



ABOUT THE URBAN INSTITUTE

The nonprofit Urban Institute is dedicated to elevating the debate on social and economic policy. For nearly five decades, Urban scholars have conducted research and offered evidence-based solutions that improve lives and strengthen communities across a rapidly urbanizing world. Their objective research helps expand opportunities for all, reduce hardship among the most vulnerable, and strengthen the effectiveness of the public sector.

ARTPLACE

ABOUT ARTPLACE AMERICA

ArtPlace America (ArtPlace) is a ten-year collaboration among a number of foundations, federal agencies, and financial institutions that works to position arts and culture as a core sector of comprehensive community planning and development in order to help strengthen the social, physical, and economic fabric of communities.

ArtPlace focuses its work on creative placemaking, which describes projects in which art plays an intentional and integrated role in place-based community planning and development. This brings artists, arts organizations, and artistic activity into the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centric, and holistic.

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Foreword

ArtPlace America is a ten-year collaboration of 16 foundations, 8 federal agencies, and 6 banks that is working to reposition arts and culture as a core sector of community planning and development in order to help strengthen the social, physical, and economic fabrics of communities.

ArtPlace focuses its work on “creative placemaking,” which describes projects in which art plays an intentional and integrated role in place-based community planning and development. The “creative” simply invites artists and arts organizations to join their neighbors as collaborators into the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centric, and holistic.

In looking at who does community planning and development in America’s communities, we have found that our colleagues may generally be organized into ten sectors: Agriculture and Food, Economic Development, Education and Youth, Environment and Energy, Health, Housing, Immigration, Public Safety, Transportation, and Workforce Development.

As a core part of our research agenda, we are taking each of those sectors, one at a time, and exploring how arts and cultural practitioners have and might be partners in helping to achieve their goals.

The document that follows is one of the first two “field scans” that ArtPlace America has commissioned to begin this work. It is an exploratory first step that aims to examine

- key goals or needs in each community development sector that arts and culture might address,
- a typology or framework for understanding the ways that arts and culture has and might partner with that community development sector,
- barriers to integrating arts and culture within that community development sector, and
- strategies or tactics to advance collaborations with arts and culture in that sector.

Each field scan serves as a framing document for a working group tasked with taking the analysis and findings one step further, helping ArtPlace to identify the best practices that warrant formal case studies, key methods for evaluating success, and strategic framing of the material in a way that resonates with those most likely to take up creative placemaking practice in other sectors. The field

scans are not an end product in and of themselves, but rather an initial inquiry that will inform several aspects of ArtPlace's work.

Each field scan addresses two primary audiences: artists and other arts and cultural practitioners seeking to better understand and collaborate with a particular community development sector; and community development practitioners who are interested in how arts and culture might further their work.

Our goal is ultimately for these two audiences to develop a shared language and a set of goals, so that our communities will benefit from these powerful, cross-sector synergies.

Jamie Hand

Director of Research Strategies, ArtPlace America

Author's Note

A Defining Moment in Public Safety

The recent events in Ferguson, Baltimore, and New York City have focused national attention on the connections between race, place, and the justice system. These events underscore what research also suggests -- that public space may matter even more than private space for discussions of public safety in low-income, urban, neighborhoods because interactions with law enforcement in cities overwhelmingly occur in public, rather than in private residences, as is often the case in wealthier suburban communities (La Vigne et al. 2014). As the voices for change in the justice system grow louder, understanding the role that creative placemaking can play in individual and community-level change is especially timely.

Exploring the Ways Arts and Culture Intersect with Public Safety

Introduction

In 2015, ArtPlace America engaged the Urban Institute as a research partner to launch an inquiry into the state of arts, culture, and creative placemaking as it relates to the public safety sector. Working together, the two agencies embarked upon a collaborative exploration of the state of the field, with the aim of identifying barriers and opportunities for further investment and investigation.

The research team was interested in gathering the perspectives of the community of artists, thought leaders, investors, and organizations at the intersection of public safety and creative placemaking. In addition to identifying the key players, the goals of this research were to understand the following:

- What types of programs or practices exist at the intersection of public safety and creative placemaking, particularly in communities with high levels of justice-system interaction?
- To what extent is public safety considered an outcome of creative placemaking efforts?
- What opportunities exist for further collaboration between creative placemaking and the public safety sector?

Through a comprehensive review of the literature, an online survey of 100 creative placemaking stakeholders, and semi-structured interviews, we found that

- projects at the intersection of creative placemaking and public safety fall into five primary types of activities: projects that promote empathy and understanding, projects that influence law and policy, projects that provide career opportunities, projects that support well-being, and projects that advance quality of place;
- the arts have a robust history of research and practice within the public safety sector that can be used to articulate a comprehensive theory of change regarding the relationship between creative placemaking and the public safety sector; furthermore, creative placemaking goals

align well with important public safety goals that are associated with reductions in violence and criminal activity; and

- a growing community of practitioners at the intersection of these two fields is well-poised to promote further collaboration and learning between the creative and public safety sectors.

We intend for this document to shed light on the history and current state of creative practice and the public safety field, as well as contextualize the setting for new approaches in public safety. In addition, we provide a framework for understanding the different approaches, or types, of arts and culture initiatives in the public safety field, as well as important ways that creative placemaking can impact public safety outcomes. Finally, we conclude with recommendations for further collaboration and learning opportunities between practitioners and researchers in the creative placemaking and public safety fields.

Review of the Literature

Public Safety Trends in the United States

In the latter half of the 20th century, rapid deindustrialization of American cities, widening economic inequality, and increasingly punitive penal policies gave rise to significant public safety challenges and the largest correctional population the world has ever known. The rate of incarceration nearly quadrupled between 1972 and 2012; as of 2012 over two million people were in custody in the United States (National Research Council 2014). The increase in the number of people in jails and prisons was also matched by a massive expansion of community corrections, with over four million people on probation and parole in 2012 (National Research Council 2014).

Public Safety refers to the welfare and protection of the general public, and strives towards a vibrant community where “people feel free of threats to their persons and property;” actors may achieve public safety through a number of means, including

prevention strategies, intervention programs, and supportive reentry following justice-system involvement.¹

This expanded reach of corrections has not impacted all Americans equally. Frequent contact with law enforcement disproportionately affects racial and ethnic minorities, who made up 60 percent of Americans behind bars in 2011 (National Research Council 2014). Poor, African American men, with less than a high school degree have a lifetime risk of imprisonment of 59 percent, compared with 11.2 percent for whites (National Research Council 2014; Liberman and Fontaine 2015); they are more likely to go to jail than to college.

Each day, large numbers of people return to the community from periods of incarceration. In 2014, more than 636,000 individuals were released from state and federal prisons to neighborhoods across the United States (Carson 2014). These factors have made neighborhoods an increasingly important site when thinking about public safety. In fact, the concentrated effect of correctional control on relatively small geographic areas within urban centers led Laura Kurgan and Eric Cadora of the Spatial Information Design Lab at Columbia University to coin the term “million-dollar blocks,” which describes a block where over one-million dollars is spent on the correctional control of its residents.

