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Arts Resources for Children and Youth in Philadelphia

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This report was commissioned by The Pew Charitable Trusts to take stock of existing arts resources for children and youth in the city of Philadelphia. The project was conducted from June 1995 through March 1996 by the Central Philadelphia Development Corporation in association with Mark J. Stern and Susan C. Seifert as Research and Policy Associates.

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Arts Resources for Children and Youth in Philadelphia

Abstract

This report, commissioned in 1995 by The Pew Charitable Trusts, presents findings of a study of arts and cultural resources for children and youth in Philadelphia. The purpose of the project was to examine access to and opportunities in the arts for young people and assess the strengths and weaknesses of the citywide system. The project used two perspectives to assess resources. First, the research team developed a geographic data base of existing nonprofit youth arts providers and arts in the public schools. This was combined with US census data to examine the *geography and socio-economic context* of existing services. Second, the team conducted over 40 interviews with cultural organizations and city agencies to understand relationships among different providers as a *network* of children's arts resources.

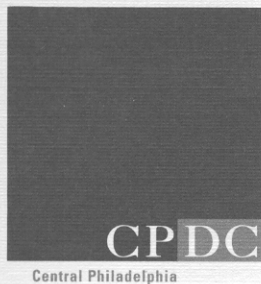
Appendix A lists the 229 nonprofit youth-serving cultural organizations in Philadelphia and identifies the 47 providers that participated in the qualitative phase of the study.

Disciplines

Arts and Humanities | Public Affairs, Public Policy and Public Administration | Social Welfare | Urban, Community and Regional Planning

Comments

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Arts Resources For Children And Youth In Philadelphia

Prepared for
The Pew Charitable Trusts

by Central Philadelphia Development Corporation
with Research & Policy Associates

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Acknowledgements

This report presents the findings of a study of arts resources for children and youth in the city of Philadelphia commissioned by The Pew Charitable Trusts. The goal of the project was to examine access to and opportunities in the arts for young people and to assess the strengths and weaknesses of the system of resources. The project, conducted from June 1995 through March 1996, was undertaken by the Central Philadelphia Development Corporation in association with Research and Policy Associates.

Central Philadelphia Development Corporation and Research and Policy Associates developed the project scope. The report was written by Mark J. Stern and Susan C. Seifert of Research and Policy Associates. Jeremy Alvarez and Jan Albaum of Central Philadelphia Development Corporation supervised the project's research and the editing and production of the report. Gina Abrevaya Dyer served as research assistant for the project.

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Executive Summary

We are at a watershed in the development of arts resources for children and youth in Philadelphia. The city has long fostered a wealth of cultural institutions, many of which are open to or directed at children and youth. Not only are these organizations plentiful, but they possess qualities of diversity and innovation that make them a strong foundation upon which to look toward the future.

In recent years, however, dramatic cuts in public funding for the arts and changing private funding priorities have posed a variety of uncertainties for the nonprofit arts and cultural sector. At the same time, the public schools--historically the foundation of the children's arts system--have seen a contraction of programs and services. The future of arts education, although an element of the School District's reform agenda, is unclear.

This study was undertaken between June 1995 and March 1996 to take stock of current arts and cultural resources for children and youth in Philadelphia. The assumptions underlying the project were, first, that arts and culture are important to an integrated approach to services for children and, second, that a firm empirical foundation provides a starting point for the debate over future cultural service needs of the city's communities.

The project used two perspectives to examine existing resources. First, the research team developed a quantitative data base of existing nonprofit youth arts providers and arts in the public schools. This was combined with US census data to examine the *geography and socio-economic context* of existing services. Second, the team conducted over 40 interviews with providers in cultural organizations and city agencies to understand the relationships among different elements of the *network* of children's arts resources.

Although the project provides significant insights into the strengths and weaknesses of existing services, the findings are only a first step. The study focused on nonprofit organizations and the public schools. Information on other important institutions--the Free Library, the Recreation Department, social and youth service providers, private schools, and for-profit arts resources--were not included in the data base. Furthermore, given the current flux in the system, the data base must be considered a snapshot of available resources at a point in time.

