people relating to issues such as immigration, preventing racism or preventing hate crimes. Within the Filipino community, there is a level of passivity. People are conditioned to not say anything. We hope to encourage people to be part of the process, to have their voice heard, and to be part of a bigger arena. Art and theater are a good way to be part of social change in the community. The other thing, which is most prominent, Filipino Americans --born and raised here -- are searching for a cultural identity. The arts help them figure out who they are. The arts figure prominently in their cultural life in America.

As this account shows, Pintig uses lessons from history and theater to build an understanding and to motivate involvement in both cultural and political life. This involvement strengthens the capacity of democracy to be equitable, proactive and pluralistic.

Pintig's first production, "America is in the Heart" written by Carlos Bulosan opened in 1992. According to Pascasio the play became a galvanizing opportunity to attract more Filipino immigrants to come together to do cultural work and become a voice for the community. The Group's 2001 production, "Nanay Isog and her children" is an adaptation of "Bertold Brecht's "Mother Courage."

***16) Arts activities provide a focus to build positive social relationships among neighborhood groups.***

In Rogers Park, the notion that the arts build business is common sense. To nurture positive relationships among the arts and business, Tom Westgard, a small business attorney and husband of an artist, joined efforts with the Rogers Park Builders Group to start a monthly networking breakfast. The monthly networking breakfast led to the creation of three groups which regularly meet to discuss the arts and plan events: Rogers Park Business and Arts Networking Group (RPBANG),

Rogers Park Arts Council (RPAC) and the Glenwood Avenue Arts District. RPBANG is a networking breakfast for small businesses and arts producers. It is comprised of neighborhood real estate, commercial and art businesses, which meets on the 2<sup>nd</sup> Wednesday each month at 7:30 a.m. at No Exit Café for breakfast and to network. The buffet breakfast costs \$6 per person, and according to Al Goldberg, owner of Artspace RP, “we sit, eat breakfast, exchange business cards and talk about what we are doing. We seek to coordinate efforts and jointly publicized events.” The agenda focuses on announcements by artists and arts groups of upcoming events. The group collectively supports and attends arts events. One such event was an art walk that started at Inclusion Arts Gallery and included a trek to several private residences in Rogers Park whose owners were artists or had art collections. Another was the designation of a group outing to a play put on at Heartland Studio Theater. While there are no bylaws, self-designated leaders keep discussion focused on the arts and regularly remind participants that this meeting is not the place to address community issues like lack of parking or garbage removal. People with such concerns are pointed to other neighborhood committees or encouraged to start new ones. Two that have grown out of the RPBANG breakfast are the Rogers Park Arts Council and the Glenwood Avenue Arts District.

The Rogers Park Arts Council is comprised primarily of artists and arts groups who meet after the RPBANG breakfast. They seek to bring greater coordination to the disparate arts activities and act as an umbrella to support a range of arts activities within Rogers Park. While still in the formative stages, the group plans on publishing a newsletter, sponsoring artist salons and building a mailing list of local artists and arts supporters. It plans to one day formalize its efforts as a 501c3. Until then, if needed Devcorp, the local community development corporation, has offered to act as a fiscal agent.

The Glenwood Avenue Arts District is an ad hoc consortium of businesses and artists located on Glenwood who are raising funds to market the street as an arts district. On the four-block stretch of Glenwood between Touhy and Pratt, there are 18 spaces operated by arts businesses. The growing arts presence is vigorously supported by area businesses as an alternative to vacant buildings and criminal activities that used to dominate the Morse corner. Artspace RP, Lifeline Theater and Heartland Café, initiated the effort. They currently are raising funds, primarily from the larger business owners to hang banners and publish a directory to market the area. A group of artists took over leadership of a festival planned for fall 2002.

These networking activities organized around the arts build relationships between both individuals and businesses in the neighborhood and expand the network of people who participate in arts production networks to include small business owners.



***17) Arts activities build knowledge across cultural boundaries.***

Throughout its 50-year history, the South Side Community Art Center has built a collection of valuable artworks that document the history of Black culture in Bronzeville. The Center attracts tourists, cultural aficionados and neighborhood churches, groups and residents. They publicize their exhibitions to a mailing list of over 2000 people throughout the Chicago area. During one of our visits, the Center hosted two busloads on a Humanities Council tour of South Side arts venues. According to Gerald Sanders, manager of the Center and art instructor, providing access to art within a neighborhood not only provides access to culturally significant art forms for Black Chicagoans, but it builds understanding of the importance of all art as forms of human expression.

Few African Americans have access to cultural institutions in Chicago. Their knowledge of art is from art fairs, little galleries, home art sales, what they see in stores and word of mouth. We provide a venue where they can see professionally presented exhibitions of both accomplished and emerging Black artists. We provide a venue where they can see creative art and see people learning how to do it. We show that art is taught and shown in the Black community. We develop creative skills [and] are an outlet for creativity. Usually a portion of society does without culture. People who live without access to art, cannot be the most they can be. Organizations like this bring [artistic] experiences where people don't have any. People who come in here, may [then decide to] go to some other gallery; they may want to go to a museum. They might even decide to develop their own artistic skills.

As this account shows, access to arts on a neighborhood level helps to build understanding about culture. Access to Black cultural artifacts builds understanding of the history and significance of the cultural contributions Black Americans have made to our society. Sanders points out that in many Chicago neighborhoods, there are limitations to access. In Bronzeville, jazz and blues were once plentiful. Today there is a lack of adequate access to most art forms. This leads not only to limited opportunities for audiences but few Black artists have access to the channels or markets needed to advance their careers.

***18) Arts activities bring experiences and knowledge to residents that are unavailable in the neighborhood.***

When the Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture was founded in 1993 there was no Puerto Rican museum in the United States. The museum emerged out of a five-year effort to erect a statue of Albizu, a National hero in Puerto Rico's independence movement. Eduardo Arocho, a former Curator and Program Coordinator at the museum puts its role in perspective:

More than 15,000 people have passed through the museum, learned about Puerto Rican history, and experienced the works of Puerto Rican artists who have exhibited all over the world. They see how we have continued with our culture even though we are in the US. This is significant in North American culture where we are absent in the popular media. The museum is a source of pride and shows the richness of our culture and history. It also shows Puerto Rican men and women from all walks of life that have contributed to that history.

Arocho, who now consults at the Near Northwest Neighborhood Network in Humboldt Park, believes that cultural experiences can have a long-lasting impact on community members. He cites Juan Flores, a third generation kite maker, as an example of someone who was transformed by an experience at the Albizu Campos Museum. As a young artist Flores saw the “Ricanstruction” exhibit of the artist Juan Sanchez at the museum, which provoked him to be more curious about his culture. Flores wrote about the experience for the *New Art Examiner* and eventually shared his own workshops at the museum, sharing a creative tradition that runs three generations in his family. Arocho calls this “maintaining the community’s culture.”

Arocho is completing a Masters degree program at the Spertus Institute for Jewish Studies, as part of a restoration and conservation project for 55 artworks by Puerto Rican artists at the Albizu Campos Museum. Included in the conservation project are 15 books on Puerto Rican culture dating from 1755 to 1931. These works are not available anywhere else, and Arocho sees the conservation and preservation project as another way of maintaining community identity.

The museum, which is now part of the Puerto Rican Cultural Center works with organizations from outside of Humboldt Park, for instance, it collaborated with the Guild Complex, a cross-cultural literary arts center in West Town, to feature the internationally respected Puerto Rican poet, Martin Espada. It also periodically features non-Puerto Rican artists, linking residents to other cultures and bringing other communities into the neighborhood. Arocho is especially proud of the artwork donated by renowned visual artist and founder of the DuSable Museum, Dr. Margaret Burroughs. The museum has also featured many local writers and performers. “These events are significant” says Arocho, “because it is an acknowledgment of our neighborhood and our people. It shows that the museum can be an ambassador that shares art and culture with other communities.”

***19) Arts activities create a bridge between American culture, immigrant cultures, and homeland cultures.***

Arts activities help youth address problems that are not necessarily shared by their parents. As Ruphina Pettis, founder and director of Sunlight African Community Center points out, African immigrant parents often commute long distances to work low-paying jobs in the

Chicago suburbs. This creates a situation in which their children do not have access to the kind of support necessary to negotiate between the three cultures in which they co-exist – American youth culture, African culture and immigrant culture.

As I did home visits I saw a lot of African immigrants. After school, I saw kids on the streets, misbehavior in the house. It is not African culture for kids to disrespect parents. Parents can't handle pressure with low-income jobs [combined with long distance travel required for] work in the suburbs. Parents come home and don't know what to do. They send kids back to Africa with extended families. Kids never have been to Africa. Often, it was not the proper solution. I believe the solution is here where the problem started. I created this little safe haven for African immigrant youth and their parents. Children get tutored and mentored. [They] learn about cultural heritage, cultural activities, story telling, and field trips... We expose kids to the arts. The kids are very happy. They are excited. They feel they are lost in three cultures – American, African, African-immigrant youth culture. It is confusing. They don't know which ones to follow. Families can come for information – which [is lacking] because of cultural barriers to information. [At Sunlight African Community] they know 3-6 from Monday – Friday, their kids are in a safe haven.... So far, the parents of the kids that come here are really satisfied with their relationships and their interaction. These kids are able to interact with other ethnic groups and learn what their culture is.

At Sunlight youth are engaged in arts activities led by African and American artists and learn to negotiate living within multiple cultures.

### **The Work of Some Larger Organizations**

The outcomes above are from small budget arts organizations. The following outcomes are from organizations with budgets ranging from \$160,000 to \$500,000. We include these as they offer further examples of how arts activities benefit the neighborhoods targeted in this study. Furthermore, they provide a picture of what an organization with a slightly larger budget might do in their community.

#### ***20) Arts activities enable a sense of belonging to a neighborhood by providing a structure for meaningful social interaction.***

Arts activities provide structured activities in spaces where people can get together and share a dialogue. They further create structures that enable the development of social skills, such as trust and cooperation. One organization that has successfully created a structure for cooperation across class and life style is Scrap Mettle Soul, which is located in Uptown. Both theater professionals and non-professionals work together in the organization. Scrap Mettle Soul gathers community stories from diverse people, employs professionals to build scripts, builds sets in partnership with neighborhood residents and then produces an annual

production featuring residents. The actors are everyday citizens of different races and classes. The events take place at Margate Park. According to Managing Director, Barbara Michelotti:

Our productions bring diverse people together who might not otherwise get along. Our plays are intergenerational involving people from 4 years old to 91. There is something about seeing this diversity of people together on stage. It is profoundly moving. As art production goes, the snobbery is gone. We provide a forum where [community people] can work together to put on a play. [The economic diversity of our population, and the existence of low income, Single Resident Occupancy Units (SROs)] has raised issues in our community. The activity of putting on a play is a way for [diverse members of the community] to get together to get to know each other in a relatively neutral context. People start out as strangers, very wary of each other. People who were polarized, were able to work together to put on the play.

The stories of Scrap Mettle Soul's success at building communication amongst strangers abound in Uptown. One story is of the conflict between wealthy homeowners and the poor who live in SRO's. The property owners wanted to get rid of the SROs in the neighborhood because of their negative effect on property values. It happened that one man, who was very vocal at community meetings expressing his opposition to SROs was also on the park advisory board. He became involved in the play and worked with people who live in the SROs. His opposition to the SROs waned as he got to know the residents. On both sides of the polarizing issue, people learned that the others were just people. Now, there are stories of wealthy residents giving fellow actors rides back to the SROs and sharing rides to get groceries. Michelotti recalls that:

People got to know each other. They became part of something. People find they need respect and they give respect. This has allowed neighborhood residents to build friendships and trust. They know—when you go to Margate Park, people know your name; there's a place for you here. Through the networking and involvement in our play, two people got married. One guy who had an addiction problem was able to get a handle on it. Now he is living in an apartment. There were two unemployed people who got jobs. In our work, the expertise and wisdom of the artist meets the expertise and wisdom of the community. Artists who have worked on these plays say they have been refreshed in their craft – it is a whole new ladle of fish.

The impact of participating in a Scrap Mettle Soul production moved beyond building communication. According to Michelotti, the “reality” of working with everyday people reinvigorated actors and other theatrical professionals who were burnt out on the cutthroat and artificial environments that sometimes dominate the process of theatrical production.

Participating in a Scrap Mettle Soul production has created a sense of belonging as well as her real connections to other people living in the neighborhood, Michelotti described her own transformation:

I came to Chicago when my mother was dying. I had trouble finding a place to live. I was embarrassed to live here but the rents were affordable. I've come to care about this little park and care about kids I see on the street. I understand how come people have become homeless. I've been involved in the play for three years. I feel very invested. I guess I feel like I've made some small contribution. I feel at home, more than anywhere I've been. If I saw a child in trouble, I would go out of my way to help them. Teens—I used to be afraid of them. Now, they see me on the street and say 'Hey Barbara!'

Such experiences exemplify the kind of social connections and civic engagement that is built through participation in the arts.

***21) Arts activities connect individuals to each other and to a network of opportunities.***

According to Pat Murphy, artist and Director of the Beacon Street Gallery and Performance Company, in Uptown, her organization helps to connect people to a network of cultural and social opportunities.

We live in cultures not just a neighborhood. Uptown is known for its cultural diversity. Uptown is home to a range of immigrant and low-income American people including Vietnamese, Cambodians, Appalachians and Native Americans. Artists and exhibitions at Beacon Street represent this diversity. It is a gathering place and art is a catalyst for people to come together. Art provides food for our souls and connectedness to our cultures. Youth involved in our arts activities have access to means for self-expression. It makes them connected to culture. They are making things with their hands and this gives them a physical sense of connection to the earth's resources. But, more so, we as an organization connect them—physically—with a network of opportunities both cultural and social. Through participation in our programs youth get to know artists. They have an artist in their own life. They can see that there is support for creative expression in their life. This leads to spiritual payoffs of being connected, rather than alienated.

While Murphy emphasizes the spiritual payoffs of arts activities, she demonstrates how this arts organization connects people to networks of social service and civic cultures.

[Beacon Street Gallery is] a member of [Mayor Daley's] Youthnet. We are part of a consortium of 17 groups working together in our [police] district. We help kids become connected to the neighborhood through "youth mapping." This is a process in which youth survey [and identify] 'safe' places and 'not safe' places in the community. Youth involved in our

programs are connected to the entire network of social service agencies. We keep an eye out for these youth. But with each young person comes an entire family. This means that youth often bring with them their family problems. If we notice a problem, we know of dozens of other agencies to refer them to for help. This is what I mean by being connected to a community and a culture. Such connectivity is an invaluable resource that they just don't get anywhere else.

This excerpt highlights a series of ways Beacon Street Gallery builds leadership among local youth and creates connections for residents of Uptown not only within her neighborhood but also to larger city services. Such connections replace the sense of alienation that often accompanies urban life for immigrants and other low-income Americans.

***22) Arts activities build bridges between different sectors of a neighborhood by creating a gathering space for local residents of differing socio-economic status.***

Through its arts programming Little Black Pearl Workshop in Oakland plays multiple roles in the community. According to Executive Director Monica Haslip, Little Black Pearl is a bridge builder between different sectors of the community. She sees this role as being critical as North Kenwood/Oakland undergoes profound socio-economic transformation.

As an arts organization it is going to be vitally important that we play a role in bridging the gap between the people who have been here and those who are arriving. We need to ensure that there is a place for economic diversity so that people in different economic positions feel comfortable coming here and bringing their kids. People who live here feel that they are being pushed out and those who are moving in are not responsive to the people who are living here already. You have \$350,000 homes going up next to Section 8 housing. And because of the economic differences a lot of times the children and adults never have any interaction although they live next door to each other.

One way the organization is "bridging the gap" is through the annual Little Black Pearl Festival, which was co-sponsored by Black Entertainment Television (BET) in 2000. The festival is designed to thank the community for its support but it also brings residents together and creates interaction between artists, local businesses, churches, schools and other institutions. In the process the organization nurtures existing relationships but also opens avenues for new community relationships for Little Black Pearl and other businesses, which gain exposure through the festival.

Little Black Pearl's mission is dedicated to enabling program participants to "contribute to the health and well-being of their families and community by exercising a sense of pride and collective teamwork through economic self-sufficiency in the arts." Little Black Pearl has been in contact with area arts, social service agencies, and churches. It

has worked directly with the Kenwood Oakland Community Organization and the Center for Inner City Studies to participate in redevelopment and maintain a role for the arts in that process. According to Haslip:

We [strive to always] present art and a quality organization that will attract diverse families into an environment where they can see that there are no differences between them. And then hopefully we will be able to establish a relationship in the community where neighbors interact and communicate. Our role is to bridge the gap in our community and to facilitate a space where people can come and feel comfortable, and bring their children to create beautiful art.

As the director of this vital community resource, Haslip is also a model for how an individual working in the arts can serve as a bridge in the community. She came to her vision for Little Black Pearl when she saw the absence of Black artists being represented in the mainstream arts world:

As a young artist, I went to art school and I did not see people who looked like me represented in the larger arts world. I wanted other young artists to know that there is actually a place for them in this profession.... A lot of this came to me because I have lived here through the various phases and see the needs in the community. My job is to deal with the vision of the organization. I try to interact with and talk to the people in the community. I pay attention to them. My friends range from winos to very successful people. I have the luxury of having real conversations across the spectrum of the community.

In addition to creating avenues for exposure to art and culture, Little Black Pearl's mission is also about teaching the profitable connection between art, education, and business. One result is that local homeowners and developers have hired workshop participants to do mosaic tile work in private spaces. LBPs programming provides an avenue for the families to see the artwork of their children and for these youth to also sell that work. The kids keep a portion of the money and they contribute a portion of it back. "We not only want to teach children about the creation of art and the business of making money as an artists, but also help them to understand and develop consciousness about their community. They are taught that it is important to make contributions back to the community, so that they provide an avenue for another child to come into the program just like they did."

## **Conclusion**

These examples expand our scope of understanding about the role of art in local communities. It pushes knowledge beyond the enjoyment of the "art product" as is emphasized in most art historical and critical assessments of individual artworks. Our examples are distinct from the wealth of psychological and cultural knowledge about how the arts

provide joy and an increased sense of personal satisfaction in ones own life. By focusing on the social and economic activity that goes on around the art we have identified a range of benefits that the arts provide to their local communities.

Our qualitative data show how arts activities leverage assets to improve neighborhoods. Among these, arts activities provide local communities with access to resources, help to solve problems and help build social relationships. The resources found within social relationships, referred to as social capital by current researchers, can also be understood by looking at the cultural identities created through the arts (*Pintig Cultural Group*), by looking at the space that is created for cross-cultural dialogue (*Scrap Mettle Soul*), by looking at the new ways of meaningful social interaction (*Artists of the Wall*), by looking at the new ways youth are engaged in civic concerns (*BeyondMedia*), by looking at the new links to resources outside the neighborhood (*West Humboldt Park Center for the Performing Arts*), by looking at the shared experiences across socio-economic and cultural boundaries (*Little Black Pearl* and *Sunlight African Community Center*), by looking at the new connections to individuals and to a network of opportunities (*Beacon Street Gallery*), by looking at the stability and ownership of neighborhood assets (*Heartland Café* and *Near Northwest Arts Council*), by looking at the new links created between arts producers and other organizations (*Center for Inner City Studies*), by looking at the new uses for neighborhood facilities (*AuroraArts* and *Insight Arts*), by looking at the collective access to professional facilities (*Experimental Sound Studio*), and by looking at the new economic activity generated by the arts (*ArtsSpace RP*).



## VI. NEIGHBORHOOD MAPPING

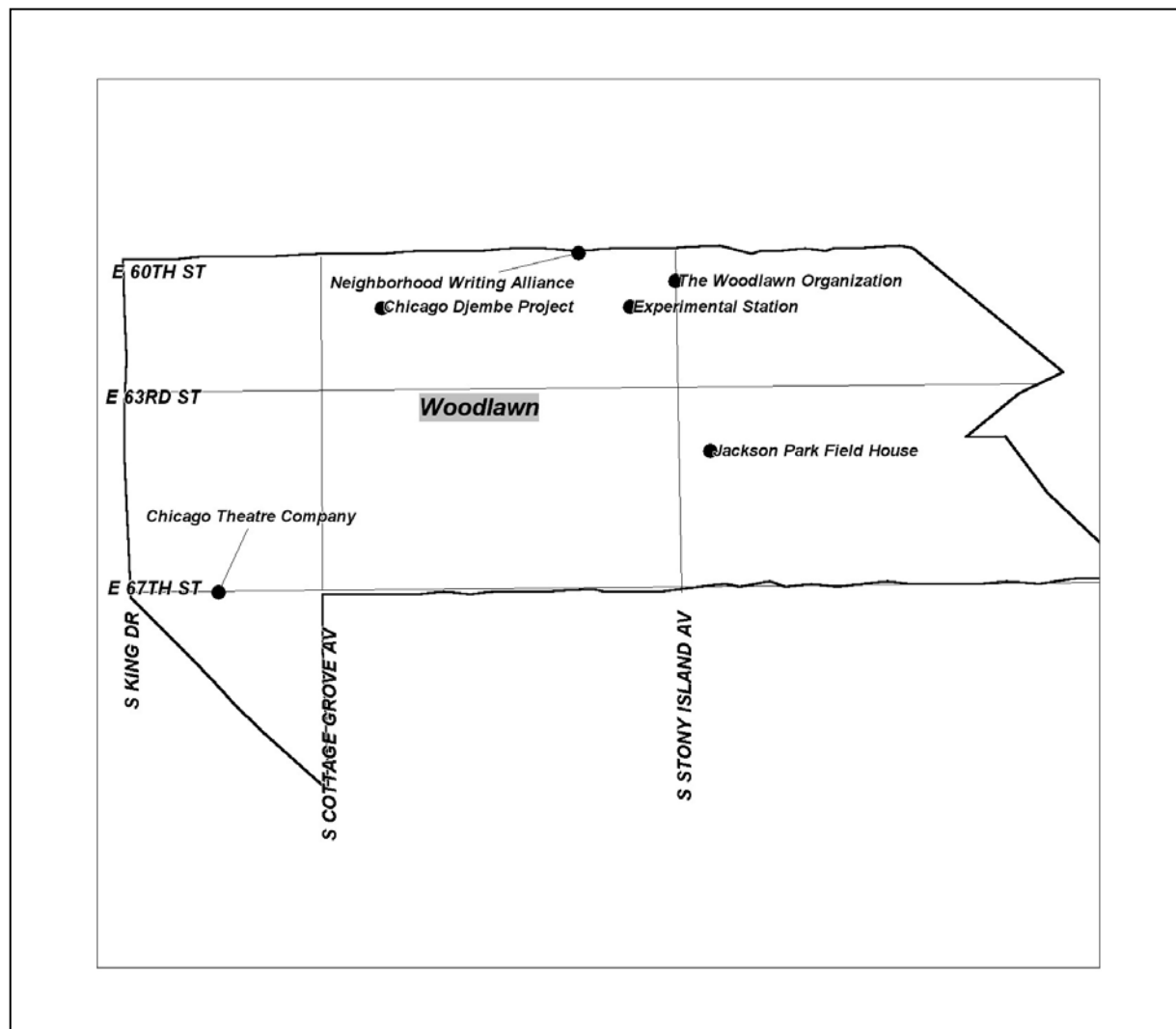
In this section, we provide an overview on each of the 10 neighborhoods and the arts activities found there. While the maps show *all* of the visible arts activities we found that are open to the public in each neighborhood, in the narratives, we pay particular attention to those organizations with budgets under \$100,000. Activities with budgets under \$100,000 are also highlighted on the charts following each section. For businesses with regular, revenue producing activities that service customers and include arts activities, such as restaurants, cafés, nightclubs, used bookstores, we indicate their status on the charts as “For Profit.” Where there is no mark in the 501c3 column and no indication of “For Profit,” this means the activity is informally organized and may or may not maintain a budgeting process.

### Mapping Process

Each neighborhood overview includes the following:

- a map indicating neighborhood boundaries and the location of arts activities found there
- description of neighborhood borders
- discussion of visibility and access to arts activities by neighborhood residents
- discussion of arts activities with budgets under \$100,000
- a chart listing the arts activities in that neighborhood, 501c3 status, budget size, for profit status and organizational description

Further organizational information on neighborhood arts activities with budgets under \$100,000 is located in the appendix “Organizational Snapshots.”



### Overview: Woodlawn

Woodlawn is located on the south side of Chicago, immediately south of the University of Chicago and Hyde Park. Its borders are 60<sup>th</sup> Street to the north, 67<sup>th</sup> Street to the south, Martin Luther King Drive to the west, and Lake Michigan to the east. Its population in 2000 was 27,086, with a density of 13,081 per square mile in an area 2.1 square miles, and 94% African American. Its population size reduced 1.43% between 1990 and 2000. Its median household income was \$18,266 in 2000.

The arts are considerably less visible in Woodlawn than in the neighboring South Side communities Hyde Park and South Shore. Our research found two arts activities with budgets under \$100,000: *Chicago*

*Djembe Project*, a newly assembled group considering becoming a 501c3, and *Experimental Station*. We found four other organizations engaged in arts activity with budgets over \$100,000: *Chicago Theatre Company* located in the Parkway Community House, *Neighborhood Writing Alliance* located on 60<sup>th</sup> Street and *Jackson Park*, of the Chicago Park District. Through these few venues, residents have access to performance, literature/writing, drumming and theater. In addition, there is evidence in Woodlawn, and elsewhere on the South Side, of some informally organized arts activities including a home-based gallery, efforts for a literary and performance series at local business locations and “stepping,” which Chicago disc jockey, Herb Kent, defines as “soulful, stylish ballroom dancing” that encompasses elements of swing, tango, salsa and tap. This activity typically takes place outside of the not-for-profit sphere.

Because there are so few venues, galleries, and other sites for arts activity in Woodlawn, we interviewed artists to determine whether or not they were familiar with organizations and arts activity that did not show up on our radar screen. Their comments consistently focused on the invisibility of the arts in their community and the lack of support from internal as well as external resources. There is a lack of venues to exhibit, perform, experience, associate or sell art, whether for-profit or non-profit.

The most visible non-profit arts organization we found in Woodlawn was the Chicago Theater Company, an established theater with a budget nearing \$300,000. CTC draws multi-ethnic audiences to Woodlawn from across the city. Furthermore, it reaches audiences outside of Woodlawn by performing in venues throughout the city. This is illustrated by playwright Luther Goin’s play “Love Child,” which played on the north side, the South Side, as well as outside of Illinois. CTC’s local performances are held in the basement theater of the Parkway Community House.

The Neighborhood Writing Alliance, is housed by the University of Chicago campus and has a Woodlawn address. It holds its workshops in Woodlawn, Bronzeville, Humboldt Park, Uptown and Rogers Park. The Chicago Djembe Project holds workshops and performances in Woodlawn and at the University of Chicago in Hyde Park and the University of Illinois in Chicago’s near west side. It draws audiences from across the city as well as Wisconsin and Indiana.