Research shows that involvement with the justice system is both a cause and a consequence of neighborhood-level disorder; the effects are mutually reinforcing (Liberman and Fontaine 2014). Where disorder and crime are commonplace, so too are poverty, disease, and social stigma (Friedson and Sharkey 2015). Further, these same neighborhoods have historically been subjected to place-based policies that perpetuated racial and economic inequality, creating crumbling infrastructure and expressways where houses once were.

Declining Crime Rates, New Approaches

Over the past two decades, however, the United States has witnessed a sustained drop in crime, the causes of which are still largely unknown. At the same time, criminal justice policy trends appear to be turning away from the harsh punishments and lengthy sentences that characterized the “tough on crime” era toward practices focused on prevention and rehabilitation.

¹ This definition of public safety comes from the definition adopted by the American Probation and Parole Association and the Manhattan Institute (2000), with modification from the 2016 ArtPlace/LISC Public Safety Working Group.

In recent years, researchers and advocates for criminal justice reform have adopted a public health approach to addressing crime and delinquency, focusing on factors that elevate risk for violence or unlawful behavior, as well as those that help mitigate, or “protect,” individuals and communities from justice-involvement. Just as doctors ask their patients about their habits, medical, and family history, in order to gauge the risk for developing heart disease, law enforcement and social service providers have begun to use a series of indicators, known as risk and protective factors, that suggest the likelihood that an individual will engage in violence or other illegal behavior (Shader 2004). The evolving body of research on risk and protective factors for justice involvement (Wasserman et al. 2003; Shader 2004) has provided a useful framework for thinking about approaches like education, prosocial activities, and family and community relationship-building, all of which can influence public safety before an offense occurs (Wasserman et al. 2003; Shader 2004).

In addition, at the community level, the public safety field has embraced community-level crime prevention strategies rooted in Social Disorganization Theory (Aiyer et al. 2015). Proponents of Social Disorganization Theory (SDT) point to neighborhood-level risk factors such as poverty rates, residential mobility, ethnic heterogeneity, and weak social networks which “decrease a community’s capacity to control resident behavior” and lead to an increase in the risk of crime (Aiyer et al. 2015; Sampson et al. 1997). A community’s capacity to impact public safety before crime occurs appears to have ties to levels of community empowerment, which encompasses dimensions of social cohesion, collective efficacy, a sense of community, social capital, social control, and behavior (Aiyer et al. 2015).

Furthermore, for decades the public safety field has considered place to be an important aspect of public safety; examples include the broken windows theory, an approach to policing that emphasizes maintaining “public order” by responding to relatively minor social and environmental incidents (e.g., disorderly conduct or graffiti) in an effort to reduce more serious offenses (J.Q. Wilson and Kelling 1982), hot spot policing, which focuses law enforcement efforts on small areas that account for high levels of crime, and the Crime Prevention Through Environmental Design (CPTED) movement, which attempts to “design-out” criminal behavior by affecting the built and social environment through strategies such as improving lines of sight to encourage “eyes on the street” and using access controls, such as shrubbery or fences to deter criminal activity. Recently, the federally funded Byrne Criminal Justice (BCJI) program has invested in localities to develop place-based, community-oriented, public safety strategies. This place-based focus in public safety presents especially fertile ground for collaboration with arts and culture efforts that also have place-based components -- creative placemaking.

Art and Justice-Involved Populations

Arts-based programming in the public safety sector has a history that spans nearly a century of practice in the United States (Yahner et al. 2015). With its roots as a therapeutic intervention in correctional settings, the scale and diversity of activities at the intersection of the arts sector and public safety is now vast, ranging from fine arts career training for formerly incarcerated people, to community-based theatre with law enforcement and community members, to horticultural programs in correctional facilities. Arts and culture programs can be found at every level of the public safety sector, from prevention and activism in the community, to therapeutic and empowerment in correctional facilities, to career training for people returning to the community from incarceration.

To date, research on the arts and public safety has largely focused on efforts to capture the individual-level effects of arts intervention programs on high-risk or justice-involved populations, with the bulk of the literature focusing on youth. With this in mind, we considered both the well-documented and emerging literature on art practices at the intersection of public safety.

Research suggests that arts education contributes to the development of cognitive processes and prosocial skills that are especially significant for justice-involved or high-risk populations (Yahner et al. 2015). In a study that employed four large, national datasets, Catterall, Dumais, and Hampden Thompson (2012) found that at-risk youth with high levels of arts engagement had more positive outcomes in several areas that correspond to important protective factors for justice-system involvement—including school performance and civic engagement beyond the arts (Yahner et al. 2015). Several smaller studies of arts-based programs for court-involved youth also demonstrated potential benefits ranging from reduced negative behaviors and more effective emotional communication (Yahner et al. 2015; Center for Youth and Communities 2009; DeCarlo and Hockman 2003) to reduced recidivism (Ezell and Levy 2003). Another important dimension of social and emotional development cultivated by arts engagement is the development of positive individual identity (Yahner et al. 2015; Ferrer-Wreder et al. 2002). The process of articulating one’s identity is particularly important for justice-involved populations as the act of disconnecting from illegal activity often involves imagining a different life—a life with different friends, activities, and employment—an entirely different identity (Wolf and Wolf 2012): “these are absolutely acts of will but they are also acts of imagination—the high-wire of trading in what you’ve always done for what you could be doing.” The arts provide an important space for individuals to “try on” a new identity, to explore, and to co-create both themselves and the world.

Apart from studying the effect of arts programming on individuals, efforts to capture the community-level social benefits of arts programming leave room for further investigation, particularly with regard to a causal relationship (Stern and Seifert 2002), yet still stand on promising ground. A 2004 study from the RAND Corporation provided a preliminary model for framing the effects of arts at the community level, arguing that the arts promote interaction between people, building social capital, and through sustained involvement, develop the capacity of communities to organize for collective action (McCarthy et al. 2004). In recent years, Stern and Seifert (2013), and their Social Impact of the Arts Project (SIAP), have credited the arts with preserving racial and ethnic diversity, lower rates of social distress, and reduced rates of ethnic and racial harassment in Philadelphia. They also found that the presence of cultural assets in neighborhoods was linked with economic improvements, including declines in poverty and increases in population (Stern and Seifert 2013), although the inclusion of economic indicators as a community-level benefit, rather than an indicator in a class of its own, requires further investigation.

Mapping Stakeholders at the Intersection of Creative Placemaking and Public Safety

What is Creative Placemaking?