Strengths of the existing system

The city of Philadelphia has a wealth of cultural resources--from **community arts facilities**, that serve particular neighborhoods, to **regional facilities**, world-class institutions and historical treasures that draw children from across the metropolitan area. Numerous other **resource organizations**, which do not have their own facility, serve as incubators for new groups and through their mobility weave together the city's neighborhoods.

— A total of 229 nonprofit cultural organizations offer programs and services to the city's children. These include:

- 73 regional facilities
- 70 community arts facilities
- 86 resource organizations.

- Nonprofit organizations offer a variety of experiences consistent with their varied missions.
Over 50 groups define children’s arts as their primary mission. Another 150 groups define children as part of a mission that encompasses all age groups. Cultural institutions offer a full range of services. Many groups--notably regional and resource organizations--provide exposure to the arts and humanities through performances and programs. Nearly 130 groups provide hands-on introductory experience in the visual and performing arts; half of these offer opportunity for more advanced training.
- Center City offers a unique combination of outstanding resources and cultural diversity.
Seventy-five cultural groups that provide opportunities for children (regional facilities and resource organizations) are located in Center City (Figure S.1). More likely to be larger than average, they have the resources to devote to the development of unique programs and approaches.
This concentration of institutions eases collaboration among Center City providers on projects of mutual interest, such as developing services geared to teachers, families, and youths. An increasing number of Center City institutions, for example, provide pre- and post-visit curricular materials to enhance the impact of visits.
- Community cultural facilities provide an invaluable foundation for a system of services for the city’s children and youth.
The 70 community arts programs provide an irreplaceable city resource. Spread across the city, the sites are accessible to children of every social, economic, and cultural background.
 - Community arts groups are located where the children live. Three in four of all children under age 18--approximately 296,000 young city residents --live within one mile of a community arts facility (Figure S.2).
 - Fourteen of these groups serve a citywide ethnic or minority constituency in addition to their local community.
 - On average, 6,000 children between the ages of 5 and 13 live within one mile of each community arts facility.
 - Center City, the neighborhoods to its immediate north, west, and south, Germantown, and Mount Airy are particularly rich in groups.
 - Kensington, the Northeast, lower South Philadelphia, and Southwest Philadelphia have few groups.
 Community cultural facilities represent a significant physical investment in Philadelphia’s neighborhoods. Many provide a public space that is used by a variety of neighborhood organizations.
More importantly, they represent a social investment in our communities. Each group involves members of the community--children, parents, teachers, board members, and volunteers--in the life of their neighborhood. At a time when many question the strength of urban neighborhoods, community cultural institutions represent a social infrastructure and a level of civic engagement that an *external* entity--public or private--could not duplicate.

- The distribution of children’s arts providers does not mirror other dimensions of inequality in Philadelphia.
 - Excluding Center City, the poorest neighborhoods in the city have a greater number of arts groups for children than those less poor (Figure S.3).
 - Arts groups serving children are more numerous in African-American neighborhoods than in other areas of the city (Figure S.4).
- Children’s arts groups are clustered in the city’s most diverse neighborhoods.
 - Neighborhoods with higher than average poverty and higher than average educational attainment and occupational status have more groups than other areas of the city (Figure S.5).
 - Germantown, Manayunk, and neighborhoods near Center City have more groups than more economically and occupationally homogeneous sections of the city.
 - Racially integrated neighborhoods have more groups than segregated sections of the city.

Current challenges

In spite of their strengths, arts resources for children and youth in Philadelphia confront a series of challenges.