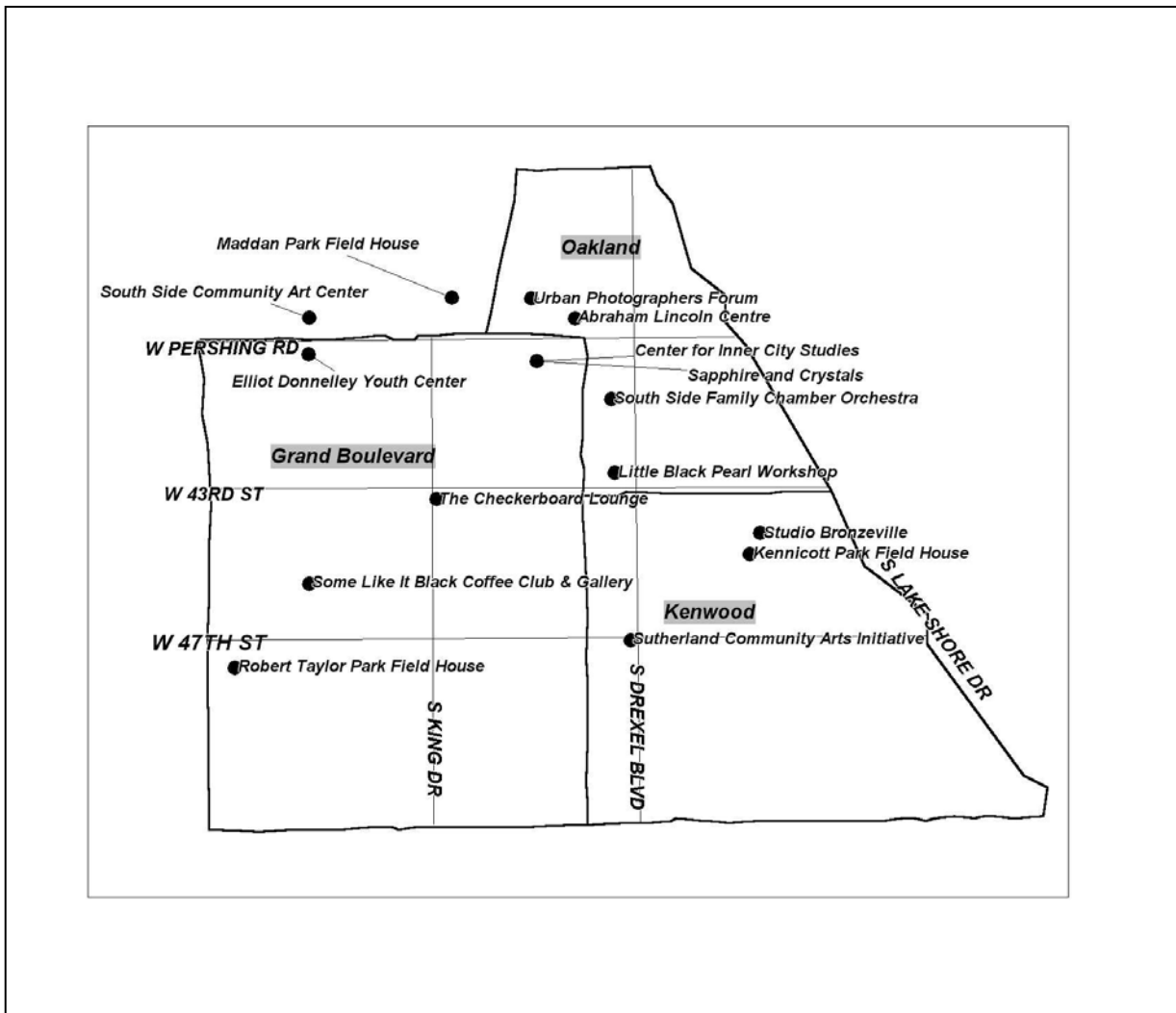
Attempts to create “gathering places” in commercial businesses continue in Woodlawn. In October 2001 Sam Greenlee, author of “The Spook Who Sat by the Door,” started a reading series at Tre’s Pancake House, featuring some of Chicago’s most popular African-American poets. The effort was discontinued after only a few weeks when the owner asked Greenlee to start paying \$200 a week, because business resulting from the series was not enough to cover his costs of being open. Singer and composer Maggie Brown, along with her father the musician and playwright Oscar Brown Jr., also made an attempt to make a run of music performances at Tre’s and despite decent audience attendance, was confronted by the same pressure from the owner. The program was

closed just as articles on the new series started appearing in the *Sun Times*, *Chicago Tribune* and *N'DIGO*, according to Brown. Tre's Pancakes owner, Rev. Leon Finney, has also broadcast a radio program from the restaurant. Meantime, forced by the cycle of inconsistent local support, Brown decided to move her performances to Jackson Harbor Grill, an establishment on the South Shore lakefront. Also in Woodlawn, The Experimental Station, a multi-use space that has included art, is currently being rebuilt on the ashes of the building that burned to the ground in April 2001. The Station housed the studio of sculptor, Dan Peterman, as well Blackstone Bicycle Works, Big Fish Furniture, Neighborhood Conservation Corps, an artists' haven called Monk Parakeet, and the muckraking journal, that sometimes also publishes poetry, called *The Baffler*. The Station was described as a vibrant community of artists, writers, artisans, and activists. For now The Experimental Station is a work in progress.

Woodlawn is one of Chicago's predominantly African American neighborhoods that have few businesses and few arts activities. One key issue facing the neighborhood is the lack of density of both population and business. Without a concentration of businesses and other arts venues it is difficult to generate the kind of community interest and visibility prevalent in Hyde Park, South Shore or other neighborhoods that are better served by both arts and businesses. Those that do exist depend heavily on visibility and audiences accessed outside of the neighborhood. Furthermore, residents who do live within Woodlawn interested in participating in the arts travel to nearby Hyde Park and South Shore. Among those sites frequented are the South Shore Cultural Center and ETA Creative Arts Foundation, as an organization based in South Shore but serving residents of Woodlawn, the South Side as well as greater Chicago.

### Arts Activities in Woodlawn

Organization Name	501c3	Under \$100,000	Description
Chicago Theatre Company	●		African American theater company produces and presents plays for adult and young audiences.
Experimental Station		●	Being rebuilt after burning down. Houses artists, writers, artisans, and businesses. Various programs serve children and adults.
Neighborhood Writing Alliance	●		Sponsors writing workshops for adults and publishes the <i>Journal of Ordinary Thought</i> .
Chicago Djembe Project,		●	Presents drumming performances and conducts djembe workshops for children and adults.
The Woodlawn Organization	●		Provides day care services, operates, an detoxification centers, prevention and early identification and natal programs. Partners with arts organizations.
Jackson Park Field House			Produces artistic programming and workshops for children and adults ranging from music and dance to arts and craft. Arts and Crafts, Sewing, Shekere, Modern Dance, Tap,



### Overview: Grand Boulevard, Oakland, and Kenwood

Kenwood, Oakland and Grand Boulevard are linked by their connection to historic Bronzeville, the one-time cultural and residential center of Chicago's Black middle-class.

Grand Boulevard is bordered by the railroad tracks to the west, Fifty-first Street to the south, Cottage Grove to the west, and Pershing Road to the north. Its population in 2000 was 28,006, with a density of 16,202 per square mile in an area 1.7 square miles, and 98% African American. Its population size reduced 28% between 1990 and 2000. Its median household income was \$14,178 in 2000.

Oakland is bordered on the south by Forty-Third Street, Cottage Grove, Pershing Road and Vincennes to the west, Thirty-Fifth Street on the north, and Lake Michigan to the east. Its population in 2000 was 6,110, with a density of 10,309 per square mile in an area 0.6 square miles, and

98% African American. Its population size reduced 34% between 1990 and 2000. Its median household income was \$10,739 in 2000.

Kenwood is south of Oakland and bordered by Lake Michigan between the neighborhoods of Oakland and Hyde Park. It is bordered by Cottage Grove on the west, Forty-Third Street on the north, Lake Michigan on the east, and Hyde Park on the south. Its population in 2000 was 18,363, with a density of 17,077, per square mile in an area 1.1 square miles, and 76% African American, 16% Caucasian, 4% Asian/Pacific Islander, and 4% remaining races. Its population size increased 1% between 1990 and 2000. Its median household income was \$36,612 in 2000.

Kenwood, Oakland and Grand Boulevard have significantly fewer organized arts activities than Hyde Park and South Shore located south of Kenwood. These three communities are underserved by the arts yet they have residents who are artists or who participate in the arts as students, audience members or patrons. The area, described by Monica Haslip, Executive Director of Little Black Pearl Workshop, an Oakland-based visual arts center for youth, has both affluent and blighted areas: "South Kenwood is a small and affluent community [bordering Hyde Park]. North Kenwood/Oakland, where we are located is blighted, low income, lots of abandoned buildings and a lot of crime. Everything you could imagine connected to a hard, urban, inner-city community." In spite of the reported economic differences, there are few public places where one can find a wall or kiosk announcing an arts activity open to the public. Jazz N' Java, which opened briefly in Grand Boulevard, is an example of a venue that provided a gathering, performance, and exhibition place for artists, but was unable to sustain its business. Interviews with individual artists, who live and produce art in the area, reinforce findings that public arts activities are difficult to find in their immediate area. This does not mean that all area residents go without art. Rather, those interested in art have to know where to look or have to travel to sites further south, north or west to gather with other artists, share or present work, or attend an arts event. There is a significant word-of-mouth network that stays alert about the openings and closings of open mics at cafes.

Our research found six organized arts activities with budgets under \$100,000: *Sutherland Community Arts Initiative*, located on Drexel Boulevard, on the border of Kenwood and Grand Boulevard; *South Side Family Chamber Orchestra*, located in Oakland, which provides free music lessons and classical concerts to underserved communities and promotes racial unity; *Studio Bronzeville*, a private studio which offers art classes and gallery space in Kenwood, the *Urban Photographers Forum*, *Cultural Programming at the Center for Inner City Studies*, *Sapphire and Crystals* located in Oakland and the *South Side Community Art Center* located on the border of Grand Boulevard and Douglas.

The Sutherland Community Arts Initiative was formed to maintain and promote the former Sutherland Hotel as a historic venue in African-American culture. The Sutherland once featured such jazz greats as Louis Armstrong, Duke Ellington, Count Basie, and Miles Davis. During

the Bebop Era, The Sutherland and The Blackstone, in the south Loop, were the two integrated hotels where these entertainers and performers could stay. The Sutherland Community Arts Initiative (SCAI) was started by a group of residents, including a visual artist, photographer, dancer and musician. From its inception SCAI has been dedicated to the propagation of African American art forms. SCAI publishes, *Creativity*, a magazine, which reports news and writes about the neighborhood's history. It also features the work of local writers, sculptors and visual artists. SCAI will produce 51% of The Sutherland's programming once restoration is completed by Century Place Development Corporation. Until then, SCAI hosts programs at the HotHouse, University of Chicago and in public schools.

The South Side Family Chamber Orchestra practices weekly at the Harvey Walden Community Center and is affiliated with the Grant Memorial African Methodist Episcopal Church. It is located on Drexel Boulevard on the border of Oakland and Grand Boulevard. The orchestra is composed of 75 professional union musicians representing both cultural and generational diversity. The purpose of the organization is to familiarize young people with the music and instruments of the symphony or chamber orchestra. The group also has small ensembles available for a range of occasions.

Studio Bronzeville is a private studio offering painting and drawing classes primarily for adults and teens. The studio operates out of the first floor of the home of Gerald Sanders, an art instructor with 30 years of teaching experience. Classes are offered Mondays and Tuesdays, for \$100 for an 8-week session. The studio will be moving as the property is going up for sale in 2002, Saunders plans to continue the classes uninterrupted. "This class will continue no matter what. We will continue in students' homes, church basements, but it will continue."

The Urban Photographer's Forum hosts art exhibitions in their own gallery space, which was set up with the assistance of CHA, in a vacant unit in Ida B. Wells Housing. The Forum provides a summer employment workshop for youth ages 7-13. The workshops are conducted in part by youth 14-17 who helped produce the photo-workshops. All program participants are paid for their participation in workshops including photography and darkroom techniques, entrepreneurship training, web design and desktop publishing classes. These workshops resulted in a youth-produced magazine featuring their artwork and poetry. They now produce a magazine, which is commercially printed and a monthly, photocopied newsletter. The 2001 program was funded by a \$27,000 Community Development Block Grant (CDBG).

The Center for Inner City Studies is an extension campus of Northeastern University. Its cultural programming is the result of collaborations with area nonprofits and university departments. The Center for Inner City Studies, provides resident artist status noted musician Oscar Brown Jr. and sculptor Aundra Ford. It recently hosted a conference on the role of the arts in community development.

South Side Community Art Center (SSCAC), located just north of the border between Grand Boulevard and Douglas, is one of the Works Progress Administration (WPA) art centers established during the Roosevelt administration. It is the only WPA center still existing in the nation. Central to its mission is to present and collect the work of Black artists and to increase community and public interest in the arts and culture and particularly art of the Black experience. It maintains a strong presence in Chicago's Black community and is a major stop on most tours of Black history and culture including *Tour Black Chicago, Inc* (bus tour of 100 years of Black history in Chicago), *Black CouTours* (bus tour to 30 locations on Chicago's "Soul" side). Among those featured in its collection are noted Chicago artists William Carter and Archibald Motley. The Center hosts 9-15 exhibitions a year with monthly art openings, lectures and workshops. The Center was awarded a \$78,000 Enterprise Zone grant to train youth in museum studies including conservation, curation and preservation in the fall 2002.

Residents of Kenwood, Oakland and Grand Boulevard, who seek to participate in, or appreciate various art forms, attend the programming of several Black-run businesses and organizations located in adjoining neighborhoods. Among these are Africa House located in Harper Square and Mostly Music, a Hyde Park church-based organization, which performs for area senior homes. The Chicago Storytelling Guild, based in Hyde Park, involves residents of Kenwood. Many people interviewed in this area report attending the annual African Festival for the Arts, Chicago's largest Black-run festival located in Washington Park, attending cultural events at the South Shore Culture Center and participating in the 57<sup>th</sup> Street Art Fair. Among the major cultural institutions, The DuSable Museum, located in Washington Park; Chicago Theater Company located in Woodlawn, the Association for the Advancement of Creative Musicians and the ETA Creative Arts Foundation, located in South Shore, each are reported to provide services for youth and adults. As further evidence of audiences and artists in the area, we found several citywide arts organizations have area residents on their mailing lists.

A number of local organizations sponsor arts activities for youth in Bronzeville and hire local adult artists as instructors, including three Chicago Park District Parks – Madden Park, Kennicott Park and Robert Taylor Park, three social service agencies including the Center for New Horizons, located in Douglas, Elliot Donnelley Youth Center, located in Grand Boulevard and Abraham Lincoln Center located in Oakland. In addition, Little Black Pearl Workshop located in Oakland, Muntu Dance Theater (relocating to Kenwood), Center for Inner City Studies (located in Oakland) and Chocolate Chips Theater Company (located in Englewood), are all arts organizations with budgets larger than \$100,000 that hire local artists or provide venues for them to gather or present their work. As indicated in our interview with Monica Haslip, Executive Director of the Little Black Pearl Workshop, area residents and developers have commissioned artists in her organization to create custom mosaics for private spaces. Such work provides support for



artists living in the area, but does not make art more visible or accessible to the public-at-large.

To increase the visible access to art for the public at large, Little Black Pearl Workshop and Muntu Dance Theater are developing “The Cultural Corner” on 47<sup>th</sup> Street in the heart of Kenwood. Little Black Pearl is building a \$2.8 cultural and education center; Muntu Dance Theater, plans to build a \$10 million, 65,000-sq.-ft. performing arts center directly across the street.

These data show that while these three areas are underserved by the arts and while residents have little local access to the arts, artists and many who appreciate art live and work in this area. Furthermore, increased support for the arts in the area would mean greater access for existing audiences as well as development of new audiences among those residents who have not yet participated in what the area has to offer.

### Arts Activities in Grand Boulevard

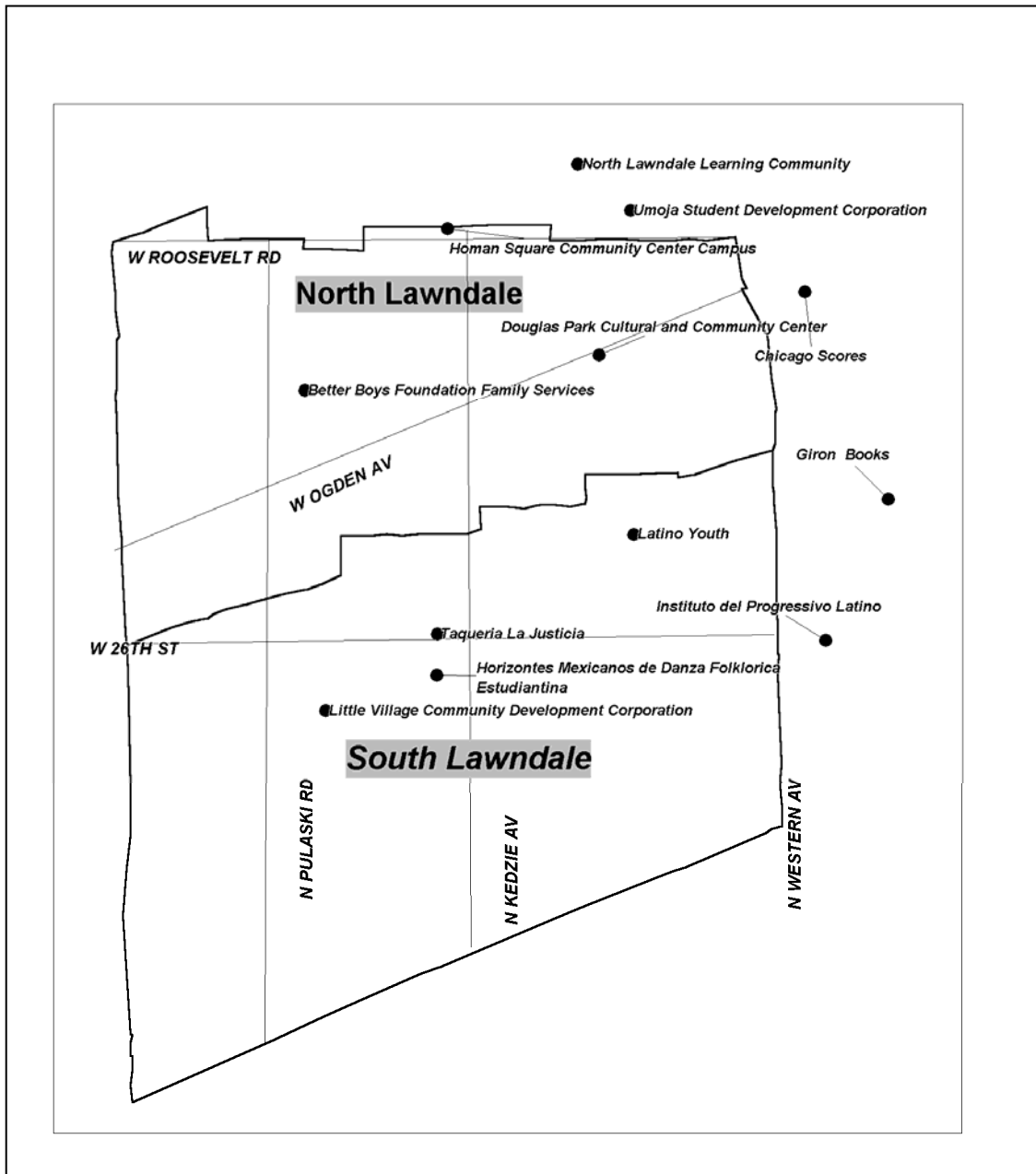
Organization Name	501c3	Under \$100,000	Description
Abraham Lincoln Centre	●		Provides child development, welfare services, and education through 29 programs at 25 different facilities. Partners with art organizations such as ETA and Hubbard Street Dance.
South Side Community Art Center	●	●	Presents visual art exhibits, workshops and lectures focused on Black Art for children and adults.
Elliot Donnelley Youth Center	●		Provides after-school programs for children ages 6-12, including computer training, swimming, and art.
Robert Taylor Park Field House			Produces artistic programs and workshops for children and adults including woodcraft, ballet, choir, Drum and Bugle Corps, and music.
Some Like It Black Coffee Club & Gallery		For Profit	Presents weekly showcase of featured poets and open mic. Exhibits art by local visual artists.
The Checkerboard Lounge		For Profit	Features legendary and emerging blues artists. Notables have included Muddy Waters and B.B. King, and the Rolling Stones.

### Arts Activities in Oakland

Organization Name	501c3	Under \$100,000	Description
Center for Inner City Studies	●	●	Focuses on study of urban ethnic and racial issues. Collaborates with artists in presentation of music, sculpture, and literature.
Little Black Pearl Workshop	●		Provides training to youth in the production of visual art and installations, while teaching the profitable connection between art, education, and business.
Sapphire and Crystals	●	●	Sapphire and Crystals hosts regular exhibitions for established and emerging African American women artists.
South Side Family Chamber Orchestra	●	●	Presents symphonic, chamber orchestra, and contemporary music to children and adults.
Urban Photographers Forum	●	●	Features photography exhibits and workshops for youth and adults. Produces a magazine and newsletter-zine.
Kennicott Park Field House			Produces artistic programs and workshops for children and adults including arts and crafts, woodcraft, video production and jazz
Maddan Park Field House			Produces artistic programs and workshops for children and adults, including arts and crafts, and dance.

### Arts Activities in Kenwood

Organization Name	501c3	Under \$100,000	Description
Sutherland Community Arts Initiative	●	●	Presents jazz programming, including the Hyde Park Jazz Festival, In-School and Visiting Artists Programs.
Studio Bronzeville		●	Private art studio offering painting and drawing classes for adults and teens.



### Overview: North Lawndale and South Lawndale

North Lawndale is located on the near west side of Chicago. It is bordered by Cermak to the south, Eisenhower Expressway to the north, Cicero to the west and Western Avenue to the east. Its population in 2000 was 41,768, with a density of 13,135 per square mile in an area 3.2 square miles, and 94% African American. Its population size reduced 13% between 1990 and 2000. Its median household income was \$18,342 in 2000.

South Lawndale, is bordered by Cermak to the north, Kedzie Avenue on the south, Cicero Avenue to the west, and Western Avenue to the east. Its population in 2000 was 91,071, with a density of 20,586 per square mile in an area 4.4 square miles, and 83% Hispanic, 13% African American and 4% Caucasian. Its population size increased 11% between 1990 and 2000. Its median household income was \$32,320 in 2000.

Unlike Kenwood, Oakland and Grand Boulevard, which share a border that serves to connect the predominantly African-American residents and their common cultural history, the border between North and South Lawndale serves to separate two distinct communities.

In our research for arts activities with budgets under \$100,000, we found only two in South Lawndale and none in North Lawndale. They are *Horizontes Mexicanos de Danza Folklorica*, a dance group that teaches classes, rehearses, and performs at St. Agne of Bohemia. The student music group *Estudiantina* is also housed at the church. St. Agnes of Bohemia provides the space for free, which enables Horizontes Mexicanos instructors to donate their services for free dance classes.

Although South Lawndale is the official name of the community it is better known as La Villita, meaning "Little Village" in Spanish. It is the largest predominantly Mexican American neighborhood in Chicago, and possesses one of the most active commercial districts in the city. Little Village serves as a gateway for Mexican immigrants for much of the mid-western United States.

Little Village is a residential community with many small businesses. Mexican culture plays a role in the rich everyday life in Little Village as is evident by the prevalence of murals throughout the neighborhood, live musicians in restaurants and the existence of street theater. Nonetheless, one informant made the distinction between "work for hire" which is what Mariachis do and "art" which is what happens at the Mexican Fine Arts Center Museum. She also pointed out the lively role of art in political activities as is evident in Teatro Cesar Chavez, an ad hoc educational street theater temporarily organized to mobilize support for the mothers on hunger strike demanding a new high school in the community. The Teatro performed the story of the struggle on the site of the hunger strike at Thirty-First Street and Kostner, known as Campamento Cesar Chavez. According to Little Village artist, Jaime DeLeon, a filmmaker and the author of the street theater piece performed at Campamento Cesar Chavez, other local artists also supported the strike with their art. The site was surrounded by murals, local rock bands performed, and poets organized Poetry Slams. The protests were eventually successful as the Chicago Board of Education agreed to put \$5 million aside for construction of a new high school.

Although there is little non-profit based arts activity in Little Village there is plenty of informal arts activity, said DeLeon. As an example he points to an artist who sells large oil and acrylic paintings from his 28th street garage each weekend during the summer. DeLeon and four other Latino filmmakers from Little Village have organized an informal co-op to turn their individual short films into a single film. The International Latino Cultural Center, which organizes The Latino Film Festival, serves as the group's fiscal agent.

Despite the evidence of a rich culture in everyday life, interviews with artists in Little Village revealed that efforts have been made to create cafes, art venues and organizations as permanent sites for arts activities but have been short lived. Among the rare venues adult artists point to within the boundaries of Little Village where they can go to art events is at Taqueria La Justicia, a restaurant where there is music and artists host poetry readings and art events. Several social service and educational

institutions hire artists to carry out arts programs for youth. Among these are Latino Youth, an alternative high school with after school and summer programs and Telpochcalli, a small school centered on Mexican Culture within a larger public school. DeLeon, who also works at The Little Village Community Development Corp., says the organization is administering a series of murals that are sponsored by the office of Alderman Ricardo Munoz. The murals are being painted by members of the youth group Serás (What Will Be) and an ad hoc group of architects from the legal firm Legatt. Despite such activities, few gathering and presenting spaces exist for artists in Little Village.

The reasons given for the difficulty in creating art space and organizations in Little Village included problems with transportation as well as a lack of support for such activities in the area. The Blue line elevated train serves the area and runs west along 21st street. The train serves as the dividing line between Little Village and the predominantly African American North Lawndale. The Cermak and Ogden Avenue buses stop running at 10:30 PM. This limits access throughout the area by both local and non-local people who may be interested in arts activities but do not own a car. It supports a cultural norm of staying in the vicinity of home at night.

There are other cultural factors that contribute to the difficulty. Many Little Village residents are one or two generations away from the extreme poverty their parents or grand parents experienced living in poor agricultural villages in Mexico. The stability they achieved through small business ownership or factory work in the United States meant their children have the opportunity for a college education and further socio-economic mobility. Victor Valez, the art teacher at Douglas Park Cultural Center and resident of Little Village said “at first I never thought the arts were for me. I thought they were either for the poor [craft workers in Mexico] or the rich Americans.” MariCarmen Moreno, Director of Youth Education and School Principal at Instituto del Progreso Latino sees parents discourage their children from pursuing art careers because of the instability and difficulty earning a living. Because of this, the Instituto’s art curriculum emphasizes art and technology training such as computer graphics and web design. William Estrada and Maria Elena Gaspar, two former Little Village residents who became artists, both experienced this dissuasion from their parents. They credit special programs in local schools with tracking into programs at the Mexican Fine Arts Center Museum or the School of the Art Institute of Chicago.

North Lawndale is predominantly poor and African American. Unlike Little Village, there are few businesses, many vacant lots and no obvious concentration of community arts activity. In response to our inquiry to one local development corporation if we could talk with the director about the arts in North Lawndale, the executive director refused “to give us an interview” because the corporation works strictly with industrial and commercial business and focuses on the retention and expansion of those businesses. Instead, we were directed to several local organizations, which might be involved with the arts. While this did lead us to the organizations discussed below, the arts are difficult to find in North Lawndale. According to Marcello Ferrer, Program Director at North Lawndale Learning Community (NLLC), funding for arts programming usually occurs under the umbrella of another program.

We found six organizations providing arts activities in North Lawndale. None of these are small budget activities and three are actually located outside the neighborhood border. In one effort, area schools have collaborated to secure large grants directed toward educational and community improvement under the umbrella of the North Lawndale Learning Community (NLLC). The 501c3 operates as a consortium of 13 Chicago Public Schools in the North Lawndale area and has the principals of the schools as its board of directors. NLLC sponsors programs that focus on academic enrichment, professional development and parent programs. Within this are a range of arts activities in literary, performing and visual arts that focus on academic enhancement and integration of the arts into academic goals wherever possible. NLLC also hosts a two-week Summer Art Camp. Life Directions, a mentoring and motivation program, does not offer arts activities as part of their regular program. Yet in 2000 they received a grant from the Illinois Arts Council for a mural project. This was a onetime activity according to Community Organizer and Executive Director, Tom Hoffman. Their program focus is on training high school students as mentors who then work with younger children. Similarly, a mural project was carried out on Sacramento Street under the auspices of Umoja Student Development Corporation operating out of Manley High School. Umoja involves freshmen high school students in occasional arts activities as part of its academic enrichment including reading, writing, discussion, spoken word performance and journal writing. Chicago Scores provides literary activities prior to soccer practice.

In addition to these education programs, there are ongoing efforts to “revitalize” the area and to attract business, which includes cultural and community spaces such as community gardens. These efforts are being concentrated in the Homan Square Community Center Campus, a decade-long community revitalization plan on the former site of the Sears, Roebuck & Co. headquarters.

Recognizing the limited access to cultural activities, the Chicago Park District has designated its Douglas Park building a cultural center. The Douglas Park Cultural and Community Center, located within the 7300-acre park, provides the most visible and concentrated arts activities in North Lawndale. Among the activities: community choir, music lessons, arts, crafts and painting, acting, and a host of special programs including one on the recording industry, a gospel festival, a community gardening program, theater productions, Concerts in the Park and a Caribbean Festival by the Lagoon. These activities attract some residents of North Lawndale, but they also involve workers from the nearby prison and hospital facilities who live outside of the area.

The Douglas Park Cultural and Community Center connects the neighborhood to arts across the city through such programs as Gallery 37 at the Park, an arts and crafts exchange with Union Park and a collaboration and training program with Ravinia Music Festival. Ravinia has provided arts programming in Lawndale for five years, and Lawndale residents have been making the 55-mile round trip to Ravinia Park in north suburban Highland Park to savor the music and the ambiance. Through efforts initiated by the Park, Ravinia and Lawndale residents created a planning process to build community-based arts programming. Yet community involvement in arts activities remains limited. Transportation and safety are both issues throughout North Lawndale and at Douglas Park. While the park has some organized

security, the building where events take place is located well within the grounds limiting walk-in traffic. At the recommendation of residents involved in program planning, the park provided free bus service into the park while funding was available.

Both North Lawndale and Little Village share the problem of limited transportation. Little Village has a vibrant community of informal arts activities and numerous opportunities for youth to participate in the arts, but limited access to formally organized arts activity and venues for adult artists to congregate. As North Lawndale is among the poorest communities in Chicago, the issues facing North Lawndale include the need for jobs and businesses. As our findings show, there is some understanding of the role arts can play in education and there have been seeds planted by the Chicago Park District to build greater understanding of the role the arts might play in the larger process of neighborhood improvement.