Creative placemaking is an emerging form of participatory art-making, given increasing attention by scholars, practitioners, policymakers, and funders over the past five years. Rooted in the placemaking work of Jane Jacobs and her contemporaries, creative placemaking adds dimensions of art and creative practice to the placemaking field, promoting the belief that community development should be holistic and human-centered (Bennett 2014). In practice, creative placemaking combines the field of planning with community relationship-building; it places a high value on streetscapes and is designed to improve economic outcomes by utilizing undervalued resources and developing strong social networks through artistic practice (Stern 2014). Growing interest in the relationship between arts and community development over the past decade has inspired the creation of funding streams and scholarly worked focused on this emerging frame of “creative placemaking,” including ArtPlace America and the National Endowment for the Arts’ Our Town initiative, both of which support creative placemaking at the local and national level.

“Creative placemaking” describes projects in which art plays an intentional and integrated role in place-placed community planning and development. This brings artists, arts organizations, and artistic activity into the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centric, and holistic.

Successful creative placemaking is not quantified by how many new arts centers, galleries, or cultural districts are built, but by “the ways that artists, formal and informal arts spaces, and creative interventions contribute toward community outcomes” (Bennett 2014). Accordingly, scholars of the field of creative placemaking has begun to develop a theoretical and empirical foundation that articulates the community outcomes of creative placemaking as neighborhood livability (Stern and Seifert 2014), economic development (Stern and Seifert 2008; 2013), civic engagement (Wali et al. 2002), and greater resiliency (Bennett 2014; Stern and Seifert 2014; Markusen and Gadwa Nicodemus 2010).

Stakeholders Working at the Intersection of Public Safety and Arts and Culture

In order to identify people and projects at the intersection of the arts and public safety, we conducted

- a review of available materials on the issues,
- an online survey of all ArtPlace grantees to date, and
- semi-structured interviews with key stakeholders in the field.

To identify stakeholders for semi-structured interviews, we reviewed application materials and other relevant information submitted by ArtPlace America grantees, formally and informally published research articles and reports, working papers, press releases, summaries from the field, and news articles. This review of the literature enabled us to develop a list of key stakeholders at the intersection of creative placemaking and public safety included as **Appendix A**.

From our review, we selected 14 projects for additional inquiry through semi-structured interviews that represented a variety of sectors, artistic media, populations engaged, organization size, and geographic location. A complete list of organizations included in the field scan, including those that participated in interviews, can be found in **Appendix A**. Stakeholder interviews lasted approximately 30-60 minutes each and were held with project officers knowledgeable about project operations.

Each interview was then reviewed for emerging themes and used to contextualize findings from the literature review and to reveal key themes for further research.

Typology of Activities at the Intersection of Public Safety and Arts and Culture

Through a review of the literature and interviews, we learned that the creative sector provides a wide range of opportunities to promote public safety and create change in the justice system. In order to contextualize creative placemaking as a place-based form of artistic expression that incorporates social practice, we examined a broad range of arts and culture initiatives that had dimension of social practice, some of which were place-based, others of which are not place-based. As a result, we organized projects into **five primary approaches, or project typologies**, at the intersection of arts and culture and the public safety sector. Sometimes, programs or projects use one strategy. In many cases, however, they incorporate elements of two or more strategies into their work.

1. ART PROMOTES EMPATHY AND UNDERSTANDING

Practitioners use art to connect groups that are socially disconnected and even at-odds in order to promote empathy and understanding. Greater empathy and understanding, in turn, can contribute toward the achievement of public safety goals, such as reducing interpersonal violence, promoting more effective responses to people who commit harm or break the law, and improving relationships between law enforcement and community members.

Reducing Interpersonal Violence. Young people at the 1971 Hoe Avenue peace meeting in the Bronx decided that instead of continuing to fight each other as gang members, they would create art—dance, graffiti, and fashion—that served as the foundation for what would later become known as **hip-hop**. In recent years, **The Center for Court Innovation** used public theatre in Crown Heights, Brooklyn to act out scenes that mimicked interpersonal violence in order to start a conversation around the ways that community members could stop violence within their own community.

Uniting Disparate Communities. A number of programs exist at colleges and universities across the country, such as the **Lyrics and Lockdown** program at Columbia University and NYU, which engage university students and incarcerated youth to create spoken-word poetry, theatre, and visual art about the justice system. Programs like this connect people from disparate experiences—the university and the jail—in order to promote empathy and dialogue around the experience of incarceration, and to use that as a catalyst for further action for justice reform. **Gregory Sale's** piece ***It's Not Just Black and White***, brought together incarcerated men and women, their children, law enforcement agents including

corrections officers and Sherriff Joe Arpaio, and community members at the ASU Art Museum to create and discuss an exhibit that explored the many, often conflicting, viewpoints on justice policy and reform in the United States.

Strengthening Community-Police Relations. The arts can also be a powerful tool for communication between community members and law enforcement, increasing perceptions of legitimacy and procedural justice. **Art at Work's** efforts in Portland, ME to humanize law enforcement agents through storytelling and poetry and the **Youth Resiliency Institute in Baltimore's** facilitation of an arts-based community project between local police cadets and families in Baltimore are important examples of this type of work.

Supporting Learning and Reflection. At the heart of the projects that engage us in dialogue is the act of recognizing our reality and envisioning a better world. Led by Bryan Stevenson, a renowned attorney for juveniles and people on death row, the Equal Justice Initiative's **Montgomery Memorial for Peace and Justice** (in development as of publication) will discuss the impact of slavery on all Americans, particularly African Americans, and will connect the history of racial injustice in the United States to modern-day policies and practices in the justice system. This permanent piece of art will serve as a reminder, center of discourse, and focal point for education about the history and practice of justice in the United States.

2. ART INFLUENCES LAW AND POLICY

Practitioners in this space use creative strategies to actively influence public safety law and policy. To varying degrees, a large number of projects at the intersection of public safety, art and culture aim to change justice policy. Accustomed to standing outside the majority, art-makers are well poised to develop strategies that imagine a different world and may seem to others too unlikely.

Advocating for Change. The **Institute for the Future**, together with **FOURM Design Studio**, created a visual map of a “restorative city,” a “reimagining of the urban landscape through a restorative justice lens, bringing people out of prisons and the criminal economy, into productive and useful work in the service of their own communities” (Institute for the Future 2014). This project brought together community members to create an art piece that proposes a change in our very conception of the purpose of the justice system—from punitive to one that is focused on healing, and from top-down to community-centered. Similarly, in 2015, artists in Washington, D.C. created an art piece representing a prison cell and the Drug War's harm to countless individuals and families. The piece was featured on the National Mall during **Catharsis On the Mall: A Vigil for Healing the Drug War** to call for drug policy change at the Federal level.

Reforming Systems. Tamms Year Ten, an alliance of artists and community members, engaged in what they call “legislative art.” Tamms Year Ten successfully used poetry, photography, graphic design, and songs to influence politics and advocate for the closure of a super-max prison outside of Chicago. Of the campaign, Laurie Jo Reynolds, one of the lead organizers, wrote, “accustomed to attempting the impossible, artists are well qualified to affect law and policy. And compared to the regular political players, they have the freedom of the outsider: they are in the world, but not of it” (Reynolds and Eisenman 2013).