- The public schools are no longer fulfilling their historical role in the provision of arts and cultural opportunities for the city’s children. The arts in the public schools have suffered from cuts in “non-essential” elements of the school programs. According to School District data:
 - 29 percent of city schools offer no visual arts classes
 - 17 percent of city schools offer no vocal music classes
 - 91 percent of city schools offer no instrumental music classes.
- Community-based cultural programs currently do not have the ability to provide opportunities for the majority of the city’s children.
 - Of all children’s arts providers, 43 percent have an annual operating revenue of under \$100,000.
 - Of community-based programs, nearly 60 percent have annual budgets of under \$100,000 and another 34 percent have budgets between \$100,000 and \$500,000.
 - Almost 40,000 children between 5 and 13 years of age--and 81,000 children under age 18--do *not* live within one mile of a community cultural facility.
 - Among children 5 to 13 years of age living within one mile of a community cultural facility, only 5 to 10 percent are actually enrolled in a program. (Estimated capacity assumes an average community arts program serves one to two hundred children at a time.)

- Regional arts institutions face barriers of physical and social distance in fulfilling their mission.
 - Children living in outlying neighborhoods are physically remote from Center City's concentration of regional institutions.
 - Admission fees--although they cover only a fraction of actual costs--deter families and children from patronizing Center City institutions.
 - Social distance--based on economic, ethnic, and language differences--prevents many city children and families from feeling welcome in Center City institutions.

Distant relations: the weakness of intergroup connections

An effective network of children's arts resources would reinforce the strengths and overcome the shortcomings of each type of institution. Currently, however, there is little capacity for frequent or ongoing relationships among different organizations.

- Community arts programs suffer from isolation and competition.
 - Constraints on staffing limit their ability to devote resources and energy to working with one another.
 - The structure of funding--the absence of a dedicated funding source and the frequency of competitive proposal writing--encourages directors to view one another as competitors rather than colleagues.
 - Issues of common concern--technical assistance, staffing, outreach, keeping abreast of innovations in the field--have not been used to forge cooperation and long-term relationships.
- Regional institutions and community groups continue to view one another with misgiving and misunderstanding.
 - Differences in size (most regionals are mid-sized or large institutions, while most community-based groups have low budgets and few staff) make it difficult for regional and community groups to cooperate as equals.
 - The issues of physical and social distance that separate regional institutions from the children of many neighborhoods affect the relationship between regional and community institutions.
 - The prominence of cultural facilities as engines of downtown economic growth--notably, the Avenue of the Arts--has increased the perception of competition between Center City and the neighborhoods.
- Public schools have few institutional relationships with community cultural programs (Figure S.6).
 - Most links (77 percent) between schools and cultural organizations consist of one-time visits by schoolchildren to museums or performances in Center City.
 - With a few exceptions--Manayunk, Hunting Park, Fairhill, community arts groups do not have ongoing institutional connections with the schools in their neighborhoods.

- The weakness of existing relationships among different organizations is a significant lost opportunity. The various parts of the children’s cultural system complement one another.
 - The lack of capacity of community-based programs could be mitigated by closer cooperation with the public schools and regional institutions.
 - The physical and social distance that separates Center City institutions from many of the city’s children and families could be reduced by strong links to community programs.
 - The public schools' arts programming could be reinforced by closer collaboration with cultural institutions.

Invaluable resource, future opportunities

Existing cultural institutions that serve young people are an irreplaceable resource for Philadelphia. They represent decades of investment in the physical and social fabric of the city. They fully capture our diversity and dynamism. At the same time, they share the challenges faced by the rest of the city. Threats of economic stagnation and fiscal constraints have already undermined some parts of the system--notably, the public schools. Moreover, historical divisions of race, social class, and neighborhood create barriers that we can no longer afford.

If we are to address the needs of our children, we cannot overlook arts and culture. Community arts programs and public schools are key institutions in the neighborhoods in which many of our most “at risk” children live. In a time of fiscal austerity, closer cooperation between cultural organizations and other institutions--social service, educational, and recreational--can enable us to make more effective use of the resources we still have.