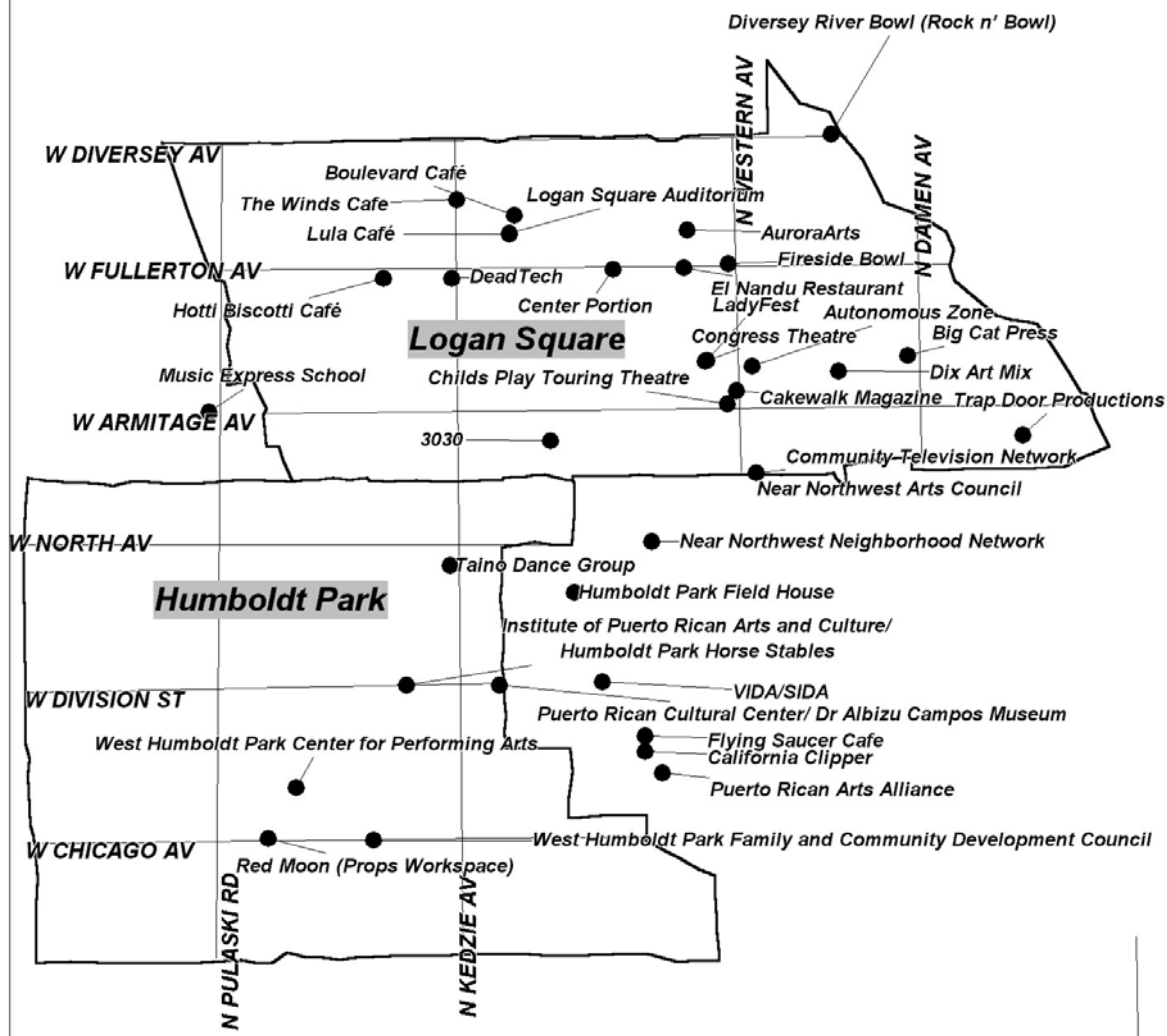
### Arts Activities in North Lawndale

Organization Name	501c3	Under \$100,000	Description
Better Boys Foundation Family Services	●		Provides a variety of services to teen parents and their children including counseling, parenting classes, continuing education, job search assistance. Arts programming includes poetry and lecture/performances from the Center for Black Music Research.
Homan Square Community Center Campus	●		Provides health care, family services, day care recreation facilities and learning opportunities through six non-profit organizations. The Chicago Park District presents its free concert series.
North Lawndale Learning Community	●		Promotes academic achievement in 12 Chicago public schools.
Chicago Scores	●		Provides educational programs for 3 <sup>rd</sup> through 6th graders promoting self-improvement through soccer and creative writing. Works with public schools.
Douglas Park Cultural and Community Center			Produces artistic programs and workshops for children and adults, including art classes, dance, and art camp.
Umoja Student Development Corporation	●		Provides academic enrichment to high school students through a range of community activities including the arts.

### Arts Activities in South Lawndale

Organization Name	501c3	Under \$100,000	Description
Estudiantina		●	Students perform guitar and mandolin music at St. Agnes of Bohemia.
Giron Books		For Profit	Presents annual Little Village Book Fair, featuring author events.
Horizontes Mexicanos de Danza Folklorica		●	Teaches dance classes to children and adults. Performs and rehearses at St. Agnes of Bohemia.
Instituto del Progreso Latino	●		Helps local Latino families achieve self-sufficiency through continuing education, training and leadership development. Arts programming includes artists-in-residence program and after-school program.
Little Village Community Development Corp.	●		Creates new community projects including block clubs and leadership development training workshops. Coordinating mural project with youth.
Latino Youth	●		Programs include "Alternative High School" for dropouts to learn and earn diplomas. Other programs address health and nutrition, teenage pregnancies and services such as adult literacy and temporary housing for youth. Matches youth with local artists to create murals and other art.
Tacqueria La Justicia		For Profit	Neighborhood restaurant regularly features local musicians, poets and art events.





### Overview: Logan Square and Humboldt Park

Logan Square extends west from the North Branch of the Chicago River to Pulaski Road between Bloomingdale and Armitage on the south, and Diversey to the north. Its population in 2000 was 82,715, with a density of 23,155 per square mile in an area 3.6 square miles, 65% of its population is Hispanic, 26% Caucasian, 5% African American and 4% remaining races. Its population size increased less than 1% between 1990 and 2000. Its median household income was \$36,245 in 2000.

Humboldt Park is bordered by Bloomingdale on the north, Humboldt Blvd on the north-west side and Western on the south-west side of the park, to Washington Blvd, on the south, and Cicero on the East. Its 2000 population was 65,836, with a density of 18,292 per square mile in an

area 3.6 square miles. Its population is nearly split 48% Hispanic and 47% African American. Of the remaining 5% is 3% Caucasian. Its population size decreased 3% between 1990 and 2000. Its median household income was \$28,728 in 2000.

The community area identified in our map as Humboldt Park does not include the actual park. Rather the park, named “Humboldt Park” creates the eastern boarder of the community area. West Humboldt Park is home to predominantly African Americans. There is a significant discrepancy between the common understanding of the borders of the Humboldt Park community, which has come to refer to the Puerto Rican community that surrounds the park, and the Census borders as illustrated above. It is for this reason that we have included several arts activities located outside map borders and have included the discussion of these Puerto Rican arts activities in this section. Such mapping issues recall the ongoing debate over Puerto Rican colonization and independence. The debate over space in the Puerto Rican community is contentious because of encroaching gentrification, but also because of the mistaken framing of Puerto Rican culture as one in the same with Mexican and Cuban cultures.

Our research found 23 organizations in Logan Square engaged in arts activity. Six of these organizations have 501c3s, ten are for profit businesses with regular cultural programming and 7 that are informal. Only three of these organizations are clustered together in a single location, all of which are for-profit businesses that happen to have cultural programming. The rest are scattered throughout the community. The scope of activity includes performance, literature, visual arts, music, new media, choral, installations, new media, theater, puppetry, and dance. There is a large and ever-growing network of individual artists in the community.

Our research on Humboldt Park found ten organizations with ongoing arts activities. Nine of these organizations are 501c3s. In addition, there is the Humboldt Park Stables, which was at once proposed to be the home of the Latin American Museum. After a fire that destroyed part of the building, it became a venue for a range of arts activities. Among these are exhibitions and installations by various groups including The Peace Museum, which is based in Garfield Park. It is now slated to house the Institute of Puerto Rican Arts & Culture.

The formal and informal arts activities with budgets under \$100,000 in Humboldt Park and Logan Square that we identified include *Music Express School*, which contributes to the maintenance of traditional Puerto Rican culture through the training and presentation of folkloric and classical music. It is also a partner in the Cuatro Conference and Festival which is organized by *The Puerto Rican Arts Alliance*, a organization that offers programming and resources to artists and other community members. Also critical to instilling a sense of tradition is the *Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture*, which is housed at the *Puerto Rican Cultural Center*. The *Taino Dance Group*, which in addition to traditional Puerto Rican dance, also brings dance from other cultures to the community providing cross-cultural links to children and young adults. *The West Humboldt Park Center for Performing Arts* trains neighborhood youth in the production and performance of theater during an eight-week summer program, with a conscious goal of removing children from harms way in an area that

has had the highest murder rate in the city. In Logan Square the arts activities with budgets under \$100,000 include *3030*, a performance space and recording studio that is attracting neighborhood youth interested in recording. *AuroraArts*, which produces and presents theater for children and adults has found a new use for a neighborhood church facility. *Cakewalk Magazine*, publishes print and Web-based articles on art, music, film, and the natural sciences. *Center Portion*, features art exhibits, multi-media, spoken-word, and dance performances and has become a neighborhood gathering place. *Dead Tech* features electronic/mechanical sculpture and acoustic installations as well as music. The *Dix Art Mix* gallery provides an affordable showcase for artists from all income levels. The *Institute of Puerto Rican Arts & Culture*, which will be housed in the Humboldt Park Horse Stables, presents visual art and music performances for children and adults. *LadyFest*, in addition to providing a forum for women artists, links neighborhoods through music, spokenword, dance, and visual art, also presents workshops educational workshops not typically available in the community. The *Near Northwest Arts Council*, provides professional and development services to artists as well as cultural programming to teens and adults. It is empowering artists by training them to become property owners. *Trap Door Productions* produces and presents theater for adults. The Fireside Bowl soon to cease operations, due to the Chicago Park District's expansion of Hamilin Park, is a venue for punk, pop, ska, metal, and experimental music.

There are conscious efforts by artists to address and resolve neighborhood problems and there are arts activities that simply stumble into becoming a social resource to the community once neighbors begin to take advantage of their programming and venues. The issue that was inescapable whenever the arts and neighborhoods capacity were mentioned was the issue of gentrification. Artists, longtime residents and neighborhood activists each expressed concerns about potential displacement, because of escalating rental and housing prices. Some artists who had relocated from Wicker Park to Logan Square in the 1990s fear they will have to relocate again. On the other hand, there is resentment among some sections of the Puerto Rican community, over the arrival of white artists, because they are seen as the first wave of gentrification. This resentment is heightened to anger when the movement of white artists becomes a contest over living space and, in the eyes of some, threatens the existence of a Puerto Rican community in and around Humboldt Park

Carlos Flores, a photographer and long-time chronicler of Chicago's Puerto Rican community, expressed concern that there are fewer and fewer Puerto Ricans living on the stretch of blocks on Division Street between the two iron-sculptured Puerto Rican flags that symbolize the neighborhood. John Colón, another photographer, and board member of the Institute of Puerto Rican Arts & Culture, says that while there is a notable change there are economic and cultural efforts that anchor the Puerto Rican community in this area. "Gentification is encroaching although there is an economic development plan to maintain a Puerto Rican centered community just like Chinatown, Bronzeville, or Pilsen have their core communities."

This plan includes the Humboldt Park Empowerment Partnership (HPEP), a consortium of 80 community organizations, which applied to the city's Community Development Commission for eminent domain

authority over vacant lots and properties for HPEP. With mass community support the HPEP won redevelopment area status for Humboldt Park and eminent domain authority over 159 parcels of land. What is unusual is that both Puerto Rican and non-Puerto Rican artists and arts organizations have been part of this consortium and civically engaged as activists and leaders at policy level.

It is not surprising then that much of the arts activity in Logan Square and Humboldt Park is directly tied to neighborhood issues. Residents are mobilized around these issues through local networks. Arts organizations and artists in these communities engage residents on issues concerning gentrification, safety, community identity and even the mobilizing of residents for local control of school funds. Yet, the diversity of the engagement of art and community is illustrated by the arts activities discussed below.

Eduardo Arocho, a poet and the former curator of a neighborhood museum, is among a group of community leaders engaged in a battle against the obstruction of a 30-year-old mural at the corner of North Ave. and Artesian in Humboldt Park. Arocho also works as a consultant at the Near Northwest Neighborhood Association (NNNN) and the Division Street Business Development Association. This activity has linked NNNN, the Puerto Rican Cultural Center, Architreasures, and the local Alderman's office in an effort to purchase the lot and restore the mural.

The West Humboldt Park Center for the Performing Arts has served as a bridge between the local police and families that were concerned about the safety of neighborhood children during a period of increasing gang activity. The Center addressed the issue by creating a summer theater program that helped get kids off the street. In her efforts to build the program, Executive Director, Marti Foster, also had to draw on the skills of artists and art organizations from different communities, creating yet another network.

In another case, art was literally used in an effort to influence legislation, when Progressive Logan Square mobilized parents and their kids, who created art work with a message to their congressman, in support of a bill that would increase local control of school funding. The event took place at an arts venue in Logan Square, called Center Portion, which has become an exhibition and performing space for neighborhood arts organizations and artists.

Arts activity in Logan Square and Humboldt Park reflect stabilization as well as social transformation in these neighborhoods. Organizations such as the Music Express School and the Puerto Rican Cultural Center are dedicated to the preservation of cultural traditions specific to the Puerto Rican population, the largest combined population of the two neighborhoods. At the same time the influx of artists into both areas has been accompanied by the arrival of new arts organizations and venues such as Dead Tech, Hotti Biscotti, and 3030. In some cases there is a visible symbiosis between the role the arts play in attracting new residents and visitors to these communities and the local businesses. The small cluster of businesses, at the corner of Kedzie and Logan Blvd., including Lula Café and Boulevard Café, which feature art ranging from blues performances to art exhibitions, benefit significantly from the thousands of people that converge on the area for the annual All Hallows' Eve Ritual Celebration that Red Moon Theatre brings to Logan Square each year.

Although the process of redevelopment and gentrification take different forms in Logan Square and in Humboldt Park, the neighborhoods share common threats of displacement that effects homeowners as well as renters, whether they are business owners, families, or individual artists. Gentrification is especially relevant to artists and the existence of arts activity. Artists are perceived to be the first wave of gentrification. At the same time, artists who are unable to secure their own place in a community, through property ownership or through achieving a valued place as a creator of culture, become the second wave victims. Humboldt Park and Logan Square provide one of the rare examples among Chicago communities of having artists at the same table as social service administrators, developers, and politicians.

### Arts Activities in Humboldt Park

Organization Name	501c3	Under \$100,000	Description
Humboldt Park Fieldhouse			Chicago Park District facility presents artistic programs for children and adults, including visual art, literature, music and dance.
Institute of Puerto Rican Arts & Culture	●	●	Presents visual art and music performances for children and adults.
Music Express School	●	●	Provides private music lessons to Latino children and adults. Performs/presents traditional Puerto Rican folkloric and classical music. Teaches cuatro lessons free of charge.
Near Northwest Neighborhood Network	●	●	Involves more than 80 local institutions addressing employment, housing, economic development. Works with local cultural groups on programming and board level. Spearheaded renovation of Humboldt Park Horse Stables project to house Puerto Rican Museum.
Puerto Rican Arts Alliance	●	●	Provides programming and resources to artists and community including Music Express School, Cuatro Conference and Festival and exhibitions. Serves children and adults.
Puerto Rican Cultural Center (Albizu Campos Museum)	●		Provides bicultural childcare services, family literacy classes, and HIV prevention and risk-reduction education. Houses the Dr. Pedro Albizu Campos Museum, which provides exhibitions, workshops and literary programming with a focus on Puerto Rican culture.
Red Moon (Props Workspace)	●		Workshop space used to produce props for spectacle theater using puppetry, movement and installations for children and adults.
Taino Dance Group	●	●	Presents local and national dance performances and conducts workshops for children and young adults. Combines a focus on Puerto Rican music and dance with that of other cultures.
Vida/Sida	●		Presents art exhibits, performances at World AIDS Day, mural projects and music as part of its broader STD/HIV prevention mission.
West Humboldt Park Center for Performing Arts	●	●	Trains neighborhood youth in the production and performance of theater during an eight-week summer program. Also stages annual events.

## Arts Activities in Logan Square

Name	501c3	Under \$100,000	Description
3030		●	Performance space and recording studio featuring music, spokenword and visual arts.
AuroraArts	●	●	Produces and presents theater for children and adults. Conducts workshops in art, dance, theater, music, media, storytelling and photography.
Autonomous Zone			Alternative space features music, film, poetry and lectures on anarchist philosophy.
Big Cat Press		For Profit	Artist studio and shop for fine printmaking.
Boulevard Café		For Profit	Neighborhood restaurant features weekly music performances and open mics.
Cakewalk Magazine		●	Publishes print and Web-based articles on art, music, film, and the natural sciences.
Center Portion		●	Features art exhibits, multi-media, spoken-word, and dance performances, as well as workshops for children and adults. Serves as a neighborhood meeting place.
Childs Play Touring Theater	●		Produces and presents education theater based on children's literature.
Community Television Network	●		Produces television programming for use in inner-city neighborhoods, trains residents in production and educates them about the field.
Congress Theatre		For Profit	Features live music performances.
DeadTech		●	Features electronic/mechanical sculpture and acoustic installations as well as music.
Diversey Riverside Bowl -- Rock and Bowl		For Profit	A gathering place for locals and non-locals. Weekend bowlers play and dance to music as DJs spin discs ranging from rock, country, salsa and merinque.
Dix Art Mix		●	Gallery space that provides an affordable showcase for artists from all income levels.
El Nandu Restaurant		For Profit	Argentinean and Chilean Restaurant featuring weekend performances of Tango, Bolero and Flamenco dance and music on a small stage.
Fireside Bowl		For Profit	Venue for punk, pop, ska, metal and experimental music, featuring local and international artists.
Hot Biscotti Café		For Profit	Café features the exhibits by local visual artists, music jam sessions and poetry open mics.
LadyFest		●	Presents music, spokenword, dance, visual art, and workshops by women artists during annual event.
Logan Square Auditorium		For Profit	Presents live music and dance performances.
Lula Café		For Profit	Café is a gathering place for artists and features visual art exhibitions and performances by musicians.
Near Northwest Arts Council	●	●	Provides professional and development services to artists as well as cultural programming to teens and adults.
Red Moon Theater	●		Produces and presents workshops, and spectacle theater using puppetry, movement, and installations for adults and children.
The Winds Café		For Profit	Restaurant features music performances and weekly poetry open mic.
Trap Door Productions	●	●	Produces and presents theater for adults.



## Overview: Uptown

Uptown is located on Chicago's north side. It is bordered by Irving Park to the south, by Foster Avenue to the north, by Lake Michigan to the east, and primarily by Ravenswood Avenue to the west. Its population in 2000 was 63,551, with a density of 27,202 per square mile in an area 2.3 square miles. Its population is predominantly Caucasian 42%, with nearly equal amounts of African American 21% and Hispanic 20%. It has the largest Asian/Pacific Islander population 13% of all our neighborhoods, and has an additional 5% of remaining races. Its population increased 5% between 1990 and 2000. Its median household income was \$32,328 in 2000.

As Uptown was once a major entertainment district, it is not surprising that Uptown has the second highest number of arts activities of all the communities we surveyed. It is also among the most diverse with the largest proportion of Caucasian population of all our neighborhoods.

The diversity of Uptown is evident in the arts activities we found in this neighborhood. Among the arts organizations we found are: Pintig Cultural Group, which performs Filipino theater; American Indian Center, a cultural center dedicated to supporting and promoting the cultures of all Indian nations; Beacon Street Gallery, which presents visual and performing art of diverse cultures; People's Music School which provides classical music training to area youth; African American

Arts Alliance, a citywide arts service organization; Sunlight African Community Center, an after-school youth education and mentoring organization; Black Ensemble Theater, a producer of African-Theater of excellence that reaches an interracial audience; and Mayaworks, a supporter and distributor of weavings by Mayan women in the Guatemalan Highlands and Electronic Literature Organization, a national web-based organization which is housed in Uptown. Women in the Director's Chair, which operates programming out of the Preston Bradley Center of the People's Church, has been an important partner in many small budget arts activities. While their budget hovers around \$140,000 their co-sponsorship of a range of events – including Ladyfest, the Women's Performance Jam, Pintig Cultural Group's plays and a range of film production and screening projects – enabled the existence and flourishing of many small budget activities that otherwise might have not existed. There is also a host of ethnically-centered social service agencies which provide arts activities as part of their cultural missions including Apna Ghar, a South Asian/Indian social service agency.

The social issues that effect residents also inform the arts in Uptown. Because of its diversity, residents in Uptown are constantly addressing issues of cultural identity as is the case with Pintig Cultural Group, which uses theater to mobilize the Filipino community and engage it in the democratic process. Groups such as the Sunlight African Community Center and the American Indian Center use art to bridge the generational and cultural chasm that often exists within immigrant families. Community dialogue is also facilitated through the arts, as is the case with Scrap Mettle Soul, which uses theater performances involving professional actors and residents on the stage for the first time to link residents not only from different ethnic backgrounds, but also from different classes and with different life styles. Even the polarizing issue of SROs is broached by how the organization produces plays in Margate Park, using community stories and community members as actors. The result has been wealthy and poor residents associating even when rehearsal is over.

Among the arts activities we identified in Uptown with budgets under \$100,000 are *African American Arts Alliance*, a citywide service organization that provides member artists with newsletter/events calendar, workshops, forums, networking opportunities, and other resources to African American arts organizations and artists. It also organizes the annual Black Excellence Awards. *Experimental Sound Studio* is a membership organization which provides affordable studio access to professional sound recording and production facilities, hosts the Annual Sonic Arts Festival, publishes CDs of local artists and provides free access through a scholarship/granting process. *Kuumba Lynx*, a youth performance poetry group based in Clarendon Park, provides arts education to youth and adults in workshops and performances that combine dance, poetry, drama and drumming. *Pintig Cultural Group* produces and presents Filipino-focused theater for children and adults. *Red Hen Productions* which is still rehabbing its new theater space on Clark street plans to produce and present innovative theater performance. *Red Path Theater Company* produces and presents theater performances by American Indian writers through Truman College and the American Indian Center. *Sunlight African Community Center* helps to bridge the chasm between American culture, African culture and immigrant culture

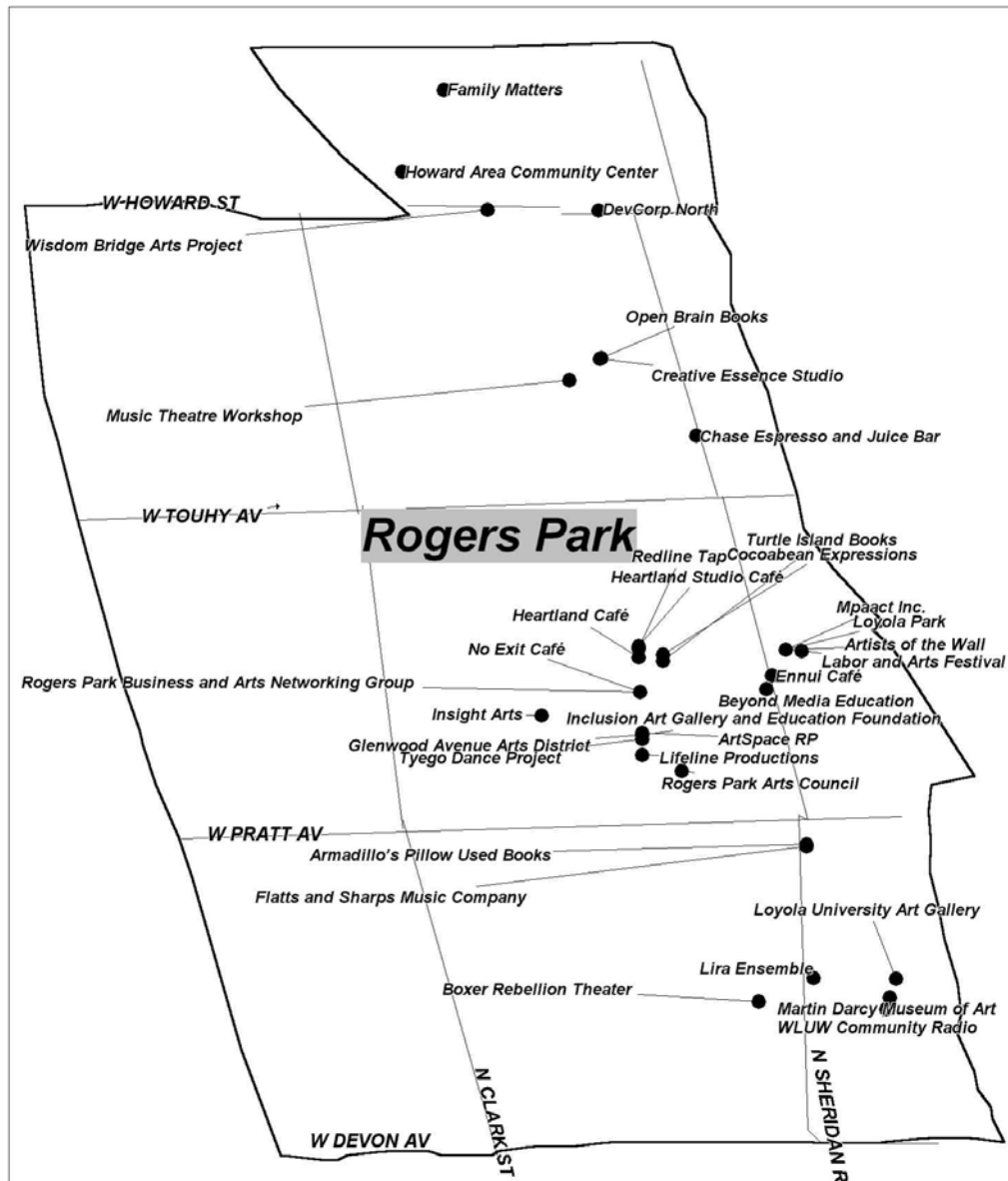


for African Immigrant families by providing after-school programs that include a range of arts activities. *Uptown Multi-Cultural Art Center* programming includes workshops in screen-printing and Web art production at the *American Indian Center*, another small budget organization whose budget is just slightly over \$100,000. The *Uptown Multi-Cultural Art Center's* annual tee-shirt contest began with exhibitions in local laundromats expanded to local libraries and sites outside of the neighborhood, including Heartland Café in Rogers Park. It maintains an ongoing web-based exhibition of anti-racist artwork.

It is important to note that while we identified 29 arts activities in Uptown, more than half are small budget activities which rely on networks of volunteer support to sustain their existence. As the majority of these organizations exist to address the needs of a diverse population of local residents, the question of organizational sustainability becomes important. The missions of these organizations, which address issues of cultural identity of immigrants and negotiating problems associated with cultural diversity and cross-cultural dialogue, link their work to many social service concerns. In many cases, their work is solving problems in for immigrants and refugees, which are not adequately addressed by other form of social service agencies. Therefore, organizational capacity building may be an effecting strategy for neighborhood capacity building in this area.

## Arts Activities in Uptown

Organization Name	501c3	● Under \$100,000 ○ just over \$100,000	Description
African American Arts Alliance	●	●	Provides member artists with newsletter/events calendar, workshops, forums, networking opportunities, and other resources. Organizes annual Black Excellence Awards.
American Indian Center	●	○	Offers cultural activities as well as educational and social services for children and adults.
Apna Ghar	●		Provides social services for children and adults. Exhibits work by local visual artists.
Aragon		For Profit	A for profit entertainment center hosting large commercial concerts and events.
Beacon Street Gallery	●		Produces and presents visual art exhibits, performances, and educational opportunities for children and adults.
Black Ensemble Theater	●		Produces and presents theater performances and workshops for children and adults.
Clarendon Park Field House			Provides arts and crafts workshops with Beacon Street Gallery and Kuumba Links.
Committee for the Preservation of the Preston Bradley Center at Peoples Church	●	●	Rents space to arts groups serving children and adults.
Electronic Literature Organization	●	○	Works nationally to promote and facilitate the writing, publishing, and reading of literature designed for electronic media. Presents performances.
Equator Club		For Profit	Presents African and Caribbean music.
Experimental Sound Studio	●	●	Provides affordable sound recording and production facilities to members. Hosts sonic arts festival. Publishes CDs of local artists. Provides studio access and other services to artists.
Green Mill Cocktail Lounge		For Profit	Provides week jazz performances and poetry slam. Also hosts dance events.
Kuumba Lynx	●	●	Based in Clarendon Park, is a youth performance poetry group that combines dance, poetry, drama, drumming in performances and workshops with children and adults.
Margate Park Field House			Provides arts and crafts workshops for children and theater with Scrap Meddle Soul.
Neo-Futurists	●		Produces and presents participatory theater for children and adults.
Pegasus Players	●		Features classic and contemporary plays and musicals.
Peoples Music School	●		Trains children and adults in music theory and practice. Produces and presents music performances.
Pintig Cultural Group	●	●	Produces and presents Filipino-focused theater for children and adults.
Red Hen Productions	●	●	Produces and presents theater performances.
Red Path Theater Co.	●	●	Produces and presents theater performances through Truman College.
Riviera Night Club		For Profit	A for-profit entertainment venue that presents large scale concerts
Scrap Mettle Soul	●		Produces and presents theater featuring neighbor teens and adults.
Sunlight African Community Center	●	●	Provides services to immigrant children, including after-school programs.
Uptown Multi-Cultural Art Center	●	●	Programming includes workshops, screen-printing, Web art production and annual tee-shirt contest.
Women in the Directors Chair	●	○	Produces and presents annual film festival. Serves children and adults.