3. ART PROVIDES CAREER OPPORTUNITIES

Arts and culture strategies are often used in the public safety sector to connect people, especially those with criminal records, to viable job opportunities through training in fine arts techniques. Practitioners who utilize this strategy note the relative accessibility of the creative sector for individuals with a criminal record or history of incarceration. In other words, people with criminal records may face fewer barriers to employment in the creative sector relative to others. In addition, training in fine art is a transferrable skill that has relevance across sectors and institutions. Although many of these programs focus on young people, they are not limited to such.

Connecting Justice-Involved Populations with Opportunity. A subset of programs like **Young New Yorkers** and **Creative Justice** offer arts-based diversion program for eligible youth defendants which provide them with an alternative to incarceration. Instead of facing jail time, people in these programs focus on building skills for the workplace and forming pro-social relationships. Other programs, like **The Arts Infusion Initiative** in Chicago and **GreenHouse** at Rikers Island, equip people with creative skills while they are incarcerated, better preparing them for life once they are released to the community. The City of Grand Prairie, TX developed the **Weed & Seed program**, where professional artists trained formerly incarcerated people as public art apprentices, contributing to the “community’s artistic identity of place” (National Endowment for the Arts 2012).

4. ART SUPPORTS WELL-BEING

Arts and culture strategies promote holistic well-being at the individual and community-level and have long been recognized for their abilities to deliver therapeutic benefits. These benefits are particularly important for justice-involved populations because they provide the opportunity for individuals who have often long been defined as members of a marginalized community, a person with a criminal record, or an incarcerated person, to (re)define themselves on their own terms. The ability to define oneself and to try on a new identity is an inherently creative process, and artistic strategies can also assist with the articulation of these processes.

Promoting Healthy Identity of Self and Community. The **People's Paper Co-Op** in Philadelphia, for example, organizes free legal clinics to help men and women clean up or clear their criminal records. Afterwards, participants print out their records, tear them up, and put them in blenders to create new, handmade, pieces of paper. The papers also contain written reflections on their lives after their criminal records. The resulting pages are sewn together to create a quilt, representing both the uniqueness and unity of experience. In Kentucky, **Roots and Wings** brings together established and emerging artists to create a vibrant theatre-based community dedicated to producing works about restoration of self and community in West Louisville, KY.

5. ART ADVANCES THE QUALITY OF PLACE

In contrast to the public safety field's history of top-down approaches, a number of actors in the field of creative placemaking are committed to the idea that communities must identify *for themselves* the aspects of their space, or place, that they wish to transform (Bennett 2014). Creative placemakers are not, therefore, advocating for the remediation of any particular type of place, but rather are responding to the community's self-articulated needs.

Changing Perceptions. Perception includes both an outsider's perspective of the people and place as well as a community member's self-perception of themselves and their neighborhood. Art is a powerful tool for changing narratives, which interface with the creation of perceptions of people and places. These perceptions, in turn, shape identity and stigma, impacting the movement of people in relationship to place: who decides to go where, and why. The **Philadelphia Mural Arts Project** involves community members to create murals that change the built environment of their neighborhoods, changing both the community's perception of self and the perception of the community by outsiders. **Juxtaposition Arts** in Minneapolis uses "tactical urbanism" techniques like light-up carts, bubbles, and games to destigmatize and reimagine public places. Likewise, in New Orleans, **Youth = Solutions** empowers young people with design and planning skills to transform the built environment of their communities, addressing feelings powerlessness and trauma among youth in post-Katrina New Orleans.

Connecting People to Geography. Art spaces, events, and installations can connect community members across geographies, by serving as a magnet for social connection and foot traffic that would not occur in its absence and by creating a relationship between people and place. For example, the **Art on 51st** project at the **Precious Blood Ministry of Reconciliation** in Chicago transformed a vacant storefront in Back of the Yards into a gallery that now doubles as a studio for youth to make art that addresses their experience with the justice system. **Camden Night Gardens** attracts visitors and

residents alike to the underutilized Camden, NJ waterfront to experience projection art on the façade of a former prison.

Repairing Blight. Restoring blighted properties and providing adequate lighting has been a longstanding topic of interest in the public safety sphere. Research suggests that there are public safety benefits to the economic development and aesthetic qualities created by the rehabilitation of blighted buildings. A number of local and community-based organizations work toward improving blight in urban areas, including the **Alameda County Deputy Sherriff’s Activity League**, and the **Opa-Laka Community Development Corporation**. Other groups, such as **Luna Fête** in New Orleans and the **East Bay Center for Performing Arts** in Richmond, CA, use creative strategies to improve lighting for greater public safety.

Public Safety Indicators Supported by Creative Placemaking

After considering each of the five types of creative strategies implemented in the public safety sector, we noted a number of important public safety goals, or indicators, related to each type of strategy. Because creative placemaking is an emerging model for change in the public safety sector, we begin here by articulating indicators that are desirable in public safety and may be able to be cultivated through creative placemaking practice. The following indicators demonstrate promise in their ability to intersect with both creative placemaking and important public safety outcomes, such as reduced recidivism and decreased levels of violence and other crime. Importantly, the majority of the skills developed through arts participation require regular involvement at the individual level over a period of time; more complex community-level benefits, like collective efficacy, often require same-group participation over a sustained period of time (McCarthy et al. 2004).

Education. Higher levels of educational attainment are linked to lower rates of incarceration. Legitimate labor market opportunities are limited for people with high school diplomas or less, while rates of incarceration have remained stable for people with a college degree since 1980 (Western and Pettit 2010). The growth of incarceration has disproportionately affected people at the very bottom of educational attainment and income (Western and Pettit 2010). Creative placemaking and other arts-based strategies can engage people in alternative and sustained learning opportunities outside of the formal classroom; Catterall, Dumais, and Hampden-Thompson (2012) found youth with higher levels in arts engagement had increased school performance.

Socioemotional development. As the justice system responses move from retributive to more rehabilitative, creative strategies introduced for public safety goals hold promise for developing socioemotional skills, such as problem-solving ability (Wright et al. 2006) and social and emotional well-being (Arts and Education Partnership 2004; Linesch 1988), qualities shown to be effective at reducing violence when developed through programs like cognitive behavioral therapy (CBT) (Heller et al. 2015). Arts engagement increases tolerance toward others and makes participants more receptive to diverse perspectives (McCarthy et al. 2004). Additionally, it has been found to promote empathy and understanding, qualities that prove important in the public safety realm for mitigating crime based on perceived difference as well as forming positive relationships (“bridges”) across seemingly disparate groups due to class, race, or occupation.

Self-efficacy. Relatedly, research demonstrates that perception of self and development of healthy identity is an important protector against unlawful behavior (Ferrer-Wreder et al. 2002). This is a particularly important set of skills for justice-involved or at-risk populations who are asked to recognize or create new opportunities for themselves and to form positive identifies in the face of significant social and economic disadvantage.