We are already witnessing significant efforts to reform and renew institutions that serve children. As the process of renewal moves forward, this report can serve to initiate conversations--between large and small cultural groups, between cultural groups and the schools and other youth agencies, between public officials and nonprofits, and among the residents of all the neighborhoods of the city--that could lead to the construction of a system of arts services for young people of which we can all be proud.

I. OVERVIEW AND RATIONALE

Urban research has been preoccupied with a focus on the deficits of American cities. Although cities like Philadelphia do indeed face many problems, to provide a basis for public policy, we need research that examines both the challenges communities and neighborhoods face *and* the strengths they possess to address them.

Philadelphia's abundant arts and cultural resources are a clear strength. The city possesses a wealth of cultural institutions, many of which are open to or directed at children and youth. Not only are these resources plentiful, but they possess qualities of diversity and innovation that make them a strong foundation on which to look toward the future.

Not that they are without problems. The economic foundation of the arts has been shaken by cuts in public spending and the reordering of private funding priorities. And past experience tells us that divisive political rhetoric and fiscal crises have spillover effects. It is difficult to examine the arts today without being impressed by a mood of defensiveness and concern that has gripped many in the field.

Moreover, the public schools--historically the foundation of the children's arts system--have seen a contraction of programs and services. The future of arts education, although an important element of the School's District's reform agenda, is unclear.

So, we are at a watershed in the development of arts resources for children and youth in Philadelphia. This is a propitious moment to identify where our strengths are and to separate real concerns from phantoms. It is our hope that an assessment based on a solid empirical foundation will enable us to shift our focus from the setbacks of the past to the prospects for the future.

Lack of data on cultural services

In recent years, Philadelphia civic leaders have become increasingly aware of the central role that the arts play in the distinctive character and development of the city. In addition to their economic benefits, arts and cultural institutions are often cited--for example, in the Eagleton survey conducted in the fall of 1995 for *The Philadelphia Inquirer*--for their contribution to the city's quality of life. Community leaders often note the role the arts play in "crossing boundaries" among the diverse groups composing the social fabric of the city.

Yet, despite this recognition, available studies of the cultural sector, which tend to focus on a particular institution or location, do not provide a basis for public policy. As a result, we have not known even the most basic information about the number, location and activities of the city's arts providers. Given the centrality of the arts to the economic and social life of the city, we need data about the city's cultural sector comparable to that available for initiatives in industry, commerce, health or education.

The gap in knowledge regarding services for youth is particularly worrisome. The city's young people are a vulnerable population. As in the nation as a whole, Philadelphia children and youth are more likely than the general population to be poor and to suffer from the concomitants of poverty--illness, delinquency and low educational achievement.

One objective of the study, therefore, was to provide an empirical foundation for the assessment of children's cultural service delivery needs by creating a data base that combines information on nonprofit arts resources, public schools, and socio-economic characteristics of city neighborhoods.

Need for an integrated approach to youth services

Many of the institutions that have traditionally offered services to the city's children--notably, the school district, child welfare and juvenile justice--are undergoing a fundamental transformation. Like their counterparts across the country, these established service bureaucracies are considered by many to be ill-suited and unresponsive to the current needs of children and communities.

Thus Philadelphia's young people are growing up during a period of dislocation in which connections among vital services are breaking down. The magnitude of these problems often obscures the positive contribution of arts and culture to the lives of children.

The purpose of this report is to place arts and culture in the context of the larger system of social services available to Philadelphia children and youth. Specifically, the goal is to describe the current system and identify its strengths and weaknesses. The focus is on two criteria central to effective provision of arts services for the young: access and opportunity.

- **Access.** Access refers to the extent to which cultural facilities and programs are physically accessible to Philadelphia's children from early childhood through 18 years old or from preschool through high school. In addition to location, access is affected by cost, capacity, scheduling and outreach to young people and families.
- **Opportunity.** Opportunity refers to the extent to which cultural organizations in the city function as a system that works in a coordinated and effective way to enhance arts opportunities for young people.