### Overview: Rogers Park

Rogers Park is Chicago's northernmost neighborhood, 10 miles north of the Loop and just south of Evanston. It is bordered by Devon Avenue to the south, Ridge Avenue to the west, Howard Street to the north, and Juneway Terrace to the east by Lake Michigan. Rogers Park is nestled between Loyola University Chicago and Northwestern University in Evanston. Its population in 2000 was 63,484, with a density of 34,348 per square mile in an area 1.8 square miles, which is the highest density of the neighborhoods in this study. Its population is distributed almost equally in thirds between Caucasian 32%, African American 30% and Hispanic 28%. More than 6% of its population is Asian/Pacific Islander

with 4.5 % among the remaining races. Its population size increased 5% between 1990 and 2000. These statistics make it the closest of the neighborhoods in our study to mirroring Chicago's demographic make-up and growth. Its median household income was \$31,601 in 2000.

Rogers Park has a wide range of visible, organized public arts activity with multiple offerings in each area. Among the 35 organizations, businesses and groups that offer arts activities are: performance, literary, media arts, arts education, visual arts, music, theater, arts lectures, community radio, arts rental space and art therapy. Sixteen of these organizations have 501c3s, eleven are for profit businesses with regular cultural programming and nine are informal. This diversity and quantity means that the arts are rather visible. This visibility is achieved through numerous street level venues with both permanent signage on storefronts and with temporary signage throughout the neighborhood in the form of fliers and leaflets posted on street poles and buildings and distributed at neighborhood restaurants, cafés and bars. In addition it has two area newspapers that publicize arts activities: *Rogers Park 2000* a quarterly publication of the Rogers Park Community Council and Devcorp's monthly newsletter *DCN Journal*.

Rogers Park is unusual in that it has a density of arts activity located in the center of a residential neighborhood. The primary cluster is the concentration of activity around the Heartland Café. The closest parallel in other neighborhoods is the corner of Kedzie and Logan Blvd. in Logan Square, where three businesses feature arts programming on a regular basis. Plans are underway to generate this type of activity in the future at the Cultural Corner in Kenwood/Oakland on Forty-Seventh Street where separate multi-million venues are being designed by Little Black Pearl and Muntu Dance Theater. A unique aspect of the cluster in Rogers Park, which involves far more independent and autonomous arts activities than these other clusters, is the integral connection between a for-profit business (Heartland Café) that has used the arts to entrench itself in the community and create an organic structure that combines the for-profit and non-profit world. Rogers Park, like Logan Square, also contains many arts activities, artists, and arts organization that are grassroots, activist-oriented and motivated by social issues.

The Heartland Café supports a range of arts activities that are independently organized but take place within its venue. Among these, are 6-10 exhibitions a year, music and literary programming, three to four nights a week and open mic poetry readings on Wednesday nights. On the east side of the Heartland building is Heartland Studio Theater, a black box rental space owned by the Heartland, Inc. The theater sublets space to several small theater groups. Just south on Glenwood is No Exit Café, now owned by Heartland hosts poetry and music in the style of Heartland. One block south is ArtSpace RP, a recently rehabbed commercial space, which leases space for eight artist studios on the second floor, a gallery and dance studio on the first floor along with other building tenants including a bar, catering company, masseuse, beauty salon and drug store. Two blocks south is Lifeline Theater, a 20-year resident theater in Rogers Park, which first rented, then purchased its building. Lifeline began as a children's theater company then expanded to putting on both children's and adult theater. They provide activities in local schools as well as schools throughout the Chicago metro area. They also host an annual summer street fair "KidFest" on Glenwood Avenue.

We found 14 arts organizations (highlighted in bold italic) with budgets under \$100,000. Among them is the *Heartland Studio Theater*, as has already been discussed. Two blocks west of Glenwood on Morse is *Insight Arts*, a nonprofit educational and performance art organization located for nine years in a former school owned by the United Church of Rogers Park. *Boxer Rebellion Theater*, located at the intersection of Loyola and Lakewood streets, has operated as a theater for several years, but received its nonprofit ruling in 2001. *BeyondMedia Education*, a twelve-year old video production organization is located on Sheridan Road just east of the Heartland. Located within Artspace RP on Glenwood and Morse are several small budget groups. *Inclusion Arts Gallery* and *Tyego Dance Project* have space on the street level. The gallery provides exhibitions and lectures. It was one of the sites to host an art networking “salon” sponsored by the *Rogers Park Arts Council* (RPAC) and an artswalk hosted by the *Business and Arts Networking Group* (RPBANG), which hosts a monthly breakfast held at No Exit Café. The Rogers Park Arts Council idea is one effort being incubated by DevCorp, the local community development corporation. In an effort to designate *Glenwood Avenue as an Arts District*, an ad hoc consortium of businesses and artists are planning an arts festival in the fall 2002. Further from this cluster of activity on Glenwood Ave is Loyola Park (Lake Michigan between Greenview and Pratt) where regular arts activities run by the park including summer camp, a textile studio, darkroom and woodworking shop. In addition, the Loyola Park Advisory Board sponsors the annual *Artists of the Wall Festival* which brings together members of the community to address the problem of graffiti on a Loyola Beach retaining wall. *Mpaact Inc.*, an African-American theater group based in Loyola Park as an “arts partner”, performs and performs throughout the city. There is also a new café on Glenwood between Lunt and Touhy *Cocoabean Expressions*, which hosts exhibitions, and a block of artists studios just north and south of the café.

Staff at the local alderman’s office point to the “multiplier effects” as the reason they continue to “do what ever they can” to support art businesses. They have supported local rehab projects that cater to art businesses such as the one on Greenview and Jarvis that houses *Open Brain Books, Creative Essence Studio and Gallery*, Music Theater Workshop. They promote the *Wisdom Bridge Art Project*, located just west of the Howard “el” stop, as an opportunity to spur the growth of other businesses on Howard. The Wisdom Bridge Arts Project is seeking to preserve a historic structure while providing educational activities for inner city minority youth living north of Howard. They seek to provide an alternative educational environment to educate and stimulate the learning and creative capacities of youth and adults. They support the establishment of the Glenwood Avenue Arts District as a way to promote the arts throughout the neighborhood.

This cluster of arts activities around the Heartland Café provides a unique picture, among the 10 neighborhoods we studied. It demonstrates a rare degree of partnership and collaboration that crosses business boundaries, artistic disciplines, mission, and levels of institutionalization. At key points in this network are people with connections to sources of income, political influence, and social skills necessary to engage others in activities. Because of these connections and access to resources, they can serve as a conduit to other sections of the community. This

illustration shows one model of what a community network that supports local arts activities can look like. This network involves numerous competing and cooperating groups and individuals. Unlike the efforts that take place under a single organizational umbrella, this network of activity enables individual and collective initiative. Networks within these neighborhood-based organizations often span the city. At the same time activities have built local audiences from local residents and employees.

## Arts Activities in Rogers Park

Organization Name	501C3	● Under \$100,000 ○ just over \$100,000	Description
Armadillo's Pillow Used Books		For Profit	A used book store.
Artists of the Wall	●	●	Produces annual exhibit of murals at Loyola Beach. Participants include children, teens and adults.
ArtSpace RP	●	For Profit	Produces and presents visual art exhibits.
Beyond Media Education	●	●	Produces video projects and multi-media workshops for women and girls.
Boxer Rebellion Theater	●	●	Produces and presents theater
Chase Espresso and Juice Bar		For Profit	Presents arts exhibitions, performance and poetry.
Cocoabeen Expressions		For Profit	Café that presents exhibitions and events.
Creative Essence Studio		●	Offers painting classes. Conducts creativity workshops for adults using movement and lectures. Also works with children.
DevCorp North	●		A community development corporation that promotes local arts events, acts as a fiscal agent for small budget activities and hosts monthly farmers market that involves arts activities.
Ennui Café		For Profit	Exhibits visual art by local artists. Produces music and spokenword events and an annual Jazz festival.
Family Matters	●		Provides school learning, teen entrepreneurial, and tutoring programs. Facilitates involvement of families in key neighborhood issues. Presents arts activities for children
Flatts and Sharps Music Company		For Profit	Retailer of musical instruments and sheet music.
Glenwood Avenue Arts District		●	A consortium of arts businesses, groups and artists located on Glenwood Avenue working to market the arts in Rogers Park.
Heartland Café		For Profit	Exhibits visual art by local artists. Presents music and spokenword events. Serves children and adults.
Heartland Studio Theater		●	A black box theater that rents space to small budget theater groups who present short-run plays.
Howard Area Community Center	●		A social service agency that partners with other organizations and contracts with artists to provide arts activities under its Adult Education and Employment Program, Family Literacy and Youth Services Program. It has hired storytellers, writers, singers and visual artists.
Inclusion Art Gallery and Education Foundation		●	Exhibits visual art. Plans to include workshops and lectures by guest artists.
Insight Arts	●	●	Offers free art classes to youth and adults. Presents performance and exhibitions. Provides rehearsal space and administrative support to arts collectives. Conducts in-schools residences and after-school programs.
Labor and Arts Festival		●	Presents annual festival linking arts and labor, featuring exhibits, workshops, poetry, visual arts and lectures.
Lifeline Productions	●		Provides community-based theater and workshops for children and adults.
Lira Ensemble	●		Produces and presents Polish music, song, and dance.

Organization Name	501C3	● Under \$100,000 ○ just over \$100,000	Description
Loyola Park			Houses a textile weaving studio, darkroom and woodshop. Provides workshops in dance, arts and crafts and woodworking. Hosts children's art events, music and dance performance and adult theater with Mpaact, Inc. Co-sponsors <i>Artists of the Wall</i> festival.
Loyola University Art Gallery Crown Center Gallery	●		Regularly features visual artists from faculty, student body, and broader Chicago artist community.
Martin Darcy Museum of Art	●		Presents exhibits and workshops focusing on Religious icons, medieval, renaissance and baroque art.
Mpaact Inc	●	○	Promotes public awareness of operatic art forms. Produces and presents theater performances.
Music Theatre Workshop	●		Works with teens to produce music-based theater at sites ranging from Douglas Park to the Cook County Juvenile Temporary Detention Center on themes specific to partnering organization. Young artists work as mentors and also perform theater on issues such as violence prevention.
No Exit Café		For Profit	Presents open mic and spokenword events and exhibits local visual artists.
Open Brain Books		For Profit	Used book store that sells books and presents art.
Redline Tap		For Profit	Bar that hosts spoken word events and country music.
Rogers Park Arts Council		●	An ad hoc group organized to form an local arts council, still in formation.
Rogers Park Business and Arts Networking Group		●	An ad hoc group meeting on the second Wednesday of the month at 7:30 a.m. at No Exit Café to discuss art and business
Tyego Dance Project		●	A dance studio that incorporates ballet, modern dance, jazz and performance art. Provides lessons for children and adults and presents regular professional performances.
Turtle Island Books		For Profit	Sells books and hosts events and readings.
Wisdom Bridge Arts Project	●	●	Seeks to renovate historic facility and provide space to teach theater, music, dance and visual art. Also seeks rent facility to theater groups to present theatrical works for children and adults.
WLUW Loyola Community Radio	●	●	Programs include "Live From the Heartland" broadcast from the Café, featuring interview with and performances by artists from across the Chicago. Ethnic arts programs including AfriScope, featuring culture, music, literature by African artists and news for African immigrants. Also trains students in community-based reporting.

## VII. SUMMARY AND CONCLUSIONS

### Summary of Findings

This research conducted in 10 Chicago neighborhoods examined how arts activities affect local communities. It focused on Rogers Park, Uptown, Logan Square, Humboldt Park, North Lawndale, South Lawndale, Grand Boulevard, Oakland, Kenwood and Woodlawn. A secondary goal was to map arts activities in these neighborhoods with a focus on those with budgets under \$100,000. In this report we highlight some of the issues facing each of these unique local areas through analysis of demographic data and through a detailed look at the role of arts activities within each neighborhood context. This report demonstrates how small budget arts activities play a role in leveraging both local and non-local assets for neighborhood improvement.

In Section V., we compared the 10 neighborhoods. While 10 neighborhoods were a vast area to cover looking for arts activities, for demographers 10 neighborhoods in one major city is a small sample. Nonetheless, these statistics provide some insight into the contexts of the neighborhoods we studied and provide clues to some possible relationships that could be further tested with a factor analysis. We examined population size and median household income in these 10 neighborhoods. The number of arts activities does not increase as the population size or median household income increases. All of the neighborhoods we studied are *below* the median household income for Chicago (\$38,625), Illinois (\$46,435) and the national median household income (\$42,148). Yet, some have substantially more arts activities than others. This indicates that other factors – beyond population size and median household income – must be significant to the existence of visible arts activities within a neighborhood context.

This comparison is important for foundations interested in investing in specific neighborhoods. A foundation interested in building social relationships in a racially or ethnically segregated neighborhood through arts activities might focus on funding activities that solidify understanding a particular cultural or ethnic identity (bonding relationships) as well, which build access to the outside resources of other groups (bridging relationships that provide access to diversity).

Our analysis shows that the neighborhoods in this study that have diversity, density and more arts activities have different needs than those with a predominant ethnic or racial group. While Uptown, Logan Square and Rogers Park each have greater numbers of visible arts activities within their neighborhood boundaries, many of these small budget activities depend largely on volunteers and part time staff or independent consultants. While our research shows that these activities benefit the neighborhood, we have had little opportunity to explore how funds for organizational capacity building – a more traditional funding approach by foundations -- might positively affect both the neighborhood and the organization. As one executive director of a small budget arts organization pointed out, “we have very committed staff, and we need



funding to retain them.” In this study, we were not able to explore if and how building organizational/network capacity could also help to build neighborhood capacity, but we highlight that in neighborhoods like Uptown, Rogers Park and Logan Square, such a strategy might prove fruitful. Our research on small budget arts activities showed us how difficult it is for a group to sustain its contribution to the capacity of its neighborhood when it is struggling for its own stability, or is often the case, its own survival. This is evident by the state of flux many small organizations exist within, by the fact that numerous organizations listed on Guidestar.com are no longer in existence, and that we witnessed arts activities start and stop during the course of our study.

In Section IV., by focusing on the activity that goes on around the arts programming, we have identified how small budget arts activities leverage assets to benefit local communities. Our qualitative data show how arts activities create, develop and facilitate the growth of neighborhood capacity. Among these, arts activities provide local communities with access to resources, they help build social relationships and help to solve problems. The resources found within social relationships, referred to as social capital by current researchers, can also be understood by looking at the cultural identities created through the arts (*Pintig Cultural Group*), by looking at the space that is created for cross-cultural dialogue (*Scrap Mettle Soul*), by looking at the new ways of meaningful social interaction (*Artists of the Wall*), by looking at the new ways youth are engaged in civic concerns (*BeyondMedia*), by looking at the new links to resources outside the neighborhood (*West Humboldt Park Center for the Performing Arts*), by looking at the knowledge across socio-economic and cultural boundaries (*Little Black Pearl* and *Sunlight African Community Center*), by looking at the new connections between individuals and to a network of opportunities (*Beacon Street Gallery*), by looking at the stability and ownership of neighborhood assets (*Heartland Café* and *Near Northwest Arts Council*), by looking at the new links created between arts producers and other organizations (*Center for Inner City Studies*), by looking at the new uses for neighborhood facilities (*AuroraArts* and *Insight Arts*), by looking at the collective access to professional facilities (*Experimental Sound Studio*), by looking at the new economic activity generated by the arts (*ArtsSpace RP*).

In Section VI., we provide an overview of each of the 10 neighborhoods and the arts activities we found in each area. By discussing the social, economic and cultural dynamics within each community we provide information on the local assets and needs and how funders interested in supporting arts activities may direct their giving.

Woodlawn, Kenwood, Oaklawn, Grand Boulevard and North Lawndale are each predominantly African American neighborhoods. Woodlawn and North Lawndale have few businesses and few arts activities. One key issue facing these neighborhoods is the lack of density of both population and business. Without a concentration of businesses and other arts venues in Woodlawn, it is difficult to generate the kind of community interest and visibility prevalent in Hyde Park, South Shore or other neighborhoods that are better served by both arts and businesses. Those that do exist depend heavily on visibility and audiences accessed outside of the neighborhood. This leads to arts activities being connected through broad, citywide networks of arts producers, as is exemplified by participants in Sapphire and Crystals, Association for the Advancement

of Creative Musicians, Mpaact, African American Arts Alliance and the West Humboldt Park Center for the Performing Arts. These networks are broad and are not concentrated in one area. Rather, they span nearly the entire city and they draw resources from throughout the city.

The issues facing North Lawndale include the need for jobs and businesses. As our findings show, while there is some understanding of the role arts can play in education, but there is a need for greater understanding of the role the arts might play in the larger process of neighborhood improvement. Our data show that while Kenwood, Oakland and Grand Boulevard are underserved by the arts and while residents have little local access to the arts, artists, and many who appreciate art, live and work in this area. Furthermore, increased support for the arts in the area would mean greater access for existing audiences as well as development of new audiences among those residents who have not yet participated in what the area has to offer.

Little Village is a residential community with many small businesses. Mexican culture plays a role in the rich everyday life in Little Village as is evident by the prevalence of murals throughout the neighborhood, live musicians in restaurants and the existence of street theater. Although there is little non-profit based arts activity in Little Village there is plenty of informal arts activity. Despite the evidence of a rich culture in everyday life, interviews with artists in Little Village revealed that efforts have been made to create cafes, art venues and organizations as permanent sites for arts activities but have been short lived.

While the issue of gentrification was mentioned as a concern in interviews in Oakland, Kenwood, Grand Boulevard, Rogers Park, Uptown, it was inescapable in Logan Square and Humboldt Park. Although the process of redevelopment and gentrification take different forms in each of these communities, the neighborhoods share common threats of displacement that effects homeowners as well as renters, whether they are business owners, families, or individual artists. Gentrification is especially relevant to artists and existence of arts activity. On the one hand gentrification displaces artists. On the other hand artists are viewed as the vehicle through which gentrification is perpetuated. Gentrification undermines artists ability to produce and present their work, as increased rents affect gallery and studio space as well as living space. Yet, it creates access to new markets for some artists work.

There is a significant amount of arts activity in Logan Square and Humboldt Park that is directly tied to neighborhood issues. Residents are mobilized around issues through local networks. Arts organizations and artists in these communities engage residents on issues concerning gentrification, safety, community identity and even the mobilizing of residents for local control of school funds.

In Uptown and Rogers Park, we identified 60 visible arts activities. Thirty-four are nonprofits; 26 are small budget activities, which rely on networks of volunteer support to sustain their existence. In Uptown, the majority of these organizations exist to address the needs of local residents. Their missions address issues of cultural identity of immigrants and negotiating problems associated with cultural diversity and cross-cultural dialogue.

Rogers Park provides a unique picture, among the 10 neighborhoods we studied. It demonstrates a rare degree of partnership and collaboration that crosses business boundaries, artistic disciplines, mission, and levels of institutionalization. This illustration shows one model of what a community network that supports the arts can look like.

Throughout this report, there are examples of people and organizations located at key points within a community network. These people must build and use their connections to sources of income and political influence, and must have the social skills necessary to engage others in their arts activities as part of their organizational processes. Because of these connections and access to resources, they can serve as a conduit to other sections of the community. Lack of a connection to needed resources can be isolating. Therefore, effective leaders must become effective at finding and making these network connections.

Our research found many arts organizations entrenched in neighborhood development. Sometimes their role in addressing community issues was very conscious and planned, as in the case of the West Humboldt Park Center for Performing Arts, which set out to remove kids from possible harm, by literally leading them off the street into their center for theatrical training. In other cases the influence of art on neighborhood capacity was more of a byproduct of arts activity that originally had no intention of solving community problems. An example of this can be found in the experience of Center Portion, which evolved into a gathering place for the neighborhood at large, and a venue for community action, when its original goal focused solely on providing a space for artists and audiences. Indeed the focus of the organizational work of these and many of the groups we surveyed is on community. This focus may be at the expense of organizational sustainability.

This study provides some insight into what activities exist and how they benefit their local area. A factor analysis with a larger sample and additional demographic factors would provide more conclusive evidence as to what factors enable existence of arts activities. Our approach emphasized qualitative methods to provide insight into the neighborhood context and to provide a glimpse into the worldview of the participants that create and sustain these arts activities. Through these methods, we are able to provide a rich and multi-dimensional view of locally-based arts activities.

## **Conclusions**

These findings lead us to highlight how arts activities work within network processes and neighborhood development as identified by Granovetter (1982), Putnam (2000) and Kretzmann and McKnight (1993).

- Arts activities leverage assets to benefit local neighborhoods.
- Arts activities play a unique role in building social networks in neighborhoods, they enable access to new resources and they build civic dialogue.
- Arts activities provide unique opportunities to build and incubate social capital; social capital helps local areas and organizations within these areas mobilize resources to improve the quality of life.

- Broad networks that include people trained in tacit skills of art making, as well as people with connections to the social, political and financial networks of neighborhood environments, enable the ability of arts activities to exist.
- Local differences influence the number and type of arts activities.

### **Applications of Research**

Our emphasis on the benefits of small budget arts activities does not emphasize the difficulty many small, emergent arts organizations have with both fundraising and evaluation processes often required by government and private foundations. The findings of this research can inform how Requests for Proposals (RFPs) can focus on the way in which small budget activities engage and manage networks of support in the production of their arts activities. The section of this report entitled “Arts Activities Leverage Assets for Neighborhood Improvement” outlines a range of outcomes of such activity. They show how the arts function as a means of developing neighborhood capacity. Using these outcomes as a guide, arts leaders can expand their work with such engagement of community networks as a goal; foundations can fund this work with enhancing, and providing some means of stability to these networks as the goal.

This research was designed in part to inform small grants programs to small, locally-based arts organizations. The categories we identify in Section V. could be used to structure a funding program. The RFP could seek to assess the level of involvement between the arts producers and local communities targeting “community-based art networks or groups” for funding. Requests for proposals could solicit information on networks of support engaged in the activity as well as provide the categories we have identified as “local outcomes” and solicit more information as to where the activity is located in this series of outcomes. Among the types of questions that could be posed are:

- What resources do you provide access to in your local community?
- How does your activity build social relationships within your local community?
- How does your activity bridge your local community to other localities?
- How does your activity engage people in dialogues that enhance civic involvement necessary for problem-solving?
- What types of problem-solving does your activity address?

### **Some Possible New Funding Strategies**

Rather than asking arts organizations and social service agencies to expand their mission to neighborhood development, funders could provide special “challenge grants” to community development corporations *to identify and use the cultural resources of their community to meet neighborhood development goals.* Such

challenge grants may lead to new ways not listed in this report in which arts activities increase neighborhood capacity.

Among the other new funding programs this research could address are projects that involve collaborations between for-profit and informal arts activities as well as nonprofit art and social service agencies. While informal arts activities often lead to new customers, in some cases small, local, profit-seeking businesses cannot sustain the additional expenses necessary for their business to be a venue for such activity. In such situations, again, a local arts organization, social service agency or neighborhood development corporation could provide oversight and fiscal management of the foundation funds that could be designated for such community development activities.

### **Need For Further Research**

This research identified several questions that could be answered in additional research. Below we list these questions as they provide the basis for potential future research to add to the agenda of needed research in the arts.

**What factors enable the existence of arts activities in local communities?** Our *Comparison of 10 Neighborhoods* provide a sense of how local demographics might effect the presence of arts activities, but it is a different research question than ours to ask “how do localities effect the presence of arts activities.” Further research is necessary to explore the significance of how various external factors effect the existence of the small budget arts activities. Among the factors that can be explored are population size, diversity, race, ethnicity, income level, social class, religious practices, density of population, density of local business and presence of universities, large cultural institutions and Chicago Park District facilities. The difficulty of carrying out such a study with a larger sample would be in identifying the existing arts activities, particularly beyond the non-profit sphere, in order to measure them in comparison to these other factors. While state and local arts councils do maintain some information on arts activities that have applied to them for support, most of these applicants are formally organized as nonprofits. Using only such data would exclude the range of informally organized activities that our study shows do in fact positively contribute to the local community.

**How does local culture effect visibility of arts activities in neighborhoods?** We identified arts activities in each of these neighborhoods that were unknown to local residents. We identified these activities through examination of mailing lists by several nonprofit organizations, through document and Internet research, and through interviews with artists, arts administrators, businesses and social service agencies. We point out that often, the arts activities are present but not seen, therefore invisible. Sometimes signage may make a difference in visibility. In other cases, signage is not the answer. Such research could explore why there is less visibility of arts activities in Grand Boulevard, Oakland, Kenwood, Woodlawn, North Lawndale and South Lawndale, and Humboldt Park as compared to Logan Square, Uptown and Rogers Park. This lack of visibility could be in how we define arts activity – by the existence of 501c3 nonprofit organizations and/or the existence of publicity indicating arts activities taking place. This definition might be inadequate to capture all the types of arts activity within a community.

For example, in our research we identify some arts activities taking place in churches, but we do not survey all churches, nor do we study art as part of worship; we identify some arts activities taking place in restaurants and businesses, but we do not survey all restaurants and small businesses; we identify some home-based arts activities, but we do not survey all residences to identify what arts activities take place there. Additional research could identify how visibility is achieved by some arts activities and not by others. It could also identify the various meanings that the same arts activity takes on based on the location in which it occurs. It could identify how local culture is also effected by patterns and practices shared among broader racial or ethnic groups.

**How do arts activities impact “Quality of Life”?** Several people we interviewed talk about how the arts improve quality of life in local neighborhoods. Research on “Quality of Life” often involves psychologically-framed surveys of individuals and focuses on measuring specific factors that alter how people report on the satisfaction they feel with their life, neighborhood, job, etc. This is a different methodology than our research. Nonetheless, a review of recent research published by *Social Indicators Research: An International and Interdisciplinary Journal of Quality-of-Life Measurement* showed some current interest in Quality of Life and neighborhood location (Hortulanus 2000) but little on its relationship to arts activities. A major study (Flanagan 1978) showed opportunities for artistic expression as among the third most important factor in Quality of Life indicators after 1) material comforts, work and health and 2) friends and socializing. Hortulanus (2000) identifies an indicator system for the development of urban neighborhoods, but does not include existence of arts activities or individual participation in arts activities in his research. A study of how arts activities improve Quality of Life within a neighborhood should include measures for knowledge of or awareness of local arts activities, participation in local arts activities, and children’s participation in local arts activities as three distinct factors to be measured.

**How does network structure effect existence of arts activities?** Another potential research question is a comparative study of local networks of arts producers. Such a study would emphasize the individual level of analysis and map individual producers rather than arts activities. Such a study would then provide more substantive information as to how local art production networks intersect with other community networks, such as those connected to networks of influence, power, money, or other resources.

**How does institutional presence effect existence of arts activities?** Most of the small budget arts activities we studied existed through reciprocity networks. Our findings show the benefits of investing in such networks through small-budget activities, yet were inconclusive as to the effect of large budget institutions. This research could explore how the institutional presence of a university or cultural institution affects the existence of small budget arts activities. The presence of a large cultural institution in a neighborhood could be effective in providing programs to the local community, while it also attracts the outside resources to the neighborhoods. At the same time, it could limit the existence of smaller endeavors by its overarching presence. From our study, there is some evidence that demonstrates that people believe “art” is what happens in institutions, not in neighborhoods. Further research could better address in what conditions institutional presence is fruitful and beneficial and in

what circumstances it is a barrier to locally produced cultural activities, locally created networks and local problem-solving activities.

### **Outcomes from this Research**

We have already suggested how this research can inform funding programs and other research that still needs to be done. In addition to these outcomes, we would like to encourage non-profit arts organizations to update and maintain their files on Guidestar.org. We would also like to encourage development of an updateable web-based file listing formal and informal arts activities in all of Chicago, not just the communities we studied. Research and ultimately, knowledge and understanding of the arts is limited in part because of the difficulty in accessing such information.

The findings of this study are relevant for foundation and government policy makers, neighborhood leaders and participants in arts activities including artists, and arts administrators. Nonetheless, it is our hope that this research will bring new understanding of the interaction between neighborhoods and creative production.

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## **APPENDICES**

### **Appendix A: Snapshots of Small Budget Arts Organizations in Target Neighborhoods**

**Name:** African American Arts Alliance of Chicago

**Contact:** Jackie Taylor, President

**Address:** 4520 N. Beacon St, Chicago, IL 60640

**Phone:** 773-769-1540

**Fax:** 773-769-4533

**Website:**

**Email:**

**Year Founded:** existed since 1970s

**Date of not-for-profit ruling:** 1999

**Organizational Typology:** While the African American Arts Alliance has been in existence as a social network of Black artists and arts leaders since as early as the 1970s, it received its 501c3 ruling in 1999. Its current composition is as a service organization comprised of leaders from a range of Black arts organizations including Black Theater Ensemble, ETA, Boulevard Arts Center, Muntu Dance Theater, Chocolate Chips Theater Company, Sapphires and Crystals, Center for Inner City Studies, DuSable Museum and more. These groups and individuals work together to share knowledge, resources, publicity, and mentor young and emerging artists in the Black arts community.