Civic engagement. Participatory art-making can strengthen communities by connecting individuals through the process of art-making as well as increasing the likelihood that they will participate in community life outside of the artistic realm (Lewis 2013). Research indicates that higher levels of civic engagement not only improves the lives of participants, but those of their family members and communities as well (Wali et al. 2002; Catterall et. al 2012). Civic engagement has important public safety implications, enabling people to advocate for more responsive and community-oriented public safety policy as well as improving relationships between community members and institutions, promoting relationships between communities and law enforcement and impacting perceptions of law enforcement legitimacy.

Collective efficacy. Research suggests that the arts promote collective efficacy by introducing organizational and leadership skills to a community after the laying the groundwork to build social capital (McCarthy et al. 2004). Through this process of building collective efficacy through leadership skills and social capital development, public safety goals are advanced through the development of informal social control. Social control is an important mechanisms that lowers rates of harmful behavior and make it more likely for a community to solve its own problems, potentially in a collaborative manner with law enforcement and through restorative means.

Economic development. Economic development through the arts occurs in the form of direct, indirect, and “public good” benefits, (Stern and Seifert 2008; 2013; McCarthy et al. 2004), although more research is needed on the extent to which the arts generate economic benefits relative to other types of investments. Economic development proves to be an important indicator for public safety goals, however, as neighborhoods that face economic disadvantage also face disproportionately more public safety challenges and a higher law enforcement presence.

Physical and mental health. McCarthy et al. (2004) outline the emerging research on the health benefits of arts involvement, including reductions in stress and anxiety and improved quality-of-life for people suffering from pain and depression. These benefits are particularly important in the public safety sector, where stress, trauma, and mental health issues are pervasive in high-risk and incarcerated populations, particularly as jails and prisons often serve as de facto mental health institutions due to “mercy bookings” (National Research Council 2014).

Neighborhood livability. A growing body of research (Stern and Seifert 2008; Cortright 2005) argues that the creative sector creates “natural” cultural districts that “anchor” a community and its economy. This approach follows from but goes beyond “broken windows” strategies in the public safety sector, arguing that livability is not only promoted by the aesthetic quality or the lighting of the built environment, but also through the sense of community in place that culture creates.

Table 1 articulates the relationship between each type of creative practice and corresponding public safety indicators, as well as the relationship between each indicator and its level of impact.

Sometimes the relationship is iterative, reciprocal or reinforcing; this table need not be viewed as a linear model.

TABLE 1

The Relationship between Creative Practice Types and Public Safety Indicators

Creative practice type	Public safety indicator	Population
Promote empathy and understanding	Education Socioemotional development Collective efficacy	Individual, community
Influence law and policy	Collective efficacy Civic engagement	Individual, community, systemic
Provide career opportunities	Education Economic development Self-Efficacy	Individual, community
Support well-being	Physical and mental health	Individual, community
Advance quality of place	Economic development Neighborhood livability	Community

Opportunities and Challenges for Further Inquiry

In further conversations with stakeholders, we discovered a number of opportunities to cultivate knowledge and improve communication around the relationship between creative placemaking and public safety. For this reason, we recommend the following areas for further exploration and expansion.

- First, we encourage the creative placemaking field **to further articulate the theory of change around creative placemaking’s impact on public safety outcomes**. Using this field scan as a starting point and working together with experts in the public safety sector, creative placemaking stakeholders could **form a working group** to further research *which activities*, and *how*, creative placemaking aligns with public safety outcomes.

A working group should engage stakeholders who are already firmly rooted in creative placemaking, arts, and culture, as well as public safety researchers and practitioners. Additionally, special attention should be paid to engaging stakeholders who are currently engaged in related work, such as the Bureau of Justice Assistance’s **Byrne Criminal Justice Innovation (BCJI)** Grant, in which localities receive funding for community-oriented strategies, including creative strategies, to revitalize distressed neighborhoods or initiatives to promote justice and equity through creative strategies in local government.

- As a next, and related, step creative placemaking and public safety stakeholders can co-create and use **shared language** that describes the relationship between the two fields, and make that information publicly available. This will allow practitioners, funders, and policymakers to communicate with decision-makers around the connection between the two fields. Creative placemaking has been called a “fuzzy policy concept” (Gadwa Nicodemus 2013), but articulating the theory of change and shared language between creative placemaking and public safety can help to give it clarity in this particular field.
- Finally, we believe that there is a need not only for the creative placemaking field to consider important indicators, frameworks, and language used in the public safety sector, but also for **the public safety sector to learn from and embrace strategies and frameworks employed by artists and creative placemakers**. Further collaboration between artists and public safety stakeholders should articulate the various ways for the public safety field to learn from and advance with the help of the creative sector.

Appendix A. Stakeholder List

Among the many stakeholders that exist at the intersection of creative placemaking and public safety, we looked to the following projects, people, and organizations in order to better understand the intersections of public safety and arts and culture. This list is not exhaustive; if you identify yourself or your organization as part of this work, we invite you to connect with us at research@artplaceamerica.org.

ABOG-David Rockefeller Fund

Description: The ABOG-David Rockefeller Fund Joint Fellowship in Criminal Justice is available specifically to artists or artist collectives with projects that address criminal justice issues.

Website: <http://www.abladeofgrass.org/ablog/announcing-the-abog-david-rockefeller-fund-joint-fellowship-in-criminal-justice/>

Alameda County Deputy Sherriff's Activity League (Interview Participant)

Description: The ACSO approach is deeply rooted in the premise that, to reduce crime in our jurisdiction, we must build and deliver a system to infuse evidence-based resources in a concentrated geographic area, at multiple points within the social fabric where the most vulnerable are found: individually; with families; schools; social gathering and recreational gathering sites, and our local correctional facility: Santa Rita Jail, operated by the Sheriff's Office and historically one of the largest county jails in the nation.

Website: <http://acdeputysal.weebly.com/>

Arresting Patterns

Description: Arresting Patterns is an exhibition that brings together a group of artists who seek to uncover the often-overlooked patterns of racial disparity in the United States Criminal Justice system.

Website: <http://artspacenh.org/galleries/gallery%202/jerome>

Art at Work (Interview Participant)

Location: Portland, ME

Project Description: Art at Work is a national initiative to improve municipal government through strategic arts projects with municipal employees, elected officials and local artists. See, Forest City Times Project: Two original performances by police officers and African-born high school students to

end youth attacks on police and city workers after the killing of a Sudanese man in an armed confrontation with police officers.

Website: <http://www.artatwork.us/>

Art on 51st

Description: The Precious Blood Center has become a place of safety and welcome for many people and groups to gather, to pray, and to tell their stories. Art on 51st is a project of The Precious Blood Center and is a rehabilitated storefront where youth learn artistic media and bring together community members to view art that reflects their daily lives and interactions with the justice system."

Website: <http://www.pbmr.org/>

Art Palace

Description: Art Palace is an arts incubator, a gallery, and a performance place for community gatherings where rich dialogues about social change, community development, and racial equity are spoken by a diverse group of people who walk in and are inspired to share their voice. Art Palace partners with a local Correctional Facility to bring men to visit while they are still incarcerated so once they are released they will feel comfortable returning to the gallery for support and to participate in all that it has to offer.

Website: <http://innervisionsofcleveland.org/art-palace.html>

Arts Infusion Initiative

Description: The Arts Infusion Initiative is a collaboration between a dedicated cohort of teaching artists from arts organizations throughout the city and Chicago's juvenile justice professionals. It offers high risk teens in high risk settings strategically designed arts instruction infused with communication and conflict resolution skills, all provided by role models of positive life choices.

Website: <http://www.artsinfusioninitiative.org/>

ArtsConnect (Interview Participant)

Description: Arts Connect was a joint venture between Tacoma's Museum of Glass and the Pierce County court system, provides a creative outlet for formerly incarcerated young men and young women who are either in detention or on probation. The program ended in 2009.

Website: <http://dianafalchuk.com/>

Bureau of Justice Assistance (BJA) Byrne Criminal Justice Innovation (BCJI) Program

Description: The Byrne Criminal Justice Innovation (BCJI) Program is a part of the Obama Administration's larger Neighborhood Revitalization Initiative (NRI) that helps local and tribal communities develop place-based, community-oriented strategies with coordinated federal support to change neighborhoods of distress into neighborhoods of opportunity.

Website: https://www.bja.gov/ProgramDetails.aspx?Program_ID=70

Camden Night Gardens (Interview Participant)

Description: Camden Night Gardens is a series of nighttime public arts festivals and initiatives fostering community vibrancy through the arts. Presented by the City of Camden and Cooper's Ferry Partnership, Camden Night Gardens, as a component of the Connect the Lots Initiative, transforms underutilized open spaces with temporary light, sound, and projection installations to visually connect neighborhoods, engage the community, and attract visitors from the region.

Located on the former prison site on the North Camden waterfront and bringing together a dynamic group of artists, performers, community activists, and local restaurants, Camden Night Gardens is a celebration of Camden's cultural vitality, rich history, and the spirit of its communities. The legacy of Walt Whitman, one of America's foremost poets, provides the thematic thread that unites and inspires the 2015 Festival. Symbolically rising from the rubble of the Riverfront Prison, the Camden Night Gardens is meaningfully contributing to Camden's urban renewal by restoring beauty to the waterfront, creating a platform for diverse creative expression, and attracting economic activity to the area. Drawing upon Camden's rich past and dynamic present, Camden Night Gardens is a beacon of the revitalization that can be achieved through culturally and community driven placemaking.

Website: <http://www.camdennightgardens.com>

Catharsis: A Vigil For the Drug War

Description: Catharsis was a two-day vigil highlighted by the ceremonial burning of an interactive art installation dedicated to victims on the drug war in the shadow of the Washington monument.

Website: http://stopthedrugwar.org/chronicle/2015/nov/19/burn_drug_war_national_mall_satu

Center for Court Innovation (Interview Participant)

Description: The Center for Court Innovation (CCI) serves as an engine for justice reform through original research and program design. Among other initiatives with creative placemaking components, CCI partnered with Groundswell, to engage young people in mural arts projects aimed at transforming sites of disrepair into works of art.

Brownsville Mural Project

There are more shootings in Brownsville than in any other community in New York, and most of them are committed by youth. In an effort to alter community perceptions of what children in Brownsville are capable of and can become, the Justice Center has used the arts to change this narrative. Volunteer

youth have worked with professional artists to paint several murals and restore others in Brownsville. The youth all wear the same brightly colored shirts, so they can clearly be identified and can send a symbolic message to the community that young people don't have to be violent. The murals, themselves, bring beauty and joy to the physical space and stand as tangible creations that become part of the community fabric.

Youth Justice Board

The Youth Justice Board is an after-school program that brings together New York City teenagers to study, devise, and implement policy recommendations on issues affecting youth. The Board has used the arts to graphically convey information in a way that is accessible to young people.

Website: <http://www.cci.org>

City of Philadelphia Mural Arts Program

Description: The City of Philadelphia Mural Arts Program creates art with others to transform places, individuals, communities and institutions. The Mural Arts Program incorporates the concepts of restorative justice through art instruction, mural making, and community service work within the criminal justice system. Current inmates, probationers and parolees, and juvenile delinquents are given the opportunity to learn new skills and make a positive contribution to their communities to repair the prior harm they may have caused. In the Mural Arts Restorative Justice program there is a growing emphasis on re-entry, reclamation of civic spaces, and the use of art to give voice to people who have consistently felt disconnected from society.

Website: <http://muralarts.org/>

Coming Home Goods

Description: Coming Home Goods upcycles gently used textiles into one-of-a-kind home goods and accessories and provides employment opportunities for the formerly incarcerated.

Website: <http://www.cominghomegoods.com/>

Community Partnerships for Arts and Culture (Interview Participant)

Description: CPAC ensures arts and culture is a continued force for making greater Cleveland an even better place to live, work and visit by serving arts and culture professionals, community leaders and visionaries, who are shaping greater Cleveland. CPAC facilitates Arts and Culture Roundtables as a way for representatives from the arts and culture community to come together informally to discuss common issues, such as public safety.

Website: <http://cultureforward.org/>

Creative Justice (Interview Participant)

Project Description: Creative Justice works to increase understanding of the root causes of incarceration, like systemic racism and other forms of oppression, while simultaneously strengthening the protective factors and pro-social behaviors that allow us all to make positive life choices. In this way,

Creative Justice helps equip young people with the tools needed to avoid re-arrest and further incarceration.

Website: <http://creativejustice.4culture.org/>

Designing Justice+Designing Spaces

Description: DJ+DS is working to re-design criminal justice environments to move them toward restoration and healing through a customized community engagement process, often in high security settings, that fosters the creation of new justice spaces. Our workshops invite incarcerated people, students, and professionals to engage in this process and the envisioning of new types of justice environments. Conducted over a period of two to ten hours (minimum), participants engage in learning and discussion about restorative justice and design, learn basic design skills, identify spaces to re-design or create from scratch based on their needs as they see them, and participate in a design process in which participants may create image boards, make models, or sketch to contribute to the design and development of architecture or planning projects that will be or could be part of their setting, whether it is a correctional facility, rehabilitation center, or even in their community.

Website: <http://www.designingjustice.com/>

East Bay Center for the Performing Arts

Project Description: Media artist Scott Snibbe produced an "interactive art installation of professionally choreographed and video-recorded motions of Richmond youth, reflecting both the diversity of the local population and the multicultural dance, rhythm, and performance programs taught and performed at the center. The interactive piece was installed on the exterior of the newly renovated facility, in order to activate the adjacent public plaza and bring new pedestrian activity to the Iron Triangle neighborhood. This area of downtown Richmond has suffered from harsh poverty, chronic violence, and a history of racial tension. The artwork built on a series of recent initiatives targeting its renaissance and revitalization through increased lighting, cultural activity, and perception of safety."