**Program Activities:** A service organization for its members providing--newsletter/event calendar, *Convergence: The Soul Source for the Arts in Chicago*; workshops and forums; resources, information, networking and mentoring; sponsorship of Black Arts Week, a week-long series of programs the first week in October and Black Excellence Awards, an awards and fundraising dinner honoring Black Arts leaders. Among the 2001 winners: Margaret Burroughs, founder of DuSable Museum, Haki Madhubuti-publisher Third World Press, Kahil El Zabar- musician, Amaniyea Payne-dancer, Little Black Pearl Workshop, Community Film Workshop, Abena Joan Brown for Arts Management, and a range of theatrical awards.

**Local Impact:** The AAAA provides a network of support to Black artists living in Chicago. It assists both emerging and established artists with business training, cooperative marketing, publicity and more. It helps to build communication among Black artists working in a variety of media; it helps to create a sense of cohesion among Black artists and Black arts organizations. It educates Black artists on best practices for survival and success in the arts. It helps Black artists working throughout Chicago to continue their work within the context of isolation or invisibility to their surrounding community. It recognizes excellence with an annual week of programs and celebration and an awards dinner.

**Mission:** African American Arts Alliance is a service organization dedicated to the support and promotion of the performing, visual, literary and design arts. The Alliance seeks to increase interaction, communication and collaboration within the Black Arts community in order to aid in the further development of organizations and individual artists, while perpetuating a positive image of our membership.

**Location served:** Black Arts Week 2001 events took place in Uptown at the Black Ensemble Theater, in South Shore at Army and Lou's Restaurant, the Duncan YMCA in Pilsen, ETA Theater in South Chicago, South Shore Cultural Center, Community Film Workshop in the Near South Side, Kennedy King College in Englewood, ARC Gallery in West Town /River West. Its members live throughout Chicago.

**Financial Information:**

**Last Fiscal Year:** 2000

**Income:** \$15,285 (Guidestar)

**File 990?** No

**Audit?** No

**Forms of support:**

**Government:** Illinois Arts Council, Chicago Department of Cultural Affairs – CityArts,

**Foundation:** Field Foundation and Joyce Foundation

**Individual:** WVON Radio.

**Earned:** N/A

**In kind:** N/A

**Director:** Jackie Taylor, Board President **Board Members:** 13

**Full time employees:** 0

**Part time employees:** 0

**Independent contractors:** 0

**Volunteers:** N/A

**Name of Neighborhood:** Mailing address located in Uptown, members and activities take place in a range of locations throughout Chicago

**Location of organization (major crossroads):** Beacon and Montrose

**Name:** American Indian Center

**Contact:** Joe Podlasek

**Address:** 1630 W. Wilson, Chicago, IL 60640

**Phone:** 773-275-5871

**Fax:** 773-275-5874

**Website:** aic-chicago.org **Email:** joep@aic-chicago.org

**Year Founded:** 1953

**Date of not-for-profit ruling:** 1953 (moved to current location in 1964)

**Organizational Typology:** The Center was founded as a result of the American Indian Relocation Act for Native Americans living in Chicago off of a reservation. Chicago contains the largest population of Native Americans living off reservations. The Center began as a place for Indians from all nations to gather. The initial concept was to provide a home away from home for Indians who moved into the city. A cultural center was a natural extension of Indian culture, which is art-based in its traditions, dance styles, songs, beadwork, arts and crafts. Today the Center assists with cultural education of both Native American Indians and non-Indians. Recently they began to offer computer technology training classes. Director Joe Podlasek, hired in March 2001, a former technical engineer from Chicago Historical Society, is linking his knowledge of computers to that of Indian cultures to provide greater access to both. He has also chaired the annual Powwow, held at UIC Pavilion.

**Program Activities:** The AIC is an all-nation center and is open to the general public. Presentations emphasize consistency among Indian cultures, including dance styles such as: jingle dress, traditional style, grass dance, and southern straight dance, which are all uniform throughout the nations. Presentations humanize Indian history and contemporary life in order to dispel stereotypes and misconceptions, which have been propagated in movies and on television. The AIC sponsored annual Powwow attracts thousands of Indians and non-Indians. At the Center, they have two gathering places: a theater in which they host regular cultural presentations and a tribal hall. They exhibit objects of American Indian culture through exhibits, presentations and a gift shop of consignment arts and crafts. They host regular field trips for youth, which include hands-on arts and crafts projects, oral presentations, music and dance demonstrations with community members wearing dance regalia and discussing the role of drums in Indian culture. They partner with the Field Museum, as one of 18 ethnic organizations and recently co-sponsored an event "Sharing our culture through musical instruments" with the Czechoslovakian Museum in Oakbrook attracting 300 people to the AIC each night for two consecutive nights. The AIC is featured in the Smithsonian's *National Museum of the American Indian*, which promotes understanding of Native American Culture. AIC facilities are also used by Red Path Theater which presents original Native American Theater and Uptown Multi-cultural Arts Center which engages community artists to design "art of the t-shirt" and hosts regular screen printing workshops. As a member of the UPRAVE Community Trust, AIC participates on a committee of community members that monitor the Uptown and Ravenswood Communities.

**Local Impact:** The focus of the American Indian Center's work is to share Native American culture and arts and crafts in order to enrich the community at large. They seek to build cultural identity while staying diverse, and networking with others. They bring both Indians and non-Indians together to build understanding and work better together. Working in partnership with other ethnic cultural centers and museums, they create awareness of the rich diversity in Chicago. The center is a social gathering place as well as a provider of social service needs for Indians. These services include a food pantry, job training workshops and an after school program for children and youth which focuses on literacy and other programs to encourage kids to stay in school.

**Mission:** To promote the fellowship among Indian people of all tribes living in metropolitan Chicago, and to create bonds of understanding and communication between Indians and non-Indians in this city; to advance the general welfare of American Indians into the metropolitan community life; to foster the economic and educational advancement of Indian people; to sustain cultural, artistic and educational pursuits; and, to perpetuate Indian cultural values.

**Location served:** Uptown, the largest Indian community and Chicagoland

**Financial Information:**

**Last Fiscal Year:** July 1- June 30, 2000

**Income:** \$109,000

**File 990?** Yes

**Audit?** Yes

**Forms of support:**

**Government:** Illinois Arts Council.

**Foundation:** ATT, Sara Lee, Microsoft, Chicago Tribune.

**Individual:** Churches, 500 individuals

**In kind:** Operate a community-based consignment shop.

**Director:** Joe Podlasek

**Board Members:** 10

**Full time employees:** 6

**Part time employees:** 2

**Volunteers:** 24 monthly

**Name of Neighborhood:** Uptown

**Major crossroads:** Wilson and Ashland

**Name:** AuroraArts Alliance  
**Address:** 2515 N. Talman, Chicago, IL. 60647  
**Contact:** Dawn Marie Galtieri  
**Phone:** 773-782-9471 x1      **Email:** dmgtieri@worldnet.att.ne

**Year Founded:** 1999      **Date of not-for-profit ruling:** 2001

**Organizational Typology:** Dawn Marie Galtieri, the Executive Director of AuroraArts, and her husband Chris Ellis live directly across the street from the Nazareth United Church of Christ. When Dawn first saw the church auditorium, Glade Memorial Hall, she knew it was a perfect fit for the Fine Arts for Kids program. The couple met with the pastor and found out that the church wanted more community use of the auditorium. The partnership that emerged supported Dawn's vision of a neighborhood-organizing construct, in which they would use facilities that were already a focal point in the community. Eventually AuroraArts would also forge an alliance with the Logan Square Neighborhood Association (LSNA), which led to programming at Brentano High Math and Science Academy. AuroraArts has identified two major goals. The first is to transform the board of directors, starting with replacing the board president, who moved to Beirut, and developing a more active board that is not as dependent on the founding director. The board also needs more community representation, possibly including members from Brentano High and LSNA. The second goal is to get an audit. Although the organization is not required to do so, because its budget is under \$25,000, it is constantly asked for an audit when applying for grants.

**Program Activities:** AuroraArts alliance has three program areas: Fine Arts for Kids, AuroraArts Production, and AuroraArts Products. **Fine Arts For Kids of Logan Square:** Weekly classes with approximately 100 children, ages 4-14 in art, dance, theatre, music, media, storytelling and photography. Classes are held on Saturdays at Nazareth and on Tuesdays at Bretano High Math and Science Academy. **AuroraArts Productions:** Current production is an experimental presentation of its ongoing Vaudeville Show, an adaptation of Jean Cocteau's "The Human Voice." **AuroraArt products:** The exhibit has included a photography and painting/collage show featuring neighborhood kids ages 6-12. Neighborhood venues have included Lula Café and Center Portion.

**Local Impact:** One of the organization's goals is to bring art work back into the community. By doing so Galtieri says AuroraArts is connecting the community to children. It also provides a link between Logan Square neighbors that is not limited to that between adults and children. Another goal is "opening up existing facilities in Logan Square to the visual and performance arts." By bringing art to Nazareth United Church, AuroraArts has attracted families that are not congregation members. It has created in Galtieri's words a "trans-generational connection that would not normally happen. We are building bridges everywhere. We bring in artists and encourage them to get involved with the community and with each other." When AuroraArts forges alliances with churches, community organizations, and schools it also becomes a link between these separate entities. It also creates links beyond the neighborhood.

**Mission:** AuroraArts Alliance fosters artistic cooperation that build and strengthen the spirit of both the individual and the community.

**Location served:** Logan Square (with a focus east of Sacramento street).

**Financial Information:**

**Last Fiscal Year:** 2001      **Income:** \$12,000      **File 990? No.**      **Audit? No.**

**Forms of support:**

**Government:** CityArts \$1000 (3 years), CAAP \$900,      **Foundation:** \$5,000 Susan Scherer Foundation;  
**Individual:** \$5,000      **Earned:** \$400-\$450 per show. Fine Arts for Kids are free      **In-kind:** \$81,450

**Director:**

**Board Members:** 5      **Full time employees:** 1 (unpaid)      **Part time employees:** 3 ( coordinator, intern)  
**Independent contractors:** 20-25      **Volunteers:** 15

**Name of Neighborhood:** Logan Square

**Location of organization (major crossroads):** Logan and California

**Name:** BeyondMedia Education  
**Contact:** Salomé Chasnoff, Executive Director  
**Address:** 6960 N. Sheridan Rd. Suite B, Chicago, IL 60626  
**Phone:** 773-973-2280    **Fax:** 773-973-3367    **Website:** [www.beyondmedia.org](http://www.beyondmedia.org)  
**Email:** beyond@beyondmedia.org

**Year Founded:** 1990    **Date of not-for-profit ruling:** 2000

**Organizational Typology:** BeyondMedia is an independent media education and production organization which acts as a conduit to enable under-represented and under-served populations to use media for their own individual and collective advancement. It was initially organized as a for-profit with the intention of being a distribution vehicle for the alternative media productions it produces. Its first educational media effort, in 1990, was a cooperative project produced with teen moms involved with the Evanston-based Family Focus, an alternative educational program for young women who have become pregnant in High Schools. In 1996, BeyondMedia began distributing BeyondBeijing, a documentary on the 1995 Beijing Women's Conference. As its collaborative efforts with grassroots organizations expanded, it first worked collaboratively with several 501c3s, including CLAIM – Chicago Legal Aid for Incarcerated Mothers.

**Program Activities:** BeyondMedia is an independent producer of multi-media, and multi-media workshops for women and girls. It provides women and girls with the critical thinking and technological tools and skills necessary to produce media representing their own interests and identities. Among its programs are the Girls Action Media Project, a one year project in Uptown with GirlWorld, an after-school program of Alternatives and the Young Women's Empowerment Project; a Rogers Park multi-media literacy and neighborhood history project working with young women and men involved with Family Matters, and an in-school media project working with the Young Women's Leadership Charter School. In addition, in 1999, it completed a video project with formerly incarcerated mothers who used the media to re-frame the "welfare mother" images of poor women and formerly incarcerated women, who are often forced to exist on the margins of society because of their past criminal records.

**Local Impact:** Through its neighborhood-based programs, BeyondMedia assists under-served and under-represented women and girls to appreciate their neighborhoods for their assets, rebuild relationships with their community through art, develop critical media skills and media production skills. They help women and girls become agents in their own educational process and create a space where they use their own assets, find and build skills for their own betterment.

**Mission:** Beyondmedia Education seeks to create media that empowers under-served and under-represented women and girls to tell their own stories, shape their own identities and organize for community issues. We expand media access for grassroots social change initiatives. We partner with grassroots organizations locally and internationally to produce video, websites, photo exhibits, printed materials and outreach campaigns and in-depth multi-arts workshops in media activism.

**Location served:** Rogers Park, Uptown and other areas throughout Chicago.

**Financial Information:**

**Last Fiscal Year:** Jan – Dec 2000    **Income:** \$38,000    **File 990?:** Yes    **Audit?:** No

**Forms of support:**

**Government:** Evanston Arts Council

**Foundation:** Funding Exchange, Girls Best Friend Foundation, Crossroads Fund, Polk Brothers, Chicago Foundation for Women.

**Director:** Salomé Chasnoff, Executive Director    **No of Board Members:** 9

**Full time employees:** 2    **Part time employees:** 1    **Independent contractors:** varies    **Volunteers:** varies

**Located in Neighborhood:** Rogers Park

**Location of organization (major crossroads):** Sheridan and Lunt

**Name:** Center Portion  
**Address:** 2850 1/2 W. Fullerton, Chicago, IL, 60640  
**Contact:** Sheila Donohue  
**Phone:** 773-276-0140

**Year Founded:** 1999      **Date of not-for-profit ruling:** N/A

**Organizational Typology:** Center Portion – a state of the art performance space, gallery, and garden in Logan Square – was founded by business woman and Chicago poet Sheila Donohue. Center Portion is located on the first floor of her two-flat in Logan Square. Her husband Greg Scott handles the visual arts gallery and Sheila acts as Artistic Director and handles marketing and promotion. The idea to combine her living space with a performance space emerged out of Donohue’s childhood memory of her mother, a folk musician, performing on Friday nights at a New York “space” called Lill’s, where Peter Seeger was sometimes among the performing artists. Lill’s was in Lill’s house. Every other Friday Lill’s living room was converted into a performance space. Neighbors were served chocolate cake and juice while sitting in a circle singing and playing songs. Lill continued the Friday tradition for 30 years, creating an enormous community. Donohue has followed in her footsteps. Donohue was also influenced by events at non-profit arts organizations, where she noticed that young people interacted in a way that they could not at the more typical hangouts. She wanted a space where she could create her own art that was also available to artists with less resources. Center Portion’s major goals are to find the artists who have innovative ways to use the space. Donohue is looking for some one from the neighborhood to help her find those artists. She wants to feature artistic projects that have a community impact, but don’t take a great deal of bricks and mortar work. She is also interested in selling the work of featured artists work at the gallery to help cover expenses.

**Program Activities:** Center Portion features poetry, visual arts, new media, installations, performance, as well as community-based programming showcasing the art of children and adults. Sometimes the programming combines art forms, as was the case in Urban Voices, which featured neighborhood graffiti artists and poets. Neighborhood organizations like AuroraArts and Progressive Logan Square have used the venue for exhibits and performance, while the La Leche League uses it for monthly meetings. Programming has included: Poetry– “Bucket of Questions” – CD release party for performance poet Chuck Perkins; Dance – “Land of the Pharoahs,” Traditional Egyptian Dance; Visual Arts – “Fine Arts for Kids of Logan Square”; Combined Arts –“I Love My Little Chi-Town” – featuring the poetry of David Hernandez and the wooden box sculpture of Julian Farr.

**Local Impact:** As reflected in its tag line “Artist Project Space,” Center Portion sees itself as a resource for community artists. Neighborhood artists have shaped the space to meet the needs of their projects, however, once programming began, the venue evolved into a resource for the neighborhood at large. Center Portion has been used to hold CAP meetings as well as art events organized by neighborhood organizations like Progressive Logan Square, which mobilized parents and children to create art with a message on the back in support of HB 2553. The legislation would increase supplemental general state aid to schools and increase local control of spending. The art was exhibited at Center Portion and then addressed to the congressman. Donohue says that Center Portion became a place where residents could hang out and interact. Events serve as a vehicle for interaction in which neighbors exchange ideas on issues ranging from local school districts to war in the Middle East.

**Mission:** Center Portion does not have a mission, but its tagline is “Artist Project Space.”

**Location served:** Logan Square. Audience members come from across the city and suburbs.

**Financial Information:**

**Last Fiscal Year:** N/A    **Assets:** \$25,000 (equipment)      **Income:** \$5,000    **File 990?** N/A    **Audit?** No

**Forms of support:**

**Government:** N/A      **Foundation:** N/A      **Corp:** N/A      **Individual:** N/A  
**Earned:** \$5000    **In kind:** \$30,000

**Director:** Sheila Donohue

**Board Members:** 0      **Full time employees:** 0    **Part time employees:** 0    **Independent contractors:** 0  
**Volunteers:** 10

**Name of Neighborhood:** Logan Square

**Location of organization:**(major crossroads): Fullerton and Milwaukee Ave

**Name:** Chicago Djembe Project  
**Contact:** Jim Banks  
**Address:** 6104 S. Ingleside, Chicago, IL 60637  
**Phone:** 773-643-8204

**Year Founded:** 1999      **Date of not-for-profit ruling:** N/A

**Organizational Typology:** Chicago Djembe Project is run out of the apartment of partners Lilian Friedberg and Jim Banks in Woodlawn. Friedberg studied drumming in Europe with master drummer Famoudou Konate, so when she returned to the United States she had trouble finding drummers at the level to which she had become accustomed. Banks was also dissatisfied with his own efforts to learn drumming. After he came into contact with master drummers like Mamady Keita and Famoudou Konate he began to distinguish between good and bad drumming and teaching and found much of the playing and instruction non-authentic. Both felt the need for a higher quality and level of djembe instruction in Chicago. Friesen is the Artistic Director and instructor and Banks assists her and is also the Manager. In addition to raising the quality of instruction the Chicago Djembe Project is also dedicated to “getting the word out” about the instrument and to change the way the instrument is viewed. According to Banks, “Serious music is produced on the djembe and becoming proficient is a difficult process. It is not simply beating on a drum and it should be treated as seriously as a piano or guitar.” Another part of the project’s goal is change the perception of women as drummers. There is a perception that women are not supposed to become drummers, so the Djembe Project is making high-quality instruction available to women, encouraging them to reach and surpass the drumming level of male drummers. Chicago Djembe Project’s major goal is to work with inner-city youth. Friedberg created performing groups and educational programs that introduced the traditional malinke repertoire to women and inner city youth in Minneapolis/St. Paul and plans to draw on that experience in Chicago. The Chicago Djembe Project is just starting to work with youth, but already has a program at Hinton Elementary School, the University of Chicago Lab School, and is developing a program with the Saint Paul and the Redeemer Church, where it has featured master drummers.

**Program Activities:** **Workshops:** Semi-weekly instruction in the West African djembe drumming tradition. **Master Workshops:** Visiting master drummers teach workshops ranging from weekend to entire week. These annual workshops have featured Mamady Keita and Famoudou Konate. Workshops have been held in St. Paul and the Redeemer Church and at the University of Chicago. **Performances:** Chicago Djembe Project Ensemble has performed at University of Illinois, Old Town School of Folk Music, Portland Maine featuring Famoudou Konate, and at the Hinton Elementary School and University of Chicago Lab School. Students come from all over the city as well as Madison, Wisconsin, South Bend, Indiana, and throughout the Midwest. The performances and master workshops have drawn attendees from as far as California.

**Local Impact:** Chicago Djembe Project is providing training, education, and appreciation in traditional African culture. CDP is rare among drumming organizations because it gives special attention to emerging women drummers.

**Mission:** Respect and cooperation across cultures and genders through the African djembe drum tradition.

**Location served:** Chicago and suburbs, Hyde Park, Woodlawn, Madison, Wisconsin, South Bend Indiana.

**Financial Information:**

**Last Fiscal Year:** N/A      **Assets:** \$10,000      **Income:** \$10,000      **File 990?** No.      **Audit?** No.

**Forms of support:**

**Government:**      **Foundation:**      **Corporation**      **Individual;**      **Earned;** \$10,000 **In kind;** \$5,000

**Director:**

**Board Members:** 0      **Full time employees:** 0      **Part time employees:** 0      **Independent contractors:** 2

**No of Volunteers:** 2

**Name of Neighborhood:** Woodlawn

**Location of organization (major crossroads):** Ingleside and 61th



**Name:** Creative Essence Studio and Gallery

**Contact:** Linda Dean, Director

**Address:** 1445 W. Jarvis Street, Chicago, IL 60626

**Phone:** 847-757-8579    **Fax:** 847-475-0241

**Website:** creativeessencestudio.com

**Email:** creativeessence4@aol.com

**Year Founded:** 2000    **Date of not-for-profit ruling:** not filed

**Organizational Typology:** Linda Dean, an engineer who makes prosthetic devices such as arms and legs for amputees and braces for bodies, is making a career move into running an arts studio. She operates the studio in a recently rehabbed building located on Jarvis and Greenview. She began to conduct personal life coaching including creativity training including painting classes. She does not focus on teaching techniques in art or how to draw and paint. Dean explains, "They already know how to paint, I just coach them to not stop their own creativity. I make spirit dolls as well. I consult with people and make a custom spirit doll to enable the healing process."

**Program Activities:** The studio provides painting classes. Dean also consults with Family Matters, a local social service agency working with adults and kids. She helps adults connect with creativity by facilitating workshops and presentation. The studio also provides movement classes to open up to creativity. While Dean subsidizes the studio, she charges \$166 for painting classes which includes supplies. Dean works as an independent consultant doing corporate coaching and lifestyle coaching.

**Local Impact:** The studio focuses on helping individuals re-discover and bring their own creativity into their daily life. According to Dean, "Participants paint then discuss their works. By putting paper on the wall we open-up to their intuitive knowing and put the inner critic aside. [The critic is] just a judgment. [The workshop is] all about becoming aware of our judgments and letting our beautiful self-expression out. She works with people "to be more effective in their lives to live their dreams, be more intentional." She works with clients to improve communication, focus and creativity. Her goal is to "let the intuitive self speak in what ever way it needs through movement, writing, art, what ever its doing just for the sake of doing."

**Location served:** North Chicago, Evanston.

**Financial Information:**

**Last Fiscal Year:** Just opened in May 2001. Earned approximately \$2000 so far.

**Forms of support:** Love Offerings – classes in the future, receives a percentage of workshop fee.

**Earned:** Class fees \$166.

**Director:** Linda Dean

**Board Members:** 0    **Full time employees:** 0    **Part time employees:** 0    **Independent contractors:** 2

**Name of Neighborhood:** Rogers Park

**Location of organization (major crossroads):** Jarvis and Greenview

**Name:** Experimental Sound Studio

**Contact:** Lou Mallozzi

**Address:** 5150 N. Paulina, Chicago, IL 60640-2742

**Phone:** 773-784-0449    **Fax:** 773-784-3087

**Website:** www.expsoundstudio.org

**Email:** lou@expsoundstudio.org

**Year Founded:** 1986    **Date of not-for-profit ruling:** 1991

**Organizational Typology:** Experimental Sound Studio originally came into existence because of the lack of affordable production facilities for composers and musicians in Chicago. It provides public access to its recording studio as well as workshops for artists to build knowledge about recording technology and to meet each other.

**Program Activities:** ESS provides affordable sound recording/sound production facilities to members. The annual fee for individual membership is \$35. ESS hosts an annual festival of sonic arts in November at multiple venues – Loyola Galvin Hall, Gene Siskel Film Center, Hyde Park Art Center, Lincoln Park Conservatory, DeadTech Gallery (Logan Square), college radio stations WLUW (Loyola University, Chicago in Rogers Park), WNUR (Northwestern University), WHPK (University of Chicago); publishes a CD series of local artists' sound works called "Bones," maintains collaborations with numerous organizations; provides internships; carries out partnered projects for performances and exhibitions; acts as fiscal agents for artists projects; maintains artist residency program in which six local artists get 40 hour production residencies to create new works. A range of artists use ESS studios -- from those working in conventional acoustic music to experimental music, sound design for performing arts, radio production, inter-media work such as sound-based performance, installation and recorded pieces. Programs and projects are often targeted to ethnically-based or gender-based communities. According to Mallozzi, "We are conscious of representing work of under-represented populations including people of color and women. We worked with and are presenting the work of Charles Fambro, who examines African American representation via sound and music. We also did a partnership with WRTE, a youth radio station connected with the Mexican Fine Arts Center Museum."

**Local Impact:** Electronic Sound Studio provides access to technical resources and training to area residents; provides access to presentation resources outside of the neighborhood through regular partnerships with organizations throughout the city who present works produced at the studio. It is a gathering place for networking and workshops. Technical skill building includes audio production, computer-based sound recording, multi-track recording, use of microphones, soundtrack design for film and video, and other technical subjects. Provides access to noted, out-of town visiting artists through workshops and festival. ESS distributes experimental audio through WLUW – Loyola University radio, which operates as a community radio station for Rogers Park, Edgewater and Uptown. It also provides area residents with access to experimental sound they otherwise would not hear. The fastest growing zip codes on its mailing list are [in Uptown, Edgewater and Rogers Park] indicating that artists and musicians already living in or moving to these areas are increasingly taking advantage of its services and programs. In the past, ESS has done partnerships with Prologue – a neighborhood alternative – and worked with several students on a sound project. As a production/workshop facility, the organization brings 700-900 people into area each year to work and learn. The indirect impact is these people patronize area businesses, particularly eating establishments.

**Mission:** Organization for the production, promotion, preservation of innovative approaches to the sonic arts.

**Location served:** Uptown, Rogers Park, Logan Square, Woodlawn, Kenwood, Oakland, Grand Boulevard.

**Financial Information: Last Fiscal Year:** Jan-Dec 2000

**Income:** 104,341

**File 990?:** Yes

**Audit?:** No

**Forms of support:**

**Government:** NEA, IAC, CityArts, Governors Int'l Arts Exchange from IAC.

**Foundation:** WPWR, DEW foundation, MacArthur Foundation, Goethe Institut.

**Individual:** 100 active members, 12 benefactors

**Earned:** Yes, memberships and workshops

**Director:** Lou Mallozzi    **Board Members:** 4

**Full time employees:** 1    **Part time employees:** 1    **Independent contractors:** 4 consistent freelancers, 10-12 artists teaching workshops, 30 artists receive honoraria for festival participation    **No of Volunteers:** 15

**Name of Neighborhood Location:** Uptown

**Location of organization (major crossroads):** Foster and Ashland

**Name:** Glenwood Avenue Arts District

**Address:** c/o Artspace RP, owner, Al Goldberg, 6934 N. Glenwood, Chicago, IL 60626.

**Phone:** 773-761-5073 **Fax:**

**Website:**

**Email:**

**Year Founded:** 2002 **Date of not-for-profit ruling:** Not Applicable

**Organizational Typology:** Glenwood Avenue Arts District is an informal consortium of arts businesses located on Glenwood Avenue in Rogers Park from Lunt to Farwell. ArtSpace RP is a for profit real estate venture located on the corner of Morse and Glenwood. Artspace rents space to artists, arts organizations and several other small businesses. Artspace building owner, Al Goldberg is spearheading the effort to formally name the area an arts district. Artspace RP has 15 commercial spaces; 11 of which are rented to artists and arts businesses. On the four-block stretch of Glenwood which will become the arts district, 14 out of the 27 commercial spaces are operated by arts businesses.

**Program Activities:** The consortium plans to jointly promote events including hanging banners naming the area the Glenwood Avenue Arts District, registering it as an arts district with the City of Chicago Department of Cultural Affairs and providing a directory of arts district businesses.

**How increase capacity:** Marketing activities carried out by the consortium will serve to positively promote Rogers Park as a neighborhood that supports the arts and will help to build more interest, support and acclaim for the arts activities taking place there.

**Mission:** Promote the arts and businesses on Glenwood Avenue in Rogers Park.

**Location served:** Roger Park

**Financial Information: Last Fiscal Year ended.** The consortium is currently raising \$4000 from businesses on Glenwood Avenue to publish a directory and hang banners naming the area as an arts district.

**Director:** Al Goldberg committee contact

**No of Board Members:** 0

**Full time employees:** 0

**Part time employees:** 0

**Independent contractors:** 0

**Volunteers:** Members 20-35

**Name of Neighborhood:** Rogers Park

**Location of organization:** Rogers Park

**Name:** Inclusion Arts Gallery and Educational Foundation  
**Address:** 6932 N. Glenwood Ave, Chicago, IL 60626  
**Phone:** 773-465-6081    **Fax:**                      **Website:** [www.inclusionarts.com](http://www.inclusionarts.com)  
**Email:** ifyouloveart@cs.com

**Year Founded:** 2000    **Date of not-for-profit ruling:** not yet applied

**Organizational Typology:** The building owner/developer Al Goldberg sought to make the building a place for artists. He is a musician, the husband of a costume designer and the nephew of Arlene Rakoncaj, the executive director of the Chicago Artists Coalition. Golberg approached his friend, Linda Kelly. According to Kelly, she “came to terms with him,” called some of her friends and opened the space as a co-op. The space is on the first floor of Goldberg’s building – ArtSpace RP. The upper floors have live/work space and workspace for artists. It currently has five artists occupying studios. Artists who rent studio space for \$300-\$400 a month can be members of the gallery for \$50/month; non-resident artists can be members for \$100/month. The gallery has hosted eight exhibitions in its first year as well as several receptions for neighborhood groups including the Rogers Park Business and Arts Network.

**Program Activities:** Exhibitions of visual art. In the future they plan to provide community access to classes, workshops and lectures by members and guest artists.