Website: <https://www.arts.gov/national/our-town/grantee/2011/east-bay-center-performing-arts>

Equal Justice Initiative Montgomery Memorial to Peace and Justice

Project Description: The Equal Justice Initiative is a private, nonprofit 501(c)(3) organization that provides legal representation to indigent defendants and prisoners who have been denied fair and just treatment in the legal system.

The Montgomery Memorial to Peace and Justice will be 10,000 square-foot exhibit space at the office to "deepen understanding of the history here." Both projects are being designed with revitalization and education in mind.

Website: <http://www.eji.org/>

GreenHouse

Description: The Horticultural Society of New York's GreenHouse, based on Rikers Island, is dedicated to reducing the recidivism rate by offering men and women who are incarcerated an innovative jail-to-street program using horticultural therapy as a tool to prepare them for reentry.

Website: http://thehort.org/horttherapy_greenhouse.html

Gregory Sale (Interview Participant)

Project Description: The *It's not just black and white* (2011) exhibition gave voice to the multiple constituents who are involved with the corrections, incarceration and the criminal justice systems. The ASU Art Museum gallery space served as a site for developing and displaying visual and mediated exhibitions, dance and other staged events, discussions, readings and performances. As the title, *It's not just black and white* implies, the intent of the project was to explore and expose the many often conflicting viewpoints, perspectives and values that generate from serious considerations of justice and public safety.

Sale and collaborators — UJC's Safe Re-entry Advocate, Johnny Perez, social worker Susan Goodwillie, and fourteen individuals with histories of incarceration — created a workshop and installation titled *Rap Sheet to Resume* (2015) that explores the notion of "threads" (uniforms, costumes, suits, or dresses) worn while inside prison and the threads project participants envision wearing in the future. The participants collaborating with Sale reflect on their selection of the color green that anchors their site-specific work: individuals incarcerated in New York State commonly wear green uniforms, which many of the workshop participants find ironic, because it correlates to the color of money the state yields from their labor.

Website: <http://www.gregorysaleart.com/>

Groundswell Community Mural Project

Description: Groundswell Community Mural Project brings together artists, youth and community organizations to use art as a tool for social change. Its projects beautify neighborhoods, engage youth in societal and personal transformation and give expression to ideas and perspectives that are underrepresented in the public dialogue. The Transform/Restore: Brownsville project, in partnership with the New York City Department of Probation and Pitkin Avenue Business Improvement District, transformed vandalized walls into painted murals by young adults on probation.

Website: <http://www.nyc-arts.org/organizations/2715/groundswell-community-mural-project>

Illuminating Trinity

Description: The City of Providence, in partnership with Rhode Island LISC, will lead a cross-sector community engagement process to develop and implement physical and programmatic strategies in order to improve safety and the cultural life of Trinity Square.

Website: <http://www.artplaceamerica.org/grantee/illuminating-trinity>

Incarcerated Voices

Description: Incarcerated Voices is a nationally syndicated radio broadcast that provides a platform to federal and state prisoners for their thoughts, ideas, and perspectives on issues ranging from parenting behind bars, to entrepreneurship following their release, to the intersection of popular media and the prison system.

Website: <https://www.incarceratedvoices.com>

Institute for the Future

Description: IFTF brings people together to make the future—today. Together with FOURM Design Studio, the Restorative Justice City map is an attempt to reimagine the urban landscape through a restorative lens, bringing people out of prisons and the criminal economy, into productive and useful work in the service of their own communities.

Website: <http://www.iftf.org/>

Juxtaposition Arts

Description: The Tactical Urbanism team at Juxtaposition Arts used participatory art (bubbles, card games and dominoes, craft supplies for customizing backpacks) to destigmatize people who spend time at Minneapolis' Nicollet Mall, a gathering place for many of the city's homeless, mentally ill, and unemployed.

Website: <http://juxtapositionarts.org/>

Los Angeles Poverty Department

Description: Artist and activist John Malpede founded the LAPD to "use theater and other arts to thematically focus on a constellation of inter-related issues of continuing importance to Skid Row, and other low-income communities. Recently, LAPD's History of Incarceration project combined theater, installation and public education to examine the personal and social costs of incarceration in the US. The performance and installation's creative material was developed in workshops and brings together the first hand personal experience of performers including their inside understanding of how the prison system functions."

Website: <http://www.lapovertydept.org>

Luna Fete

Description: LUNA (Light Up NOLA Arts) Fête is a visionary initiative created by the Arts Council New Orleans in 2014 to utilize the city's iconic architecture as the canvas for contemporary light installation, motion graphics, and video-mapping practices to create a series of artistic large-scale outdoor architectural projection mapping installations across the city leading up to New Orleans' 2018 Tri-Centennial.

Website: <http://www.artsneworleans.org/event/luna-fete/>

Lyrics From Lockdown

Description: Lyrics From Lockdown "is a multimedia theatre production that uses a live band and video DJ, fusing hip hop, theater, spoken word poetry, rhythm and blues, calypso and classical music, to tell a provocative story exposing racial profiling and wrongful incarceration."

Website: <http://www.lyricsfromlockdown.com/>

Lyrics On Lockdown

Description: Lyrics On Lockdown is a course offered at Columbia University and New York University that provides education on the criminal justice system and mass incarceration. In addition, Lyrics On Lockdown students collaborate with incarcerated youth to produce spoken word, poetry, and visual art about the justice system.

Website: http://gallatin.nyu.edu/academics/courses/2015/FA/CLI-UG1444_001.html

One Common Unity

Description: One Common Unity "teaches people how to create media, arts, and music that reflect the stories of those working diligently to create communities which honor and respect one another and understand our inherent equality and interdependence. OCU believes violence is a learned behavior, and therefore, if someone can be taught violence, they can also be taught compassion, cooperation, and the skills necessary to create healthy and mutually beneficial relationships."

Website: <http://www.onecommunity.org/>

Opa-locka Community Development Corporation

Description: With funding from the National Endowment for the Arts' Our Town grant program, Opa-locka CDC led an arts-based effort to design and plan new public spaces in the Magnolia North neighborhood of Opa-Locka, Florida: "Magnolia North was sealed off in the 1980s with metal barricades, intended to isolate and mitigate high levels of crime and violence at that time. A community-wide collaborative design process will address the removal of barricades, the transformation of intersections into inviting neighborhood entryways, and the development of new public open spaces with environmentally functional landscape design."

Website: <https://www.arts.gov/national/our-town/grantee/2011/opa-locka-community-development-corporation>

Open Society Foundation

Description: "The Soros Justice Fellowships Program's Media Fellowships support writers, print and broadcast journalists, bloggers, filmmakers, and other individuals with distinctive voices proposing to complete media projects that engage and inform, spur debate and conversation, and catalyze change on important U.S. criminal justice issues."

Website: <https://www.opensocietyfoundations.org/grants/soros-justice-fellowships>

People's Paper Co-Op

Description: "The People's Paper Co-op (PPC) is an ongoing initiative by the Village of Arts and Humanities that brings artists, civil rights lawyers, and returning citizens together to clear barriers for thousands of Philadelphia residents. Through a highly collaborative and multidisciplinary process, the PPC and an incredible array of city-wide partners, work with individuals directly impacted by the criminal justice system to develop the tools, skills, and networks to advocate for themselves, their families, and residents across the city."

Website: <http://peoplespaperco-op.weebly.com/>

Photo Requests from Solitary

Description: The Photo Requests from Solitary project was initiated in 2009 by Tamms Year Ten, a grassroots coalition of artists, advocates, family members and men formerly incarcerated in Tamms Correctional Center in southern Illinois. People held in supermax prisons and solitary confinement units were invited to request an image of anything at all, real or imagined—and promised that artists on the outside would fulfill their requests. The resulting photographs were displayed as an exhibition in partnership with Solitary Watch, and provide an archive of the hopes, memories, and interests of Americans who live locked in cells for 23 hours a day.

Website: <http://solitarywatch.com/special-projects/photo-requests-solitary/>

Polis Station

Description: MacArthur Fellow Jeanne Gang's Polis Station is a "design proposal that reorients police stations toward their communities to become sites of social connection. It is a set of ideas that can help transform urban stations into neighborhood investments that ultimately strengthen their communities in return."

Website: <http://studiogang.com/project/polis-station>

Prison Arts Coalition

Description: The Prison Arts Coalition (PAC) is an independent space and national network providing information and resources for people creating art in and around the American prison system.

Website: <http://thepreisonartscoalition.com/>

Reforming Arts

Description: Reforming Arts provides arts and higher education opportunities to women in Georgia's criminal justice system, empowering them to critically examine their experiences and develop the knowledge, skills and behaviors to support successful re-entry.

Website: <http://www.reformingarts.org/>

Rehabilitation Through The Arts (RTA)

Description: RTA was founded in Sing Sing in 1996. Today, RTA works in five New York State prisons with innovative programs in theatre, dance, creative writing, voice and visual art. RTA is dedicated to using the creative arts as a tool for social and cognitive transformation behind prison walls.

Website: <http://www.rta-arts.org/>

Rikers Story Bot

Description: "Rikers Story Bot is a coding workshop and an algorithmic storytelling project set in and about Rikers Island. In teaching programming through digital storytelling, we hope to encourage a dialog between the youth at Rikers, Columbia faculty and students, and the community at large. The RikersBot project gives all participants a chance to have their voices heard, to learn to code, and to gain real-world experience in writing, editing, and producing a project. Together, we are building a Twitter bot that will tell our story."

Website: <http://www.digitalstorytellinglab.com/projects/rikers-bot/>

Robert Rauschenberg Foundation

Description: The *Artist as Activist* program provides resources to artists of all disciplines, including visual, performing, media, design, and other creative professions, who address important global challenges through their creative practice. The Artist as Activist Fellowship program focused on "racial justice through the lens of mass incarceration" from 2016-2018.

Website: <http://www.rauschenbergfoundation.org/grants/art-grants/artist-as-activist>

Roots and Wings (Interview Participant)

Description: Roots & Wings enlists the support of experienced arts and community mentors, to support a group of emerging artists as they explore the links between traditional West African and Appalachian cultures and conduct peer-to-peer writing, music and performance workshops in the "Zones of Hope" neighborhoods. The result will be a new, interdisciplinary work of contemporary theater created by and with West Louisville's young people to lift up their stories of struggle and triumph.

The goal of the Roots & Wings project is to ignite cultural production in West Louisville's underutilized spaces and use the arts to support the drive to disrupt the school to prison pipeline and bring young people back into the community. Through the Roots & Wings project, the organizers will support further development of a lasting arts infrastructure in West Louisville and a sustainable new urban theatre company

Website: <http://www.rootsandwingsart.org/>

Sunset Bridge Project

Description: The Sunset Bridge Project is revitalizing "a neglected pedestrian bridge that connects two low-income communities allowing them safer access to amenities and encouraging active-

transportation. These historical neighborhoods, once known as Sal Si Puedes, or Get Out While You Can, are transforming into a strong positive Latino voice for San Jose."

Website: <http://sunsetbridgeproject.org/>

Tamms Year Ten

Description: Tamms Year Ten is a coalition of prisoners, ex-prisoners, families, artists and other concerned citizens who have come together to protest" the Tamms C-MAX "supermax facility" and its practice of solitary confinement. In 2013, the Tamms facility closed.

Website: <http://tammsyearten.mayfirst.org/>

Untitled America: First Movement

Description: MacArthur 'genius grant' winner Kyle Abraham's work at the Alvin Ailey American Dance Theatre explores of the lasting impact of the prison system on individuals and their families.

Website: <http://www.alvinailey.org/untitled-america-first-movement>

Weed and Seed Program

Description: The City of Grand Prairie's Weed and Seed program provided formerly incarcerated people with experience designing, installing, and maintaining public art by working closely with artists commissioned to produce highly visible public art throughout the city. Art education workshops, gallery exhibitions, and community lectures enhanced the two public art commissions. The project demonstrated the ways in which formerly incarcerated people can contribute to the community's artistic identity of place.

Website: <https://www.arts.gov/national/our-town/grantee/2012/city-grand-prairie>

Young Nation, Avis Elsmere Plaza and Market (Interview Participant)

Description: YoungNation engages youth with participatory culture and education initiatives meant to develop the talent of the community and institutionalize youth participation. The goal of Young Nation's programming is to "support unlikely relationships," which it does through collaborative mural arts projects in Detroit. "The intersection of Elsmere and Avis streets in Detroit has a storied history of active street economies operating in close proximity to the neighborhood's homes and parks. With support from architects and artists, in cooperation with YoungNation, the youth and residents of the neighborhood will design a new building, plaza, and green space to serve as a permanent facility that fosters entrepreneurial activity among local residents. Redevelopment of this real estate and corner will provide a supportive space for community members, visitors, and artists to create and build socio-economic capital."

Website: <http://www.artplaceamerica.org/grantee/elsmere-avis-plaza-and-market>

Young New Yorkers

Description: Young New Yorkers provides "arts-based transformative justice programs to court-involved young people in New York, with the ultimate goal of empowering them to transform the criminal justice system through their own creative voices."

Website: <http://www.youngnewyorkers.org/>

Youth Resiliency Institute

Description: In 2014, the Youth Resiliency Institute Journey Project brought together community members and Baltimore city police cadets for dialogue and a collaborative art project that promoted understanding between law enforcement and residents.

Website: <http://www.youthresiliencyinstitute.org/>

Youth=Solutions (Interview Participant)

Description: During the summer of 2015, the Arts Council pairs artist-mentors with youth to create public interventions in their own neighborhoods, based on community feedback regarding local needs. Following evaluation, we will deliver an arts-based youth trauma intervention curriculum for use by other local organizations doing great work with youth but lacking capacity to produce evaluations necessary to attract more substantial funding.

Website: <http://www.artsneworleans.org/homepage/youth-solutions-2>

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