**Local Impact:** Gallery provides emerging and established artists with a place to present works and explore cross-disciplinary projects. It provides a neutral space for neighborhood residents to gather. It attracts non-neighborhood residents to the neighborhood for exhibitions. It is a safe and non-threatening business on a corner that has been the site of several attacks and two murders in the past year.

**Mission:** We are a grassroots community-based organization dedicated to enabling emerging and established artists to explore and share mixed/multimedia and inter/cross disciplinary projects.

**Location served:** Rogers Park

**Financial Information:**

**Last Fiscal Year:** 2001

**Income:** \$4,500

**File 990?** No

**Audit?** No

**Earned:** \$4,500 in member dues

**Director:** Linda Kelly    **Board Members:** (co-op members) 8  
**Full time employees:** 0    **Part time employees:** 0    **Independent contractors:** 0    **Volunteers:** 8

**Name of Neighborhood:** Rogers Park

**Location of organization (major crossroads):** Morse and Glenwood

**Name:** Insight Arts

**Address:** 1545 W. Morse Ave, Chicago, IL 60626

**Phone:** 773-973-1521

**Fax:** 773-973-2448

**Website:**

**Email:**

**Year Founded:** 1991

**Date of not-for-profit ruling:** 1994 (501c3)

**Organizational Typology:** Insight Arts, located in a building adjacent to and owned by the United Church of Rogers Park, provides arts education for youth and adults and provides support for artists' collectives, including performance art. They work with both neighborhood residents and non-residents. As a former partner with *Girl Talk*, a program at the Cook County Juvenile Temporary Detention Center, they worked to create a safe place for incarcerated girls to talk about issues that concern them. This partnership grew into an art-focused partnership called *critical media literacy*, which works with both boys and girls, incarcerated and post-incarcerated. They are a member of a neighborhood coalition against gentrification, and a founding member of the *Rogers Park Campaign for Diversity, Affordability and Justice*. They work in partnership with a range of community groups to protect and develop affordable housing in East Rogers Park. The executive director, Craig Harshaw, was a former board member of Randolph Street Gallery and received *The Next Generation Leaders* fellowship from the Rockefeller Foundation in 1998.

**Program Activities:** Insight Arts focuses on three main areas of cultural work: 1) Offering free art classes to youth and adults 2) presenting regular performances, exhibitions and cultural events 3) providing rehearsal space and administrative support for a wide variety of performance collectives. Among its programs: in-school residency programs, multi-arts after-school programs, transitions from 8<sup>th</sup> to 9<sup>th</sup> grade, young writers program, young performers program, girls group, multi-arts summer program for children, 15 Stories High collaborative youth performance group, and Open Suitcase theater group for adults with disabilities.

**Local Impact:** Insight Arts provides arts activities for youth and adults; they support emerging arts groups with administrative assistance. They support both cultural and political work that seeks "meaningful social change through the creation of cooperative social and political structures." They provide a place where people from diverse cultural and linguistic groups come. They enable cross-cultural dialogue and provide a framework for dialogue through education activities, events like the *Nights of Insights* and through community forums on topics such as youth, policing, and community development. Programming diverse groups together brings diverse audiences together. People come together and have a dialogue. Art classes for children and youth seek to initiate dialogue about issues of concern in the community and the world. As a partner with neighborhood arts and non-arts organizations, Insight Arts enables use of its cultural networks to build civic engagement. Their core values are directed to addressing needs as they arise in the community. Efforts are designed to give people who have been shut out of the discourse—particularly youth and youth of color—a voice in what goes on in their community.

**Mission:** Insight Arts mission is to support cultural work that defends human rights and supports social justice. Insight Arts is a community-based contemporary arts organization located in the Rogers Park neighborhood of Chicago. The organization was founded in 1991 by a coalition of Chicago-based artists, community activists and libratory educators. Our location, in one of the most multi-cultural neighborhoods in the United States, challenges us to develop diverse aesthetic and educational strategies.

**Financial Information:**

**Last Fiscal Year:** 2000 **Income:** \$94,195

**File 990?** Yes **Audit?** No

**Forms of support:**

**Government:** Illinois Arts Council, Chicago Department of Cultural Affairs, Chicago Department of Human Services, The Mayor's Office of Workforce Development.

**Foundation:** Crossroads Fund, Girls Best Friend Fdn, Chicago Together, Irvin Stern Fdn, Rockefeller Fdn, Milarepa Fund, Woodcock Fdn, Butler Family Fdn.

**Individual:** Rogers Park Businesses and Residents

**Executive Director:** Craig Harshaw

**Board Members:** 7 **Full time employees:** 2 **Part time employees:**

**Independent contractors:** 4 year-round, 5 ad'l in summer, 24 artist stipends per year **Volunteers:** 25

**Located in:** Rogers Park

**Major crossroads:** Morse and Greenview

**Location served:** Rogers Park

**Name:** Labor and Arts Festival  
**Contact:** Lew Rosenbaum  
**Address:** 1138 W. Lunt 4B, Chicago, IL 60626  
**Phone:** 773-761-6229    **Fax:** 773-761-4176    **Website:**  
**Email:** rosetree@mindspring.com

**Year Founded:** 1997    **Date of not-for-profit ruling:** N/A

**Organizational Typology:** Now in its fifth year, the *Labor and Arts Festival* is an annual festival hosted in collaboration with several other organizations including Guild Complex, American Indian Center, Heartland Café, No Exit Café, Women and Children First Bookstore, Chopin Theater. The Labor and Arts Festival also maintains a monthly email electronic newsletter of Labor and Arts events.

**Program Activities:** The Labor and Arts Festival is an annual festival that takes place primarily in Rogers Park and Uptown. It includes art exhibitions, poetry readings, musical events and round tables with artists and other participants.

**Local Impact:** The festival increases awareness among artists of the ways to respond to the economic and social crisis. They develop ways for artists to communicate with a wider audience.

**Mission:** Increase opportunities for artists to communicate to audiences about labor and arts issues.

**Location served:** Rogers Park and Uptown.

**Financial Information:**

**Last Fiscal Year:** Fiscal Agent is Guild Complex  
**Income:** \$1000    **File 990?** No    **Audit?** No

**Forms of support:**

**Earned:** \$1000 in ticket sales and donations

**Director:** Lew Rosenbaum serves as the convenor/facilitator.

**Full time employees:** 0    **Part time employees:** 0    **Independent contractors:** 0    **Volunteers:** 30

**Name of Neighborhood:** Roger Park

**Location of organization (major crossroads):** Lunt and Sheridan

**Name:** Ladyfest Midwest Chicago  
**Contact:** Lauren Cumbia  
**Address:** 4529 N Greenview Apt 1e, Chicago, IL 60640  
**Phone:** 773-561-7589      **Email:** [laurencumbia@yahoo.com](mailto:laurencumbia@yahoo.com)

**Year Founded:** 2000 / First national Ladyfest was August 2000.

**Date of not-for-profit ruling:** N/A

**Organizational Typology:** Chicagoan Martha Wright attended the first Ladyfest in Olympia, Washington, in August 2000, and decided to bring it home. The original organizers don't attempt to reproduce Ladyfest in other cities, or even their own city, the idea is to inspire others to export the festival. Martha returned to Chicago and distributed flyers calling on women interested in organizing Ladyfest Midwest Chicago. The core group included a filmmaker, an arts administrator, and two graduate school students. They met at Coffee Chicago and determined the festival's date, began the process of incorporation, and developed a proposal for Women in the Director's Chair to become their fiscal agent. Ten committees were responsible for components of the festival such as music, film and video, visual arts, performance, and workshops. Committee coordinators reported to a Core Planning Committee, which made decisions ranging from purchasing insurance to expenses for t-shirts. Core volunteers were from Logan Square, but others lived in Rogers Park, Humboldt Park, Uptown, Lincoln Park, and the Pilsen. Following the highly successful festival the local organizers were not even certain that the event would be repeated the following year. In the spirit of Ladyfest, they speculated that if the event was repeated the organizers might all be different.

**Program Activities:** Ladyfest took place over four days in August 2001 and was concentrated in Wicker Park, West Town, Humboldt Park, and Logan Square. Events included music, featuring local artists like Chicago-based Mekons member Sally Timms, and the New York-based dance/punk group EGS, which headlined the event. The spokenword programming mixed emerging poets like Tara Betts with seven-time National Slam Champion, Patricia Smith. Women filmmakers were featured from Chicago and across the country, as well as Canada. Programming also included performance, photography, visual art, puppetry, drumming, dance, and workshops.

**Local Impact:** The topical and geographical range of Ladyfest workshops, which took place at community centers, such as Association House, Casa Central and Chicago Park District locations, is an indicator of the potential the festival has for spreading knowledge and skills in neighborhoods. Workshop topics included *Dirty Work*, a course on urban gardening from a professional gardener and artist; *Behind the Scenes: Women in the Music Industry*; *Run Your Own Show*, a discussion on how to start and run our own business; *Girl Zone Basic Automotives*, tips for women and teens on basic car maintenance; *Self-Defense Workshop*; *Zine Workshop*; and *Gentrification Issues: Preserving Your Neighborhood*. Ladyfest spanned venues ranging from the Congress Theater in Logan Square to the Humboldt Park Stables. It generated business revenue, linked artists, families, businesses, social service organizations, and schools in three communities, and attracted people to the neighborhoods from all over Chicago and the suburbs. The festival drew neighbors together, transferred a variety of skills, and served as a network.

**Mission:** Ladyfest Midwest Chicago (LMC) is a multi-disciplinary, four-day fest that will showcase the work of female artists, performers, musicians, and activists primarily from Chicago and its surrounding regions. LMC aims to promote women from diverse backgrounds working in the fields of the creative arts and community building. LMC functions as an entirely volunteer-driven, community-based, non-profit organization, and although entirely organized by women, it is open to all people regardless of age, race, or gender.

**Location served:** Wicker Park, Logan Square and Humboldt Park, West Town.

**Financial Information:**

**Last Fiscal Year:** N/A      **Income:** \$16,000      **File 990?** No      **Audit?** No

**Forms of support:**

**Government:** 0      **Foundation:** 0      **Corporation:** 0      **Individual:** N/A      **Earned:** \$16,000  
**In kind:** N/A

**Director:**

**Board Members:** Core Committee 20      **Full time employees:** 0      **Part time employees:** 0  
**Independent contractors:** 0      **Volunteers:** 100

**Name of Neighborhood:** Most of the volunteers were from Logan Square.

**Location of organization (major crossroads):** Does not apply

**Name:** Near Northwest Arts Council and Acme Artists Community  
**Address:** 2418 West Bloomingdale, Chicago, IL 60647  
**Contact:** Laura Weathered, Executive Director  
**Phone:** 773-278-7677      **Email:** nnwac@artswire.org

**Year Founded:** 1986

**Date of not-for-profit ruling:** 1986

**Organizational Typology:** NNWAC emerged out of the community dialogue that helped to establish the Chicago Cultural Plan initiated under Harold Washington in 1984. Artists and community activists involved in mobilizing around the Plan were concerned about facilities and public space for arts, arts education, and gentrification. Up to 300 people at a time crowded into a church basement in Wicker Park for a series of community meetings to discuss the Plan. Out of these meetings a small group that included painters, community activists, an installation artist, a psychologist, a publisher, and a building manager, continued to meet for a year after the community meetings ended. They agreed that a resource center was needed that promoted cultural activity and served artists and arts organizations on the near north side. That resource center would become the Near Northwest Arts Council. In 1984, their Wicker Park location was culturally and socially diverse and faced double-digit inflation. NNWAC has always addressed the issue of gentrification and affordable housing.

**Program Activities:** NNWAC is a clearing house providing artists with information and know-how on issues of arts space, audience development, building connections in the community, and "how to make things work." NNWAC has also done extensive arts programming, such as art exhibits, literary programs, theater, site-specific public art and arts education during its 10 years at the Flatiron Building. It brought kids and artists together at its gallery so that they were aware of the professional standards of artists and with the behind-the-scenes business of art. Recently, NNWAC has concentrated on purchasing and building its cooperative Artists Live/Work space, Acme Artists Community at 2418 W. Bloomingdale. As part of that project, it has trained artists and advocated on their behalf with financial institutions and the City of Chicago. It has also provided artists with the skills of developing a business and financial planning.

**Local Impact:** NNWAC and Acme Artists Community have helped to create new opportunities for artists to access affordable housing. NNWAC empowers artists as neighborhood residents to be property owners. Their model links affordable housing and economic development, while providing artists with equity in the property. As an arts organization working in this uncharted territory, they worked with the Mutual Housing Network to identify and access national resources for a \$3,000,000 building project. Through their business plan and social investment strategies, they secured assistance from the Chicago Community Loan Fund for seed funds. They then secured support from the Chicago Condominium Rehabilitation Program for 20 low-income artist buyers. NNWAC cultivates the capacity of artists to be stable residents by providing access to knowledge, resources, technical assistance and training on how to attain the goal of affording ownership of Live/Work space. Over 100 artists have learned about affordable housing through their model. In addition to this program, NNWAC's resource center, programs, training workshops, and advocacy has created an environment in which more artists can be long-term contributors to a neighborhood. NNWAC integrates their work into larger community through involvement with Humboldt Park Economic Development Corp, the Chamber of Commerce, Bickerdike, and the affordable housing industry.

**Mission:** NNWAC where artists share the power of creativity to build healthy, viable community.

**Location served:** Logan Square, Humboldt Park and surrounding neighborhoods.

**Financial Information:**

**Last Fiscal Year:** 2001      **Assets:** \$690,000      **Income:** \$90,000 (2001)      **File 990?** Yes      **Audit?** Yes

**Forms of support:**

**Government:** \$5000 NEA, \$7500 IAC, \$3000-\$5000 CityArts, \$55,000 DECA, \$45,000 CDBG

**Foundation:** \$30,000 Charitable Gift Fund, \$450 Joyce Foundation

**Individual:** \$1000-\$7000 (lumped with small business)

**Earned:** \$30,000 from developers services, \$14,000 rent incomes

**In kind:** \$205,460 design services, \$400,000 in tax credit.

**Director:** Laura Weathered      **Board Members:** 7      **Full time employees:** 1      **Part time employees:** 3

**Independent contractors:** 7      **Volunteers:** 40

**Name of Neighborhood:** Located in Logan Square      **Location of Org:** Western & Armitage Ave.



**Name:** New Wave Computer User Group  
**Address:** P. O. Box 87, Chicago, IL 60690-0087  
**Phone:** 312-409-8635 Fax: 630-904-0853  
**Website:** [www.nwcug.org](http://www.nwcug.org) **Email:** jdawan@flash.net

**Year Founded:** 1987      **Date of not-for-profit ruling:** 1991

**Organizational Typology:** Now in its fifteenth year, NWCUG started off as a radio program at Kennedy King. The organization began to exchange information about personal computers. Their programs include workshops on e-commerce, website design, graphics, software, operating systems and how to use technology in art, business and education. Skilled graphics designers are on the board. Monthly meetings at the South Shore Cultural Center often involve interactive activities and PowerPoint presentations. Monthly meetings are typically attended by 15-50 people. Participants come from Center for Inner City Studies and surrounding area – Oakland, Grand Boulevard, Kenwood, Hyde Park, Woodlawn and South Shore. Last year’s scholarship winner Jumoke Amoakon was from Grand Boulevard.

**Program Activities:** Annual Scholarship Luncheon (September), Pre-Kwanza Family Celebration in December and Youth day activities in April. Last year featured a nationally acclaimed computer game designer who spoke to kids about game design. Also featured was Dr. Carl Spite. PHD from Princeton, talking about “Music in Cyberhood, Composing on Computers.” NWCUG offer four scholarships – the founders scholarship is more prestigious. Recipients must show a passion or desire to pursue computing. In their 500-word essay, applicants must discuss how they will help their community with technology after their education. This year’s annual scholarship awards in September 2001, was the 14<sup>th</sup> Anniversary and Scholarship Award Luncheon, at the Oaklawn Hilton. The theme was “African American Community: Evolving into a World Class Presence in the Dot.com Age.” Monthly program meetings are held on the last Saturday at the South Shore Cultural Center, Senior room, 9:30-1pm. NWCUG is a member of the Association of Personal Computer Users. Free and open to the public. From experts to novices are involved in the organization.

**Local Impact:** The organization’s mission is directed to using technology to help under-served communities. They engage in projects, such as website development, with small businesses to give them an electronic presence in the community. They give scholarships to youth who demonstrate a commitment to helping their communities with the technological knowledge they learn, they provide technical training focused on improving the community’s capacity to effectively use technology and help the community.

**Mission:** Dedicated to redirecting technology to service the community needs.

**Location served:** Exist as a virtual organization that meets monthly at the South Shore Cultural Center. They target individuals living in under-served and under-represented communities and small businesses located on the south side of Chicago.

**Financial Information:**

**Last Fiscal Year: Jan - Dec**

**Assets:** N/A

**Income:** Under \$25,000

**File 990?:** No

**Audit?**

**Forms of support:**

**Corporate:** Microsoft Corp, Lucent Technology.

**Individual:** Small businesses buy ads in newsletter publication. Annual benefit event to distribute scholarships.

**Director:** Jaami Dawan

**Board Members:** 4

**Full time employees:** 0

**Part time employees:** 0

**Independent contractors:** 0

**Volunteers:** 15-20

**Name of Neighborhood:** Southside

**Location of organization (major crossroads)**

**Name:** Pintig Cultural Group

**Contact:** Luis Pascasio, Artistic Director

**Address:** 4750 N. Sheridan Rd., 481, Chicago, IL 60640

**Phone:** 773-293-2787

**Fax:** same as phone

**Website:** [www.pintig.org](http://www.pintig.org)

**Email:** pintig@att.net

**Year Founded:** 1992

**Date of not-for-profit ruling:** 1992

**Organizational Typology:** A group of six Filipino immigrants, who had strong theater and organizing background, decided to create a space where Filipino artists and activists could create a voice for the community through the arts. They sought to build visibility of the Filipino community. Filipinos exist in disparate pockets of small groups in Chicago. Pintig has a collaborative nature, it was a good way to get people together and form a more collective voice for the community. Organizational goals seek to building understanding of history and current events. The first events were concerts, which then developed into a theater company. The first play was “America is in the Heart,” written by Carlos Bulosan. The play became a galvanizing opportunity to attract more Filipino immigrants to come together to do some cultural work and become a voice for the community. There is a concentration of Filipinos in Uptown – both residential and workers, but audience comes from throughout Chicago and suburbs.

**Program Activities:** Annual season, features a regular fall production – a new play each year. The play is performed in Chicago first then tours the following spring. Through years of established contacts with groups in the Midwest, most of the touring is university-based. In 2000 the play was “Nanay Isog and her children” an adaptation of “Bertold Brecht’s “Mother Courage.” Pintig adapted the original play to include the culture of the southern Philippines. The play is produced primarily in English with traditional Tagalog language, Cebuano dialog from the southern Philippines. The target audience is typically teens- 60’s, yet families do bring smaller children. The plays are produced at several locations including the Women in the Directors Chair space at the Preston Bradley Center, on Lawrence, located within the Peoples Church. They have also performed at Chopin Theater. The 2000 season included 16 performances over 4 weekends, Thurs-Sunday. Actors include a mix of Filipino actors, African American, Caucasian and Asian Americans. They hold auditions and recruitment workshops to engage people in cultural work, cultural organizing and theater production.

**Local Impact:** The Pintig Cultural Group views art as an empowerment tool. People are able to express themselves, to mobilize the self-expression, and to create a collective expression of issues effecting the Filipino community. Through art they create a more dynamic community where people can hear each other and share insights on issues that effect the community. They seek to build people’s capacity to be critical about what they see or hear in society, creating a critical community and taking an active stance for issues that affect them. By creating an opportunity for people to create a voice they assist them in developing a role in charting their own future. They are interested in people relating to issues such immigration, preventing racism or preventing hate crimes. “Within the Filipino community,” says Pascasio, “there is a level of passivity. People are conditioned to not say anything. We hope to encourage people to be part of the process, to have their voice heard and be part of a bigger arena. It is a good way to be part of social change in the community.” Another most prominent issue, according to Pascasio, is “Filipino Americans born and raised here are searching for a cultural identity. The arts play a crucial role in helping them figure out who they are. The arts figure prominently in their cultural life as immigrants in America.”

**Mission:** Create vibrant Filipino American community through the arts. We want to achieve that through creating a voice for the community through theater.

**Location served:** Uptown and throughout Chicago and suburbs.

**Financial Information:**

**Last Fiscal Year:** Jan-Dec 2000

**Income:** \$21,644

**File 990?:** Yes

**Audit?:** No

**Forms of support:**

**Government:** Ill Arts Council, Humanities Council, Chicago Dept of Cultural Affairs,

**Foundation:** Crossroads, Resist (MA), Peace Development Fund, Ruth Mott.

**Earned:** Ticket Sales

**Director:** Luis Pascasio Artistic Director; Allan Sargan Executive Director.

**Board Members:** 6

**Full time employees:** 0 **Part time employees:** 1 **Independent contractors:** Actors/Crew honoraria

**Volunteers:** 30

**Name of Neighborhood location:** Uptown

**Location of organization (major crossroads):** Sheridan and Lawrence

**Name:** Puerto Rican Arts Alliance  
**Address:** 911 N Fairfield, Chicago, IL 60622  
**Contact:** Ed Maldonado  
**Phone:** 773 342-8865

**Year Founded:** 1996      **Date of not-for-profit ruling:** 1999

**Organizational Typology:** The Puerto Rican Arts Alliance was founded by Humboldt Park residents who were interested in creating arts-related activity that also addressed the needs of the community. They organized a series of forums for residents, artists and organizations to discuss what kind of arts they wanted to see in the neighborhood. Originally the organizers thought they would become the providers of services, like grant writing, to small organizations in the community. The forums changed that, making it clear that a new organization was needed that did its own programming, while supporting local organizations and activities that were not getting enough publicity, programming, or funding. Residents almost unanimously expressed an interest in more music-related programming. The ideas that emerged out of the forums were worked into the Alliance's overall goals. In early 2002 the Alliance was going through a strategic planning process. It had achieved its original goals, which were to: 1) establish at least three annual programs; 2) obtain 501c3 status; 3) "get a few grants under our belt;" and. 4) develop name recognition. The organization has reached a threshold, says Executive Director, Ed Maldonado, and is looking to hire a full or part-time Executive Director. Founding and current board members include two curators, a city planner, a musicologist, a YMCA administrator, a dance group director, and a professional fundraiser. Most board members grew up in Humboldt Park, and continue to live there or in nearby West Town.

**Program Activities: Music Express School:** Dedicated to the preservation of the cuatro, Puerto Rico's traditional eight-string guitar, the Music Express School, maintains an orchestra and music instruction classes. The Alliance created the classes and provides the salaries for teachers who offer free classes to residents. Students are mostly adults, but also include children as young as nine years old. Performance sites have included the Los Puertorriquenos en Chicago exhibit reception and local senior citizens homes. The classes may be offered up to three hours weekly during the evenings of the school year. Classes are taught by two Chicago public schools. The program served 52 students in 2000. **Cuatro Conference and Festival:** Reaching its fourth year in 2001 the festival featured accomplished cuatro players from Chicago, New York, and Puerto Rico. The 2000 Cuatro Conference and Festival, held at the Field Museum, drew an audience of nearly 1,100, many of them families. Approximately 400 students and teachers came to the workshops component of the festival to learn about the historical craft of making and playing the cuatro. **Exhibitions:** The goal is to hold at least one annual exhibition. This program was expanded in the summer of 2001 with the photographic exhibit and possession based on Puerto Rico's Loiza Festival held at the Humboldt Park Stables. Community partners included the St. Lucas Church and the Ruis Belvis Cultural Center.

**Local Impact:** In the words of Maldonado "Initially our intent was to create more interest in Puerto Rican art. What has happened in that process is that we learned more about the demographics of our community in Chicago and throughout the Tri-state area. We now know that our audience is in Milwaukee, Indiana, and the suburbs of Chicago. Many Puerto Ricans who lived in Chicago have moved out of the city, but they are desperate for culture and our programming brings them back to the neighborhood. This translates into dollars for local businesses. This has an immediate impact on local restaurants and record shops. We have not conducted a formal nuts and bolts study, but we know because we sell our tickets through the local businesses."

**Mission:** To support Puerto Rican art and culture in Chicago and to promote the historic and cultural contribution of the Puerto Rican community at large.

**Financial Information:**

**Last Fiscal Year:** 2000      **Assets:** \$24,023      **Income:** \$46,127      **File 990?** Yes      **Audit?** No

**Forms of support:**

**Government:** \$8500      **Foundation:** \$7000      **Corporate:** \$2000  
**Individual:** \$4000      **Earned:** \$13,000      **In kind:** \$1200

**Director:** Ed Maldonado

**Board Members:** 9      **Full time employees:** 0      **Part time employees:** 0      **Independent contractors:** 1

**Volunteers:** 30

**Name of Neighborhood Location:** Humboldt Park

**Location of organization (major crossroads):** Fairfield and Iowa

**Name:** Red Hen Productions

**Address:** 5123 N. Clark, Chicago, IL 60640

**Phone:** 773-728-0599

**Fax:** 773-728-0589

**Website:**

Email: Redhenprod@aol.com

**Year Founded:** 1997 producing    **Date of not-for-profit ruling:** 1999

**Organizational Typology:** The name “Red Hen” emphasizes the collaborative nature of the organization. The name comes from the children’s play “Little Red Hen,” in which no one wanted to work but everyone wanted some of the bread. The group was founded in 1999 to provide access to shows not performed regularly and to present new works. In 1999 and 2000 they presented two shows. Among their productions are *Safe Harbor* by Joan Koch and *Dybbuk* by Tony Kushner, which was named one of the ten best productions in Chicago. Their productions opened at Chopin Theater on Division and Athenaeum Theater on Southport. Such spaces cost on average \$1400 a week and require booking 8-10 months in advance. According to LeTraunik, “it was not feasible for us to continue in that way.” In an effort to cut these costs and have better control of production schedules, they decided to rent their own space on Clark Street in Uptown. In 2001 they were rehabbing the space. Alderperson, Helen Shiller has been instrumental in helping to establish the theater in Uptown. She has assisted in getting through a maze of city regulatory bureaus and dealing with permit details, yet delays in licensing have pushed back their opening until fall 2002. The new space will have a 50-seat theater, office space and a large lobby, in which Red Hen hopes to feature artworks by community artisans and other exhibitions. The Red Hen, is not an ensemble, they cast actors on a show-by-show basis.

**Program Activities:** Red Hen has three shows planned for their first season in their Clark Street location. This season will begin when their construction is complete. Among the shows planned is *Twilight Serenade*. They also have a partnership with the puppet theater, *Hystopolis*, which is in residence at the Red Hen Theater. *Hystopolis* will produce one show per year. Also in their first year, they plan a puppet version of “Dracula.”

**Local Impact:** Red Hen is new at its Uptown location. Yet, it has been a member of the Chamber of Commerce in Uptown since it began plans to move to the area. They have talked to restaurants and other stores about doing package deals such as discounts for a meal and show. They have a large lobby and plan to display handicrafts from the neighborhood and showcase local artists in the lobby. They also plan to do outreach to low-income children in the area. As the only theater in the immediate vicinity they hope, that if they are successful, others will move in to the neighborhood.

**Mission:** Red Hen Productions produces works for the stage that illuminate timeless themes in the remounting of rarely done classical and modern works as well as enabling emerging artists to make significant progress by encouraging and developing new works

**Location served:** Uptown and broader audience

**Financial Information:**

**Last Fiscal Year:** Jan – Dec, 2000

**Income:** \$75,000

**File 990?** Not Yet

**Audit?** Not Yet

**Forms of support:**

**Government:** Illinois Arts Council, Chicago Dept of Cultural Affairs

**Foundation:** Donnelly Foundation

**Individual:** 40-50 small donor, 2-3 very large donors.

**Director:** Elayne LeTraunik Artistic Director; Brian LaTraunik, Company Manager. Assoc Artistic Director Mark-John McSheehy.

**Board Members:** 8

**Full time employees:** 2

**Part time employees:** 1

**Independent contractors:** actors and designers, directors – 10-20 per year

**Volunteers:** 7-8

**Name of Neighborhood:** Uptown

**Location of organization (major crossroads):** Clark and Foster

**Name:** Rogers Park Arts Council Steering Committee

**Address:** c/o Amy Westgard, 1325 W. Farwell #2 Chicago, IL 60626.

**Phone:** 773-761-5073 **Fax:**

**Website:**

**Email:** carrotfire@hotmail.com

**Year Founded:** 2002 **Date of not-for-profit ruling:** Not yet applied; fiscal agent DevCorp

**Organizational Typology:** The Arts Committee grew out of the Business and Arts Network which meets on the second Wednesday of the month for breakfast at No Exit Café. The committee meets after the Business and Arts Network Breakfast and involves seven people who have organized regular artist networking meetings called “salons.” In the long term, they hope to file for their own non-profit status and help organize and coordinate arts activities in the neighborhood.

**Program Activities:** The group has both long and short term goals. In the short term it seeks to host regular salons at different area locations, develop a mailing list and produce a newsletter. To date it has hosted the salons at Lifeline Theater, Inclusion Arts Gallery, Creative Essence Studio and Gallery and Chase Coffee House. The salons are a networking meeting designed to support the creative process. Participants are asked to discuss an issue that has come up in their work. Each participant is given an opportunity to talk. The discussions are facilitated. In the long-term, the committee sees the RP Arts Council as an organization that facilitates greater communication and cooperation among the various arts activities in Rogers Park. There are several neighborhood festivals held each year including the Lifeline Street Festival held in 2001 the weekend of September 9th. There is also the “Artists of the Wall” festival and the Jazz Festival sponsored by Ennui Café. These festivals are held very close to each other both in location and date. We hope we can help facilitate more cohesive arts programming in the neighborhood.

**How increase capacity:** The salons help to support and nurture the creative process. Networking helps to build relationships between artists. As the Rogers Park Arts Council, we hope to build organizational relationships and provide better coordination among arts activities and events so that more people can enjoy and participate in these activities.

**Mission:** N/A.

**Location served:** Roger Park

**Financial Information: Last Fiscal Year ended.** NA All work on the committee is donated. Space is donated. Materials are donated.

**Director:** Amy Westgard, committee contact

**No of Board Members:** 0

**Full time employees:** 0

**Part time employees:** 0

**Independent contractors:** 0

**Volunteers:** 7

**Name of Neighborhood:** Rogers Park

**Location of organization:** Rogers Park

**Name:** Rogers Park Business and Arts Networking Group (RPBANG)

**Address:** c/o Tom Westgard, 1325 W. Farwell #2 Chicago, IL 60626.

**Phone:** 773-761-5073 **Fax:**

**Website:**

**Email:**

**Year Founded:** 2001 **Date of not-for-profit ruling:** informal networking group

**Organizational Typology:** RPBANG was founded by Tom Westgard, an attorney for small businesses, Al Goldberg and Michael Glassner both real estate agents and members of the Rogers Park Builders Group. The network is a way for small business owners in Rogers Park to get together to network and to generate support for the arts in Roger Park. The breakfast meets on the second Wednesday of the month at from 7:30 – 9:30 am at No Exit Café. The buffet breakfast is provided by the Heartland Café and participants pay \$6 each for the breakfast. Participants intend to keep the breakfast networking meeting informal and open to whoever wants to attend. The breakfast is chaired by Westgard. Glassner sends out email announcements prior to the meeting. A relatively new member, Mark Seaman is the acting secretary and keeps notes of the meeting. The breakfast is conducted as an open forum, which at times has led the discussion away from the purpose of supporting the arts. Participants regularly remind new comers to keep discussion away from “issues” and focused on how the group can support art. Among the activities are a group attendance to the plays held at the Heartland Studio Theater; and Arts Walk, which began with a reception at Inclusion Arts Gallery and proceeded to private residences to see arts collections of local residents. Local artists become connected with local businesses and have their work featured such as the case with Karen Kane whose work is on display at DevCorps offices. Local graphic artists participate on the committee and are working on website development and logo development for area businesses.

**Program Activities:** A monthly breakfast held on the second Wednesday of the month at No Exit Café. At the breakfast the participants make announcements about upcoming arts activities; the group generates ideas on how they can collectively support these activities.

**How increase capacity:** By hosting regularly monthly networking meetings, the group helps to publicize arts activities in Rogers Park and to provide monetary support though individuals sharing good experiences and encouraging others to use the services provided or patronize the artists and other small businesses.

**Mission:** Informal mission: To build connections among local businesses and arts activities to bring more business to the arts and develop the commercial aspects of Rogers Park. Promote arts events through the network. Become more aware of arts activities taking place.

**Location served:** Roger Park

**Financial Information:** All work is donated. Participants pay for their own breakfast.

**Director:** Tom Westgard, committee contact

**No of Board Members:** 0 **Full time employees:** 0

**Part time employees:** 0 **Independent contractors:** 0

**Volunteers:** Members 20-35

**Name of Neighborhood:** Rogers Park

**Location of organization:** Rogers Park

**Name:** Sapphire and Crystals

**Address:** c/o Marva Jolly, 5326 S. Hyde Park Blvd., Chicago, IL 60615 or Center for Inner City Studies, Arlene Crawford, 700 E. Oakwood, Chicago, IL 60653

**Phone:** H) 773-324-4730 **Studio)**773-995-2489 **VM)**773-995-3984

**Fax:**                      **Website:**                      **Email:**

**Year Founded:** 1992      **Date of not-for-profit ruling:** not yet filed

**Organizational Typology:** Sapphire and Crystals was inspired and founded by Marva Jolly, a self-taught artist and feminist, who recognized that she and other Black women artists needed a support system to continue producing their work. She suggested that the name include sapphires which refers to “a woman with attitude” in order to support the kind of thinking she saw in such spirited women. The group was formed because there were rarely exhibitions of African-American women artists.

**Program Activities:** The group involves and features the work of 16-25 women artists. Their commitment is to meet regularly, mount regular exhibitions of their work and publish a catalog of the exhibition to document the works presented. Since 1992, they have mounted exhibitions almost annually – in recent years they have been involved in more than one exhibition annually as well as a range of other productions such as workshops, lectures, public television programs. Recent events have taken place at the South Side Community Art Center, South Side Cultural Center, ARC gallery and Union Street Gallery in Chicago Heights. Activities are organized by members and typically paid for by members.

**Local Impact:** Sapphire and Crystals provides a support network for their members, they provide connections between their members and other organizations, they build careers of Black women artists through mentoring young women who are just beginning to talk about being an artist, as well as mentoring each other to improve their work. As Jolly puts it, “Some of us are dogmatic about the quality of work. I have helped people to understand that if they are going to exhibit, they are going to have to do better work. Its not just this Black women thing, they have to produce art.” Lectures and workshops held by members help to educate South Side residents about the work of African American women artists. The group originally assembled by Jolly and around her leadership, also has as part of its mission the goal of building leadership among African American Women artists. These efforts have taken hold with recent activities spearheaded by Arlene Crawford who organized Black Arts week events and Juarez Hawkins who narrated a public access salon highlighting artists featured in the October 2001 Sapphire and Crystals exhibition at ARC.

**Mission:** Sapphire and Crystals began in 1987 with an exhibition of 55 works by 27 African American women artists held at the South Side Community Art Center. Today, Sapphire and Crystals hosts regular exhibitions for established and emerging African American women artists. Through these exhibitions, group members regularly meet, share ideas, support each other and envision greater avenues for their work. Among their objectives are to incorporate as a nonprofit organization, create a national database of African American women artists, identify and support emerging artists, provide arts-related workshops and create more opportunities for exhibitions that feature work of women of color.

**Location served:** Grand Boulevard, Kenwood, Oakland, South Shore

**Financial Information:**

**Last Fiscal Year:**N/A

**Income:** Under \$10,000 annually.

**File 990?** No

**Audit?** No

**Forms of support:**

**Government:** N/A

**Foundation:** N/A

**Individual:** Expenses paid for by members. **Earned;**

**In kind:** N/A

**Director:** Marva Jolly, informal chair person

**Board Members:** 16-25 members

**Full time employees:**      **Part time employees:**      **Independent contractors:**      **Volunteers:** 16-25

**Name of Neighborhood:** Oakland, Kenwood, Grand Boulevard, and through out Chicago area.

**Location of organization (major crossroads)**

**Name:** South Side Community Art Center  
**Address:** 3831 S. Michigan, Chicago, IL 60653  
**Phone:** 773-373-1026    **Fax:** none    **Website:**    **Email:** geraldсандersart@aol.com (personal email)

**Year Founded:** 1941    **Date of not-for-profit ruling:** 1941

**Organizational Typology:** Original art center was one of the Works Progress Administration (WPA) art centers established during the Roosevelt administration. This is the only WPA center still existing. Federal funds were made available for organizations to form these types of centers. South Side Art Association and Arts and Crafts Guild joined efforts and submitted an application. They were able to raise the funds necessary to purchase their building – the former home of George A. Severens Jr.. The Center is listed as a landmark with the Chicago Commission of Landmarks.

**Program Activities:** The South Side Community Art Center hosts 9-15 exhibitions annually. There are no fees for participating artists or admission fees. In conjunction with exhibitions they also conduct a series of lectures on a particular theme or on featured artists. Among recent lecture topics have been: “Collecting Black Art,” “WPA Art--What is it”; “Featured Artists Talk About Their Work.” Often group shows involve three-four artists who will sit down to talk about their art. The Center maintains a mailing list of 2500 members. They publicize exhibitions to area publications, radios, television stations, churches and schools. The staff regularly makes contact with teachers, students to encourage visits and conduct workshops. Art openings at the Center attract around 100 people. The Center is on several tour groups including a recent Humanities Council tour, which brought in two buses of visitors. They are also on the *Tour Black Chicago, Inc* (bus tour of 100 years of Black history in Chicago), *Black CouTours* (bus tour to 30 locations on Chicago’s “Soul” side). Other organizations, such as the Elliot Donnelly Youth Center, and Urban Gateways have used the Center for programs. The Center is occasionally rented out for parties and award ceremonies.

**Local Impact:** SSCAC collects and preserves Black culture and history. It maintains a collection of noted Black artists works, which it regularly displays. Among those featured in its collection are William Carter, Archibald Motley, and others. According to Sanders, “The city on a whole is ignorant of Black culture. Furthermore, few African Americans have access to cultural institutions in Chicago. Their knowledge of art is from art fairs, little galleries, home art sales, what they see in stores and word of mouth. We provide a venue where they can see professionally presented exhibitions of both accomplished and emerging Black artists. We provide a venue where they can see creative art and see people learning how to do it. We show that art can be taught and shown in the Black community. We develop creative skills. We are an outlet for creativity. Usually a portion of society does without culture. People who live without access to art, cannot be the most they can be. Organizations like this bring experiences where people don’t have any. People who come in here, may go to some other gallery; they may want to go to a museum. There is not a person who does not exist that doesn’t see art everyday. But, to them it’s just a picture. They don’t know how to appreciate it. They need to be taught. We do that.”

**Mission:** The purpose of the South Side Community Art Center is: to provide members of the South Side and the greater Chicago community opportunities for educational and learning experiences in the arts and crafts; to acquire a permanent collection and present exhibitions of all forms of arts and crafts; to encourage, foster and promote activities and presentations to increase community and public interest in the arts and culture and particularly as it relates to the Black experience; to own maintain and manage and operate the South Side Community Art Center and all of its component parts; to provide space for these activities and exhibition.

**Financial Information:**

**Last Fiscal Year:** 2001    **Income:** 60,739    **File 990?** yes    **Audit?** no

**Forms of support:**

**Government:** IAC, CityArts,  
**Foundation:** Ameritech, CARR, Johnson Publishing,  
**Individual:** memberships-500

**Executive Director/Board President:** Diane Dinkins-Carr **Managing Director** Gerald Sanders

**Program Director:** Greg Spears

**Board Members:** 25    **Part time employees:** 2    **Independent contractors:** 2    **Volunteers:** 3

**Location served:** Bronzeville, (22<sup>nd</sup> Street to 55<sup>th</sup> Street, State Street to Lake Michigan)

**Neighborhood location:** Douglas    **Major crossroads:** Michigan Avenue and 38<sup>th</sup> Street



**Name:** Sunlight African Community Center

**Contact:** Ruphina Pettis, Director

**Address:** 4554 N. Broadway, #232, Chicago, IL 60640

**Phone:** 773-506-8061

**Fax:** 773-506-3847

**Website:**

**Email:**

**Year Founded:** 1996

**Date of not-for-profit ruling:** 1996. Feb 2000 began operations.

**Organizational Typology:** Founder/Director was a case manager for several non-profit service organizations including Salvation Army, Ada F. McKinley, Lutheran Social Services. She felt African immigrants were not receiving enough help so she decided to found the Sunlight African Community Center. Her idea came from her experience as a caseworker and visiting African immigrant families. She saw how both the children and parents were caught in between African and American culture. According to Ruphina “As I did home visits I saw a lot of African immigrants. After school, I saw kids on the streets, misbehaving in the house. It is not African culture for kids to disrespect parents. Parents can’t handle pressure with low income jobs [combined with long distance travel required for] work in the suburbs. Parents come home and don’t know what to do. They send kids back to Africa with extended families. [These] kids never have been to Africa. Often, it was not the proper solution. I believe the solution is here where the problem started. I created this little safe haven for African immigrant youth and their parents. Children get tutored and mentored [and] learn about cultural heritage. [We offer] cultural activities, story telling, and field trips. Recently we had lunch with Bull players. This was a lifetime opportunity for the African community. We expose kids to the arts. The kids are very happy. They are excited. They feel they are lost in three cultures – American, African, African-immigrant youth culture. They are confused. They don’t know which ones to follow. Families can come for information – which we lack because of cultural barriers to information.”

**Program Activities:** At the after-school program, staff and volunteers provide homework help, tutoring, mentoring, field trips, reading, storytelling and recreational activities. They feature a range of artists who teach poetry, storytelling and Nigerian dance. Among the special workshops are a computer workshop in collaboration with Alternatives Youth Action Network and a workshop on preventive health education HIV with Beacon Street Gallery.

**Local Impact:** They provide a community of support for African immigrant parents and their children for no charge. They release parental anxiety over how to care for their children while they are at work. The Community cares for children from 3-6 pm from Monday – Friday. Parents know their kids are in a safe haven with adults that care for them. When they come home themselves, they don’t have to worry about the safety of the kids, or the homework. Parents are more satisfied with their relationships and interaction with their children. The kids are able to interact with other ethnic groups to learn their culture.

**Mission:** Aid and assist African immigrant youth in all aspects of community development and empowerment and to provide educational, social, cultural, recreational safe haven for their community youth and their families.

**Location served:** Uptown, Edgewater, Rogers Park.

**Financial Information:**

**Last Fiscal Year:** June - July

**Income:** \$20,000

**File 990?** Yes    **Audit?** No

**Forms of support:**

**Government:** IAC \$1500, Humanities Council \$5000.

**Foundation:** Michael Reese Health Trust, Horizons Limited, Peoples Energy, Chicago Bar Foundation, American Bank, Western Union, Unity Church of Chicago (Free rent for one year and first volunteers).

**Earned:** all free services.

**Director:** Ruphina Pettis.

**Board Members:** 7 board members

**Full time employees:** 0

**Part time employees:** 1 part time teacher assistant

**Independent contractors:** Art teachers 3

**Volunteers:** 4

**Name of Neighborhood Location:** Uptown

**Location of organization (major crossroads):** Broadway and Wilson

**Name:** Sutherland Community Arts Initiative  
**Contact:** Malachi Thompson  
**Address:** 4659 S. Drexel, Chicago, IL 60653  
**Phone:** 773-536 6555 office/773-536-3739hm

**Year Founded:** 1991      **Date of not-for-profit ruling:** October 4, 1993

**Organizational Typology:** The Sutherland Community Arts Initiative grew out of the Sutherland Tenants Council. The Council was formed to maintain and promote the former Sutherland Hotel as a historic venue in African-American culture. The Sutherland featured such jazz greats as Louis Armstrong, Duke Ellington, Count Basie, and Miles Davis. During the Bebop Era The Sutherland and the Blackstone, in the south Loop, were the two integrated hotels where these entertainers and performers could stay. The Sutherland Community Arts Initiative (SCAI) was started by a group of residents at the Sutherland including a visual artist, photographer, dancer and musician. From its inception SCAI has been dedicated to the propagation of African American art forms. The group's members began to look at community issues and decided to expand their mission to include arts education, while maintaining the commitment to jazz. Along with the Association for the Advancement of Creative Musicians, SCAI organized the first Hyde Park Jazz Festival as a fundraiser for The Sutherland Tenants Council. SCAI's six-member board includes two musicians, an educator, an attorney, and a physicist who is also a cultural anthropologist. Their goals include expanding production of the SCAI magazine, *Creativity*, which reports news and writes about the neighborhood's history. It also features the work of local writers, sculptors and visual artists. The organization plans to feature jazz on a more regular basis, since one of its original purposes is to provide local artists a 501c3 umbrella under which they can implement projects. SCAI has access to 51% of The Sutherland's programming days once restoration is completed by Century Place Development Corporation. Until then, SCAI hosts programs at the HotHouse, University of Chicago and in public schools.

**Program Activities:** **Hyde Park Jazz Festival** – Free event that features local and national musicians. Goal is to hold annually. Last held at the University of Chicago in 2000. **Visiting Artists Program** – Most notably has featured poet Amiri Baraka and musician Hamiet Blueitt. The visiting artists are brought into schools to conduct workshops. **In Schools Programming** – Programming takes place at Price Elementary, Dusable High, and Hyde Park High schools. This includes mentoring work that focuses on African-American males. Workshops include training in technique. **Science and Research Department** – Examining the role that music plays in facilitating good health. **Creativity Magazine** – Focuses on community art, news, and history. Goal is to publish once annually.

**Local Impact:** SCAI responded to problems in the Chicago schools with mentoring. Artists in the Visiting Artist Program, for instance, act as role models and offer jazz music as another way of creating a career in the music industry. Through its magazine, *Creativity*, SCAI also features the art and stories of residents, and educates the community about its rich cultural heritage. SCAI's programming, according to Thompson raises the quality of life and attracts people to the neighborhood, which generates activity for local businesses. Using the annual Hyde Park Jazz Festival as an example, Thompson says, "When we bring artists to town we put them up in hotels in the neighborhood. They eat at neighborhood restaurants. They get their clothes cleaned at neighborhood cleaners. So the festival does act as an economic generator."

**Mission:** To preserve, propagate and advance African American art forms and culture through performance, education and exhibitions. This mission compliments their vision which is: We propose to use art to establish an ethical attitude toward human existence grounded in time-honored tradition, not just limited to art work but to be utilized by the greater community.

**Location served:** North Kenwood, Southshore, Bronzeville, Hyde Park, Loop.

**Financial Information:** Last Fiscal Year: Assets: N/A      Income: \$25,000      File 990: No      Audit: No

**Forms of support:**

**Government:** \$10,000 promised by State Senator Trotter \$10,000 (takes six months to process), Past funding from DOCA, IAC, and NEA.

**Foundation:** Hyde Park Coop (\$1000, 2001) In the past, Oppenhiemer Funds, Arts Midwest, Communitas Charitable Trust, Poets and Writers, Lila Wallace, Unites State Information Services.

**Corporate:** Southshore Bank (\$100 in the past)

**Individual:** Membership \$400 (2001)      **Earned:** \$1000      **In kind:** \$3,000-\$5000

**Director:** Leland Jackson (Board President) Currently there is no Executive Director.

**Board Members:** 6      **Full time employees:** 0      **Part time employees:** 0      **Independent contractors:** 2

**Volunteers:** 6

**Name of Neighborhood Location:** North Kenwood

**Location of organization (major crossroads):** Drexel and 47<sup>th</sup> Street

**Name:** Taino Dance Group  
**Address:** 3351 West Pierce Chicago, IL 60651  
**Contact:** Paulina Rodriguez, Executive Director  
**Phone:** 773-204-4600 **Pager:** 773-252-0292 / **Email:** grupotaino@hotmail.com

**Year Founded:** 1996      **Date of not-for-profit ruling:** November 2000

**Organizational Typology:** Paulina Rodriguez formed Taino Dance to serve local kids in Humboldt Park. When her daughter started participating with one of the local dance groups, Rodriguez was dissatisfied because the organizers charged fees but did not invest the money back into the kids. She started Taino Dance Group and put all the funds into outfits, music, tape players, feeding the kids and saving whatever she could for outings and touring. She provides parents with financial reports and invites them to make decisions about the group. Typically the group pays half the cost of dance classes and the parents pay for the other half. Rodriguez wanted a group that did not represent the dance of Puerto Rico alone. She wanted people to learn about the culture of other countries. She sought to reflect the diversity of the audience members so they perform in a range of styles including bell-dancing, flamenco, cumba, swing, hip hop, and mambo. Rodriguez started the organization and gradually formed a board. Among the board members is a college student that works at East Village Youth Services, a school teacher, a housewife, and an executive secretary that works at Children's Hospital. Taino conducts free community events at Block Clubs and earns some income and donations for its performances.

**Program Activities: Annual Dance Concert:** Kids are prepared for a 2 1/2 hour concert at Clemente High School, which is a four-year-old tradition. **Weekly Rehearsals:** Three times a week. Participants 7-26 years old. **Performances:** Taste of Chicago; WGN for Hispanic Heritage Month; Children's Museum at Navy Pier as part of Passport to the World; Puerto Rico Festival in Orlando, Fld.; Puerto Rico Festival in Cleveland, Ohio; Kick Off of Viva Chicago; US Leadership Conference, Mount Pleasant, Mich; Nursing homes, including Casa Central in Logan Square and Mid-American Nursing Home on the far-northside of Chicago; Pegasus Theater; Truman College; Washington College; University of Illinois; Puerto Rican Parade, Chicago; and the Museum of Science and Industry.

**Local Impact:** When Rodriguez talks about what drives her, the role that Taino Dance Group plays in the neighborhood is clear, "My goal is to keep kids off the street. Keep them in school. Get them to college. We have a high-dropout rate in our community. To stay in our program kids have to get good grades. We work with parents and have teachers come to our rehearsals to tutor. The college students in the group also help with the tutoring." Rodriguez says that Taino Dance "helps young people avoid gangs because they are doing something constructive. They also learn about each other's cultures. The praise and applause they receive after their performances helps their self-esteem. The program has helped them to grow. Some have become honor students. They become better people because they want to dance. We tell them that 'if you want to join the group you have to stay in school, learn to respect others, yourself, and your home.' Parents have told me that they are doing better on their homework and improving their grades. Because of parent participation it brings families closer together. And the parents even respect the kids more."

**Mission:** The Taino Dance Group participants understand that they are the youth of today and the decision-makers of tomorrow. They want to promote encouragement and support for their peers and to develop a positive influence and to be role models for other youth, their mission is to deliver a message of love, respect for self and others and to establish goals with objectives for the future. They firmly believe that it is kool to stay in school, say no to drugs, say no to gangs. Their main role models are their parents and families, but they strongly respect and look up to dedicated community leaders. They too understand the chains we need to break. There is a sense of belonging within the group and families, this offsets the desire for the child to be tempted to belong to gangs and get involved with drugs. School is their priority and to positively influence other youth is their responsibility.

**Location served:** Humboldt Park. Some of the kids live in Logan Square, some closer to the Brickyard, and some in Oak Park. Taino Dance Group performs throughout Chicago and the suburbs.

**Financial Information:**

**Last Fiscal Year:**

**Assets:**                      **Income:** \$48,000                      **File 990?** Yes      **Audit?** No

**Forms of support:**

**Government:** IAC (\$1500, 2001) DECA \$25,000 (2000)

**Foundation:** FELPRO (\$750, 2001)

**Director:** Paulina Rodriguez                      **Board Members:** 5

**Full time employees:** 0      **Part time employees:** 0      **Independent contractors:** 1                      **Volunteers:** 15

**Name of Neighborhood:** Humboldt Park

**Location of organization (major crossroads):** Division and Kedzie (pending)

**Name:** Uptown Multi-Cultural Art Center  
**Address:** 1630 W. Wilson, Chicago, IL 60640

**Phone:** 773-561-7676      **Website:** [www.art-teez.org](http://www.art-teez.org)

**Email:** [umcac@art-teez.org](mailto:umcac@art-teez.org)

**Year Founded:** 1987      **Date of not-for-profit ruling:** 1988

**Organizational Typology:** The Uptown Multi-Cultural Art Center began with a mural project in the summer of 1989 involving children. For the first two years, it was housed at the Organization of the Northeast (ONE). In 1990 they moved to the American Indian Center where they offer workshops and maintain an office space. The Center was founded to respond to the needs of the community, that is the need for people from different cultures to express themselves creatively. It seeks to present creativity in accessible, informal, community settings. It hosts forums and workshops available to community artists. They seek to support the creation of survival opportunities for community artists, such as places to exhibit, places to work and ways to market.

**Program Activities:** The UM-CAC serves low-income artists in the community through forums, workshops and cooperative activities to support art production. They host two workshops – screen print workshop for artists; computer recycling lab and present an annual exhibition “Art of the T-Shirt” which has been ongoing for 10 years. The exhibition was presented first in a laundromat then in area libraries and at the American Indian Center. The T-Shirt Harvest Festival Exhibition takes place at the American Indian Center during the last weekend in September. In 2001, it also was presented at the Heartland Café. Other venues which have hosted UM-CAC exhibitions include Café Ennui, ARC Gallery, a local credit union, and Edgewater, Pozzazian, Lakeview Libraries They maintain an ongoing web-based exhibition of t-shirt art. Recently, in conjunction with the International Conference on Racism, they started a new venture ART-ACT an acronym for the Anti-Racist T-shirt Art Contest Tour, which is an international contest now in its third year. UM-CAC receives art by email. The art is permanently posted on its website.

**Local Impact:** The primary goal of its arts exhibitions is to build a mountain of visual evidence in support of diversity. The Uptown Multi-Cultural Art Center exists to support and inspire the work of local, community-based artists. UM-CAC is vocal on the need for support of local artists and provides forums, workshops and opportunities to display their work to access the public. They have advocated for free space along Chicago’s lakefront where artists can market their work without booth fees. UM-CAC has posted the Chicago Cultural Plan (drafted during Harold Washington’s administration) and the World Conference Against Racism’s Draft Declaration (August 31-Sept 7, 2001) on their website as part of their ART-ACT prospectus.

**Mission:** Founded in 1989, the Uptown Multi-Cultural Art Center (UM-CAC) is a grass-roots, artist-led organization located in one of Chicago's culturally diverse communities - Uptown. It is an outgrowth of artists seeking to build a support base for art in the inner-city. The organization is run by volunteers. They seek to bring artists' cultural, political, and aesthetic expressions, peoples' art, to the public's attention.

**Location served:** Uptown, city of Chicago and international communities for diversity and against racism.

**Financial Information: Last Fiscal Year:** 2000      **Income:** \$10,000      **File 990?:** No      **Audit?:** No

**Forms of support:**

**Government:** Illinois Arts Council and City of Chicago Technical Assistance Grants.

**Foundation:** Crossroads Fund. Presbyterian Church of Chicago

**Individual:** Donations by artists.

**Director:** Chris Drew

**Board Members:** 5      **Full time employees:** 0      **Part time employees:** 0      **Independent contractors:** 0

**Volunteers:** 10

**Name of Neighborhood Location:** Uptown

**Major crossroads:** Wilson and Ashland

**Name:** Urban Photographers Forum  
**Contact:** Annie Smith  
**Address:** 3820 S. Langley, Chicago, IL 60653  
**Phone:** 773-548-6990    **Cel** 773-580-8114    **Fax:** 773-548-6990 (phone first)  
**Website:**    **Email:** urbphol@aol.com

**Year Founded:** 1996    **Date of not-for-profit ruling:** 2000

**Organizational Typology:** Founded by Annie Smith, a resident in Ida B. Wells and photographer. Smith has been a photographer since she was nine years old. She took 15 credit hours in photography at Columbia College and has an associate's degree from Kennedy King College in graphic communications. Her photo business was initially home-based. She got to know the upper administrative management at CHA and got support for her program. She started the Urban Photographers Forum to engage youth-at-risk who live in CHA housing. The Forum provides a gallery space at 3820 S. Langley, summer photography program for youth and a year-round after school program. According to Smith, while the program engages CHA youth, it is not just for CHA, but all people interested in urban photography. "We are sub-cultural. Urban youth don't get a chance to show their work. [The Urban Photographer's Forum] provides them with space to show their work and it is a place for community residents to come together and see the work of urban youth."

**Program Activities:** The Urban Photographer's Forum hosts art exhibitions in their own gallery space, which was set up with the assistance of CHA, in Ida B. Wells Housing. The Forum provides a summer employment workshop for youth ages 7-13. The workshops are conducted in part by youth 14 -17 who help produce the photo-workshops. All program participants are paid for their participation. They take part in photography and darkroom technique workshops, entrepreneurship training, web design and desktop publishing classes. The workshops resulted in a youth-produced magazine featuring art work and poetry. The 2001 program was funded by a \$27,000 CDBG grant. During the school year, the Forum hosts an after-school program involving 4-15 children, Monday – Thurs, 3-7 pm. The Forum not only focuses on art classes but also what Smith refers to as "deprogramming." This is a discussion about what is going on in the community with a purpose to "Dispel negativity.... We talk about life," says Smith. Programs by the Urban Photographer's Forum take place in Ida B. Well's Housing, and the Extensions of King Drive RMC.

**Local Impact:** The Forum brings families and friends together through auctions, art shows and magazines that the children put together. According to Smith "Everyone from the community comes together. Mothers want to see their kid's artwork. They can't wait to get the newsletter which features youth art, photography and poetry. The community has never had access to a gallery in the past. People can come into the gallery and see art on the walls. We circulate magazines throughout the community at places such as Northeastern University's Center for Inner City Studies [located a block away]. We provide outlet for people to see and read about art. We teach kids who live in the CHA and surrounding areas new skills related to photography, desktop publishing, web design and entrepreneurship."

**Mission:** To provide an outlet for youth-at-risk, especially in CHA and low income communities through visual arts and photographic communications.

**Location served:** Douglas, Oakland

**Financial Information:**

**Last Fiscal Year:** Jan – Dec    **Income:** 2001 -- \$30,000    **File 990?** No    **Audit?** No

**Forms of support:**

**Government;** 1998 -- \$2500 CHA. 2001--\$27,000 Community Block Development Grant (CBDG) .  
**Foundation:** 2001--\$2500 MacArthur President's Fund, 2000-\$1500 Windows of Opportunity/CHA

**Director:** Annie Smith

**Board Members:** 5    **Full time employees:** 0    **Part time employees:** 4

**Independent contractors:** 15-20 youth stipends    **Volunteers:** 3-5 high school community service seniors

**Neighborhood location:** Oakland

**Location of organization (major crossroads):** 38<sup>th</sup> Street and Langley

**Name:** West Humboldt Park Center for Performing Arts  
**Contact:** Marti Foster, Executive Director  
**Address:** 818 N Hamblin, 60651 /mailing po 51488  
**Phone:** 773-276-1491      **Email:** whpcpa1@aol.com

**Year Founded:** 1996

**Date of not-for-profit ruling:** 1997 (amended 1998)

**Organizational Typology:** Marti Foster, was working at the West Humboldt Park Family and Community Development Council, when she received a call from a police officer at the 11th Division Community Relation office. The call was about a pending gang war, and the officer wanted children in the neighborhood off the streets. The officer was searching for youth programming in the area. Foster began her search and found no youth programming within the immediate area. There was a day camp at Garfield Park, but that was too far south and parents were concerned about the children passing through turf wars. Humboldt Park was closer, but the kids were afraid of the gang activity in the area. Foster approached the Development Council about starting a youth choir, but the Council was focusing on adult programming. Foster says "Children in the community had nothing to do. So I decided to do something." She formed the West Humboldt Park Center for Performing Arts. Foster, who is the Center's founding Executive Director, says that although the Development Council could not take on the project, while working there she saw that "you can start things small and make them grow. That you could create a program without a billion dollars." She had also worked at the Woman Self-Empowerment Project, where she learned how to raise money and write proposals. Founding Board includes the local director of CAAP, a Super Block President, parents, former district commander of 11<sup>th</sup> police district.

**Program Activities:**

**The Stage is Set:** In this eight-week summer theater camp kids are trained in the technical and performance aspects of theater. Training also includes writing, speech and diction, sound and light, set design, and stage makeup. Training is geared toward on-stage and behind-the-scenes careers. The training program is followed by eight weeks of performance in the community.

**Annual Activities:** Black History Month performance; participation in Redmoon's All Hallows' Eve Ritual Celebration; and Christmas play.

**Daycare Performance:** Musicians and performance troupe are featured to entertain kids ages three-five years old.

**Impact:** Marti Foster started the West Humboldt Park Center for Performing Arts to create a safe space for neighborhood kids. This was a common goal among families in the community and the local police. Foster helped to make the neighborhood safer by bringing kids in off the street through the Center theater programming and other arts activities. The Center is housed in a building owned by the Catholic Church which had sat unused for years before the Center began to use the space, finding a new use for old property. Artists were also engaged in the Center's programming from across the city, bringing new resources into the neighborhood.

**Mission:** The West Humboldt Park Center for the Performing Arts is devoted to the artistic development of the youth of this community by offering training in four disciplines: music, drama, dance, and art. With this cultural and performance training and instruction these children will be prepared and equipped to meet life's challenges. This training will alter the course of their lives by providing them with options and alternatives to careers that were heretofore unavailable to them due to a lack of resources and information. In addition the Center provides a safe haven for children and protects them from the violence and illegal activity that they are confronted with day-to-day in the middle of the worst police beat in the country.

**Location served:** West Humboldt Park.

**Financial Information:**

**Last Fiscal Year:** June 2001      **Income:** \$95,000      **File 990?** Yes      **Audit?** No

**Forms of support:**

**Government;** \$5000      **Foundation:** Kaplan, Seabury, Chicago Tribune, Wulitzer, Polk, Field, Oppenheimer Family Foundation.      **Corporate** Shell Oil

**Director:** Marti Foster

**No of Board Members:** 5      **No of full time employees:** 5      **No of Part time employees:** 0

**No of Independent contractors:** 5 (summer)      **No of Volunteers:** 7

**Name of Neighborhood:** Humboldt Park

**Location of organization (major crossroads):** Chicago and Iowa

**Name:** Wisdom Bridge Arts Project  
**Address:** 1559-65 W. Howard, Chicago, IL 60626  
**Contact:** c/o Kevin Richards, 1417 W. Jonquil Terrace #3, Chicago, IL 60626  
**Phone:** 773-262-6702

**Year Founded:** 2001      **Date of not-for-profit ruling:** pending

**Organizational Typology:** The Wisdom Bridge building was the former home of the Wisdom Bridge Theater, which moved to Skokie in the early 1990s. By the late 1990s the historic structure was slated for demolition to make room for a strip mall. A group of neighborhood residents who were opposed to the project organized the Wisdom Bridge Task Force to save the historic building and run an arts education academy and theater from the site. The group has been organized since Fall 2000. It has filed 501c3 papers and the ruling was pending at the time of this study. Among the group leaders are Kevin Richards, a former high school literature teacher. Tim Anstett, a former managing director for Steppenwolf, is also on the planning committee and is slated to be the new executive director once funding is in place. Among the board members are a developer, accountant and other arts professionals from Rogers Park. The group hopes to purchase the building and later begin programming.

**Program Activities:** The Wisdom Bridge Arts Project will primarily be an arts education facility for the teaching of a range of art forms – theater, music, dance and visual art. The building will maintain a 100-seat theater. The programming intention is to develop partnerships and contracts with established arts groups to conduct classes and workshops as well as present theatrical works.

**Local Impact:** Preserve an historic building; function as an engine of economic development on Howard Street; provide educational activities for inner city minority youth who are at risk of gang, drug and crime involvement; provide alternative educational environment to educate and stimulate the learning and creative capacities of youth and adults.

**Mission:** Enrich the lives of people through the arts.

**Location served:** Rogers Park

**Financial Information:**

**Last Fiscal Year:** 2001

**Income:** \$20,000

**File 990?** No      **Audit?** No

**Forms of support:**

**Government:** N/A

**Foundation:** \$10,000 Seabury Foundation; \$10,000 Local Initiatives Support Corporation

**Individual:** N/A      **Earned:** N/A      **In kind:** N/A

**Executive Director:** Tim Anstett      **Board Members:** 5

**Full time employees:** 0      **Part time employees:** 0      **Independent contractors:** 2      **Volunteers:** 5

**Name of Neighborhood:** Rogers Park

**Location of organization (major crossroads):** Howard Street and Ashland Ave

**Name:** WLWU. Community Radio 88.7

**Address:** Loyola University Chicago, 6525 N. Sheridan Road, Damen Hall 109, Chicago, IL 60626

**Phone:** Craig Kois, Station Manager 312-915-6557; Shawn Campbell, Program Director, 312-915-6834 General 312-915-6558

**Fax:** 312-915-7095 **Website:** [www.wluw.org](http://www.wluw.org) **Email:** wluwradio@wluw.org

**Year Founded:** 1980 **Date of not-for-profit ruling:** Non profit status is from Loyola University

**Organizational Typology:** WLWU is based at Loyola University Chicago, but is considered by its staff, the university, and the local community it serves, to be an independent community radio station. It was recognized by a 2001 New City reader's poll as "Best in Chicago," beating out the large corporate stations like Q 101 and WXRT. According to Shawn Campbell, Program manager, the community radio identity is centered on who it serves and who is on the air. "One is not required to be a Loyola student or faculty member to be on the air; the programming is designed to serve the local community on all of Chicago's north side." Volunteers book guests and hosts and produce and engineer the shows. The station started in 1980 using a top 40/dance format. Because it has a noncommercial license, it cannot earn money through selling commercials, yet it approached programming in a commercial model. DJ's were slotted. According to Station Manager Craig Kois, there was no programming to reflect the diversity of the communities served by the station. WLWU became a community station through the work of the Social Justice Task Force. Initially community programming was "set aside" on the weekend hours. It gave rise to programming such as "The Labor Show" and "Peace Waves" produced by the American Friends Service Committee. Later members from the Vietnamese community began to produce a show, as did Haitians. According to Kois, "There is a social justice emphasis within the department. [We maintain a] sense of responsibility that once you start using a frequency... you owe it to [the listening community] to provide a service." In 2001 WLWU was cut from the Loyola University Budget. In 2002, it began to raise funds for the first time to cover its budget. This began with a radio-based fundraiser, which raised \$32,000 from listeners. At the time of this report, the Loyola University administration had discussing a management agreement with WBEZ in which WLWU would retain its programming under the WBEZ umbrella.

**Program Activities:** Among its programs are: "Live from Heartland" a Saturday morning show that often features local artists, theater people, musicians, poets, writers; "Open Books" on Sunday nights; "Wordslingers" a one-hour Sunday night interview and performance show. There are also youth arts projects which have been organized by neighborhood organizations. In a partnership with the Communications Department, Kois teaches a course "The Edgewater Community News Hour," which teaches students to do community-based reporting including stories on community arts.

**How increase capacity:** According to Kois, "Radio programming provides connections among diverse people. It builds connections between communities. The thing that has amazed me, especially with members of immigrant communities who come in. We train them [to use the equipment]. Producing the program not only brings them together, it brings a level of pride to the level of community, not only because they hear about community, but that they have the abilities to do this kind of work. Radio traditionally has a strength that it can provide a local service. Our station is increasingly important for groups that cannot get on commercial media. Their programs build awareness of the kind of work they are doing. There is a particular focus on arts by many of the ethnic shows. These shows are produced in the language of the community. Among the languages heard on our station are Haitian, Vietnamese, Bulgarian, Spanish, Ethiopian. Among the art shows are several specialty music shows including: folk, hip hop, electronic music, metal, Ska. Each of these shows are supported by their own subculture."

**Location served:** 3.5 million potential listeners located between North Ave on the south to Highland Park on the north; the lakeshore on to just west of the Kennedy Expressway.

**Financial Information: Last Fiscal Year ended:** June 30, 2001

**Assets:** **Income:** \$159,000 in 2000, but has been cut from University Budget **File 990?** No  
**Audit?** No

**Forms of support:**

**Government:** Illinois Arts Council 97-2000, Illinois Humanities Council 95-96, Paul Robeson Fund in 2000.

**Individual:** \$32,000 donated from listeners.

**Earned:** N/A **In Kind:** N/A

**Director:** Craig Kois, station manager.

**No of Board Members:** 0 **Full time employees:** 2 – Station Manager and Program Director.

**Part time employees:** 1 student **Independent contractors:** 1 engineer, 1 computer operator **Volunteers:** 120

**Name of Neighborhood:** Programming involves and serves the diverse communities on all of Chicago's north side.

**Location of organization:** Loyola University Lake Shore Campus in Rogers Park.



## **Appendix B: People Interviewed**

### **Woodlawn**

Arvis Averette, Supportive Service Coordinator, Woodlawn East Community and Neighbors  
Jim Banks, Chicago Djembe Project  
Maggie Brown, Artist  
Virda-Jean, Collins, Artist  
Luther Goin, Artistic Director, Chicago Theatre Company  
Sam Greenlee, Artist  
Heather Ireland, Artist  
Douglas Allan Mann, Chicago Theatre Company  
Calvin Morris, Chicago Theatre Company, Board Chair  
Tyehimba Jess, Artist

### **Kenwood, Oakland, Grand Boulevard**

Jaime Dwan, Board member, New Wave Computer Users Group (NWCUG)  
Kahil El Zabar, Artist  
Joan Gray, Executive Director, Muntu Dance Theatre of Chicago  
Leo C. Harris, South Side Family Chamber Orchestra  
Monica Haslip, Executive Director, Little Black Pearl Workshop  
Marva Jolly, Arlene Turner-Crawford, Members, Sapphire and Crystals  
Ayana Karanja, Virginia Hope Center  
Sokoni Karanja, Executive Director, Center for New Horizons  
Gerald Sanders, Artist and Manager, South Side Community Art Center  
Annie R. Smith, Founder and Director, Urban Photographers Forum  
Mario Smith, Artist  
Greg Spears, Artist and Program Director, South Side Community Art Center  
Malachi Thompson, Sutherland Community Arts Initiative  
Arlene Turner-Crawford, Sapphire and Crystals and Center for Inner City Studies, Northeastern Illinois University  
Geneva Wade and Ms. Jackson, Center for New Horizons

### **Little Village**

Anna Yuan, Board President, Senior Artist Network  
Carmen Aviles, Latino Youth  
Jaime DeLeon, Little Village Community Development Corporation  
Jesus G. Garcia, Little Village Community Development Corporation  
Maria Elena Gaspar, Artist  
MariCarmen Moreno, Resident, Director of Youth Education and School Principal, Instituto del Progreso Latino  
Michael Rodriguez, Serás, Office of Alderman Munoz  
Ofelia Guevara, Co-Director, Horizontes Mexicanos de Danza Folklorica  
William Estrada, Artist

### **North Lawndale**

Cheryl D. Russel, North Lawndale Learning Community  
Marcello Ferrer, Program Director, North Lawndale Learning Community  
Howard, Sandifer, Executive Director, Chicago West Community Music Center, (formerly Lawndale Community Music Center)  
Lila Leff, Executive Director, Umoja Student Development Corp  
Victor M. Vasquez, Douglas Park Cultural Community Center  
Tris Williams, Artist  
Tom Hoffman, Executive Director, Life Directions

### **Humboldt Park**

Eduardo Arocho, Artist, Near Northwest Neighborhood Network  
Carlos Flores, Artist/Journalist/Photographer  
Marti Foster, West Humboldt Park Center for the Performing Arts  
William Howard, West Humboldt Park Development Corporation  
Ed Maldonado, Puerto Rican Arts Alliance  
Eliud Medina, Executive Director, Near Northwest Neighborhood Network  
Paula Rodriguez, Taino Dance Group  
John Colón, Photographer and MOSHA Representative For VIDA/SIDA

Jose Quiles, Executive Director, Viva La Gente  
Marisol Morales, Program Director, Puerto Rican Cultural Center

### **Logan Square**

Penny Anderson, Rinky Dink  
Chris Bratton, Artist, Educator  
Mitch "Mitar" Covic, Artist  
Lauren Cumbia, Steering Committee Member, Ladyfest  
Sheila Donohue, Artist, Director, Center Portion  
Sandy Gerding, Redmoon  
Dawn Marie Gaulteri, Executive Director, AuroraArts, Logan Square  
Olivia Gude, Artist, Educator  
J. Love, Artist/ Director, 3030  
James Mesple, Artist  
Carolyn Paprocki, Children's Services Librarian, Logan Square Branch Library  
Ellen Rosner, Steering Committee Member, Ladyfest  
Shu Shubat, Jellyeye  
Attorney James Stola, Gallery 2828  
Marvin Tate, Artist and Programming Coordinator at Old Town School of Folk Music  
Amalea Tshilds, co-owner, Lula Cafe, Artist  
Jacqui Ulrich, Artist, (Chicago Park District Southeast Regional Director)  
Laura Weathered, Executive Director, Near Northwest Arts Council and Acme Artists  
Dennis Wise, Artist, Moving Company

### **Uptown**

Chris Drew, Uptown Multi-Cultural Art Center  
Lou Mallozzi, Executive Director, Experimental Sound Studio  
Barbara Michelotti, Managing Director, Scrap Mettle Soul  
Patricia M. Murphy, Artist/Executive Director, Beacon Street Gallery and Performance Company  
Jackie Taylor, Actor/President, African American Arts Alliance, Uptown  
Elayne LeTraunik, Artistic Director, Red Hen Productions  
Luis Pascasio, Artistic Director, Pintig Cultural Group  
Ruphina Pettis, Sunlight African Community Center  
Joe Podlasek, Executive Director, American Indian Center

### **Rogers Park**

Bob Carter, Music Theater Workshop  
Richard Bough, Artist  
Shawn Campbell, Program Director WLWU  
Salomé Chasnoff, Executive Director, BeyondMedia Education  
Kevin Cosgrove, Staff and Mike Land, Office of Alderman Joe Moore  
Linda Dean, Director, Creative Essences Studio  
Al Goldberg, Owner, ArtSpace RP, and Coordinator of Glenwood Avenue Arts District  
Craig Harshaw, Artist/ Executive Director, Insight Arts  
Katie Hogan, co-owner, Heartland Café and Committee Chair, Artists of the Wall  
Linda Kelly, Executive Director, Inclusion Arts Gallery and Education Foundation  
Craig Kois, Station Manager, WLWU Loyola University Radio Station  
Dorothy Milne, Artistic Director, Lifeline Productions  
Kevin Richard, Wisdom Bridge Arts Project  
Lew Rosenbaum, Coordinator, Labor and Arts Festival  
Amy Westgard, Steering Committee, Rogers Park Arts Council  
Tom Westgard, Rogers Park Business and Arts Networking Group (RPBANG)

### **Researchers, Citywide Organizations and Additional Interviewees**

Amelia Kohn, Chapin Hall Center for Children at the University of Chicago  
Arlene Rakoncay, Chicago Artists Coalition  
Tara Betts, Artist  
Tamara Bissel, Executive Director, Creating Pride  
Chris Bratton, Video Machete  
Julie Burros, Director of Cultural Planning at the City of Chicago's Department of Cultural Affairs  
Robert Chaskin, Chapin Hall Center for Children at the University of Chicago

Joe Clark, Artwerks  
Joan Costello, Chapin Hall Center for Children at the University of Chicago  
Harper Court Arts Council  
Harper Court Foundation  
Judith Heineman, Chicago Storytelling Guild  
Jean De St. Aubin, Chicago Park District  
Helen Doria, Chicago Park District  
Susan Elueterio, Illinois Arts Council  
Juana Guzman, Associate Director, Mexican Fine Arts Museum  
Eliud Hernandez, Deputy Director of Programs at the Illinois Arts Council  
Mary Hopkins, Chicago Park District, Loyola Park  
Sherille Lamb, Artist  
Efe McWorter, Executive Director, South Shore Cultural Center  
David Merrill, Director, Chicago Area Geographic Information Study, University of Illinois at Chicago  
Mike Orlove, Chicago Department of Cultural Affairs  
Yvonne Orr-Richardson, Artist  
Julie Parson-Nesbitt, Director of Advancement and Development, Guild Complex  
Henry A. Roa, Mexican Folkloric Dance Company  
Michael Stanek, Artist, Attorney  
Alika Wali, Ph.D., Nuveen Assoc. Curator, Anthropology, Field Museum  
Sam Whalen, Chapin Hall Center for Children at the University of Chicago  
Anida Yoeu Esguerra, Artist  
Alison Zehr, Consultant, Chicago Department of Cultural Affairs

## Appendix C: Publications and Internet Sources Reviewed

Address	Phone/Web address
Art Now Gallery Guide Shelly Foose, Editor POB 5541 Clinton, New Jersey 08809	908-638-5255 or galleryguideonline.com
Guide to Black Chicago 1507 E. 53 <sup>rd</sup> Street #324 Chicago, IL 60615	773-509-6815 888-840-2345 <a href="http://www.theblackguide.com">www.theblackguide.com</a>
Chicago Artists News 11 E. Hubbard, 7 <sup>th</sup> floor Chicago, IL 60611	312-670-2060 <a href="http://www.caonline.org">www.caonline.org</a>
Chicago: City of Neighborhoods Domic A. Pacyga, Ellen Skerrett	
Chicago Free Press Lisa Neff, Managing Editor 3714 N Broadway, Chicago, IL 60613	773-325-0005 x 21
Chicago Greens, Green Party USA Wes Wagner 226 S. Wabash, 6 <sup>th</sup> floor	312-243-5619
Chicago Journal, (Near South, Near West, West Loop) 141 S. Oak Park Ave Oak Park, IL 60302	312-243-2696
Chicago Park District	312-742-play <a href="http://www.chicagoparkdistrict.com">www.chicagoparkdistrict.com</a>
Chicago Reader 11 E. Illinois Chicago, IL 60611	312-828-0350 <a href="http://www.chicagoreader.com">www.chicagoreader.com</a>
Chicago Sinfonietta 15 <sup>th</sup> Season Review 188 W. Randolph ste 1601 Chicago, IL 60601	312-236-3681 chicagosinfonietta.org
Chicago Sun-Times, Weekend Plus Regina Robinson, Listings Editor 401 N. Wabash Chicago, 60611	
Chicago Tribune Friday Section 435 N. Michigan Ave. 5 <sup>th</sup> floor Chicago, IL 60611-4041	Phone: 312-222-5879 Fax: 312-222-0236 Email: <a href="mailto:ctc-friday@tribune.com">ctc-friday@tribune.com</a>
Citylink 3906 W. North Ave. Chicago, IL. 60647	Phone: 773-252-3534 Fax: 773-252-6031 Email: <a href="mailto:citylink@extranews.net">citylink@extranews.net</a>
Exito 435 N. Michigan Ave. Chicago, IL. 60611	Phone: 312-634-3000 Fax: 312-527-8468 Email: <a href="mailto:gamble@tribune.com">gamble@tribune.com</a> Web: <a href="http://www.chicagotribune.com/exito/">www.chicagotribune.com/exito/</a>
Extra: The Voice of Your Community Spanish/English Bilingual Community Newspapers 3906 W. North Ave Chicago, IL 60647	773-252-3534 <a href="mailto:noticias@extranews.net">noticias@extranews.net</a>
Firefly: Chicago's Magazine of Culture, Philosophy and Para-Psychology PO Box 268404 Chicago, IL 60626	773-278-4841 Fax 773-278-4816 Email: <a href="mailto:chicagofirefly@worldnet.att.net">chicagofirefly@worldnet.att.net</a>
Heartland Journal Kathleen Hogan and Michael James 7000 N. Glenwood, Chicago, IL 60626	773-465-8005 <a href="mailto:fatback@aol.com">fatback@aol.com</a>
Illinois Entertainer	<a href="http://www.illinoisentertainer.com">www.illinoisentertainer.com</a>
La Raza	773-273-2900

Address	Phone/Web address
6001 N. Clark Street, Chicago, IL 60660	ww.laraza.com
Near West/South Gazette Independent Community Newspaper 1335 W. Harrison St Chicago, IL 60607-3318	312-243-4288
Lawndale News/West Side Times 5416-18 W. 25 <sup>th</sup> St. Cicero, IL. 60804	708-656-6400 Fax: 708-656-2433 <a href="http://www.lawndalenews.com">www.lawndalenews.com</a>
New City 770 N. Halstged, Suite 306, Chicago, IL 60622	312-243-8786
Performink: Chicago's Entertainment Trade Paper Michelle Moe, Editor 203 N. Wabash, STE 320 Chicago, IL 60601	<a href="http://www.performink.com">www.performink.com</a> Email: <a href="mailto:editor@performink.com">editor@performink.com</a> 773-296-4600
RP 2000 Rogers Park Community Council	773/338-RPCC or <a href="mailto:rp2000@rogerspark.org">rp2000@rogerspark.org</a>
The Phoenix Loyola University Chicago 6525 N. Sheridan Road Chicago, IL 60626	773-508-7110 <a href="http://www.luc.edu/orgs/phoenix">www.luc.edu/orgs/phoenix</a>
UR, Mark Liberson, Publisher 655 W. Irving Park ste 209 Chicago, IL 60613	
West Logan Square Newsletter Larry Garrett 3020 N. Kimball Ave Chicago, IL 60618.	773-645-9100 Fax 645-7081 Lists library reading events.
Windy City Times Lambda Publications 1115 W. Belmont, STE 2-d Chicago, IL 60657	773-871-7610 <a href="http://www.wctimes.com">www.wctimes.com</a> <a href="http://www.outlineschicago.com">www.outlineschicago.com</a>

WEBSITES	Web Address
Art of Chicago.com	<a href="http://www.artofchicago.com">www.artofchicago.com</a>
Asian Improv	<a href="http://www.asianimprov.com">www.asianimprov.com</a>
Black Metropolis	<a href="http://www.cr.nps.gov">www.cr.nps.gov</a>
Boricua	<a href="http://www.Boricua.com">www.Boricua.com</a>
Bronzeville	<a href="http://www.BronzevilleOnline.com">www.BronzevilleOnline.com</a>
Bronzeville Web Curriculum	<a href="http://www.cuip.uchicago.edu/">www.cuip.uchicago.edu/</a>
Buildings Report	<a href="http://www.isjm.org/Buildings/records/BR119.htm">www.isjm.org/Buildings/records/BR119.htm</a>
Chapin Hall at University of Chicago	<a href="http://www.chapin.uchicago.edu/">www.chapin.uchicago.edu/</a>
Chicago City Search	<a href="http://www.Chicago.citysearch.com">www.Chicago.citysearch.com</a>
Chicago Dream Home	<a href="http://www.Chicagodreamhome.com/nbrhoods.htm">www.Chicagodreamhome.com/nbrhoods.htm</a>
Chicago Area Geographic Information Study	<a href="http://www.cagis.uic.edu">www.cagis.uic.edu</a>
Chicago Historical Society	<a href="http://www.chicagohs.org">www.chicagohs.org</a>
Chicago Independent Media Center	<a href="http://www.chicago.indymedia.org">www.chicago.indymedia.org</a>
Chicago Reporter	<a href="http://www.chicagoreporter.com">www.chicagoreporter.com</a>
Chicago West Logan Square Block Club	<a href="http://www.communities.msn.com">www.communities.msn.com</a>
Chicago Youth Centers	<a href="http://www.chicagoyouthcenters.org">www.chicagoyouthcenters.org</a>
African Diaspora Central	<a href="http://www.grad.cgu.edu/~ruffinh/african_diasporacentral/theatre.htm">www.grad.cgu.edu/~ruffinh/african_diasporacentral/theatre.htm</a>

<b>WEBSITES</b>	<b>Web Address</b>
Community News Project	<a href="http://www.newstips.org">www.newstips.org</a>
Demographia.com	<a href="http://www.Demographia.com/db-chi-nhd2000dems.htm">www.Demographia.com/db-chi-nhd2000dems.htm</a>
DevCorp. North	<a href="http://www.devcorpnorth.org">www.devcorpnorth.org</a>
Find a Neighborhood	<a href="http://www.REALTOR.com">www.REALTOR.com</a>
Footlights.com	<a href="http://www.Footlights.com">www.Footlights.com</a>
Greater Chicago	<a href="http://www.greaterchicago.com">www.greaterchicago.com</a>
Guidestar	<a href="http://www.Guidestar.org">www.Guidestar.org</a>
Homan Square Community Center Campus	<a href="http://www.homansquare.org">www.homansquare.org</a>
I was born with 2 tongues	<a href="http://www.2tongues.com">www.2tongues.com</a>
Idealist	<a href="http://www.Idealist.org">www.Idealist.org</a>
IIT	<a href="http://www.IIT.org">www.IIT.org</a>
Independent Media Center	<a href="http://www.chicago.indymedia.org">www.chicago.indymedia.org</a>
Ladyfest	<a href="http://www.ladyfestmidwest.org">www.ladyfestmidwest.org</a>
Living in Greater Chicago	<a href="http://www.greaterchicago.com">www.greaterchicago.com</a>
Logan Square Art	<a href="http://www.LoganSquareArt.com">www.LoganSquareArt.com</a>
Logansquare.	<a href="http://www.Logansquare.net">www.Logansquare.net</a>
Logan2.net	<a href="http://www.Logan2.net">www.Logan2.net</a>
Mexican Folkloric Dance Company	<a href="http://www.mexfoldanco.org">www.mexfoldanco.org</a>
National Neighborhood Indicators Partnership	<a href="http://www.urban.org">www.urban.org</a>
Neighborhood Guide	<a href="http://www.Chicago.citysearch.com">www.Chicago.citysearch.com</a>
New Media for NonProfits	<a href="http://www.fornonprofits.com">www.fornonprofits.com</a>
North Lawndale Industrial Development Team	<a href="http://www.nlidt.com">www.nlidt.com</a>
Northeastern Illinois University	<a href="http://www.neiu.edu/CICS.htm">www.neiu.edu/CICS.htm</a>
Realtor.com	<a href="http://www.realtor.com">www.realtor.com</a>
Robert Taylor Homes	<a href="http://www.thecha.org">www.thecha.org</a>
Rogers Park	<a href="http://www.rogerspark.com">www.rogerspark.com</a>
Soul of America	<a href="http://www.soulofamerica.com">www.soulofamerica.com</a>
Souljourn	<a href="http://www.souljourn.citysearch.com">www.souljourn.citysearch.com</a>
Steans Family Foundation	<a href="http://www.steansfamilyfoundation.org">www.steansfamilyfoundation.org</a>
Street Level Youth Media	<a href="http://www.streetlevel.iit.edu">www.streetlevel.iit.edu</a>
StudioZ	<a href="http://www.studioz.org">www.studioz.org</a>
The Harris School	<a href="http://www.harrisschool.uchicago.edu/">www.harrisschool.uchicago.edu/</a>
The Home Front	<a href="http://www.dondebat.net">www.dondebat.net</a>
Uptown	<a href="http://www.pages.ripco.net">www.pages.ripco.net</a>
Urban Institute	<a href="http://www.urban.org">www.urban.org</a>
Westside Association for Community Action	<a href="http://www.wacetwork.org">www.wacetwork.org</a>
World Music Festival	<a href="http://www.cityofchicago.org/worldmusic/">www.cityofchicago.org/worldmusic/</a>
Ethnic Dance Chicago	<a href="http://www.jordan-webb.net/ethnicdance/">www.jordan-webb.net/ethnicdance/</a>
Folk Dance Council of Chicago	<a href="http://members.aol.com/fdccpub/index.html">http://members.aol.com/fdccpub/index.html</a>