Arts and culture, therefore, are viewed as a public good, an essential community service that should be accessible to all, regardless of economic status, race, gender or physical ability. Ideally, a comprehensive system would assure every young person an ongoing opportunity to explore his or her talents, to participate in the creative process, and to develop an appreciation for all aspects of cultural heritage.

II. DESIGN OF THE STUDY

The ten-month study was divided into three phases. The first task was to gather the evidence necessary to describe existing arts resources for children and youth in the city of Philadelphia. The second was to use the quantitative and qualitative data gathered to develop a framework for assessing the adequacy and potential of the current system of resources. The last phase was to synthesize the findings, based on the framework, and prepare the final report.

The research strategy was based on two perspectives: (1) geography--that is, the distribution of arts resources for children throughout the city and their social context; and (2) network--that is, relationships among existing arts resources within neighborhoods and citywide. This two-part perspective guided the methodology during all phases of the study.

This section first describes the research process outlined above. Following is a brief discussion of the limitations of the study.

Data Collection

We used two methods to collect the data needed to describe Philadelphia's current resources for children and youth. First, we developed a geographic data base using a variety of existing sources on nonprofit arts and cultural organizations, the public schools, and the socio-economic characteristics of city neighborhoods. This data base was expanded, to the degree possible, to identify current relationships between the nonprofit cultural organizations and the public schools. Second, we conducted interviews with a representative set of children's arts providers throughout the city.

1. Creation of Geographic Data Base

Arts and cultural organizations

The first step in developing a geographic data base was to compile an inventory of nonprofit arts and cultural organizations that serve Philadelphia children up to age 18. Data on arts programs were gathered using existing written sources and follow-up telephone surveys.

Two primary sources were used to compile the inventory: the Philadelphia City Cultural Fund applications for 1993 and 1994 and the Pennsylvania Council on the Arts applications for 1994. These sources were supplemented with information drawn from other public sources including the 1995 Greater Philadelphia Cultural Alliance (GPCA) membership directory, the 1994 *Pennsylvania Cultural Directory*, GPCA's 1993 regional inventory (members and non-members) and Carunchio & Associates' 1990 *Survey and Needs Assessment of Arts Educational Resources for Children in the Five-County Area*. In many cases, organizations were then contacted by telephone to verify information and to fill any gaps in the data base.

For each organization, we compiled the following basic information:

- location--street address, zip code, telephone number
- discipline--e.g., music, visual arts, multidisciplinary
- institutional setting--e.g., community arts center, performing group, museum
- size of organization based on total annual revenue
- mission with respect to children and youth (whether the organization is primarily a youth arts resource)
- type of arts experience available--appreciation, experiential or pre-professional
- geographic focus of organization (regional or community)

In addition, where available, we collected data on ages of children or grade levels served, whether fee required (or sliding scale), and seasonal availability. (See Appendix A for listing of nonprofit cultural organizations serving Philadelphia youth.)

Public schools

The geographic data base was expanded to include information on Philadelphia public schools drawn from two sources. Through the School District we gathered data by school on the availability of instruction in the following areas: visual arts, vocal music and instrumental music. In addition, we identified schools participating in the School District's 1995 spring dance festival or in the William Penn Foundation's Arts Empower Program.

These data were merged with School District information provided to the project by Professor William Yancey of Temple University Department of Sociology. Professor Yancey has developed a "trouble index" to summarize the cumulative impact of all of the challenges faced by schools in the poor neighborhoods of the city. The index ranks each public school based on characteristics of the student body (percent receiving subsidized or free lunches, average reading test scores, daily attendance, student turnover) as well as the community in which the students live (e.g., poverty and unemployment rate). Yancey's data allowed us to examine whether the city's most "troubled" schools have less or more access to arts resources than do other schools in the District.

Cultural organization and public school links

Where possible, primarily through the follow-up telephone surveys and interviews, we gathered data on current relationships--that is, contacts during the previous year (1994-95)--between nonprofit arts and cultural organizations and public schools. These data were then linked to both the cultural organization and the public school data bases.

Neighborhood socio-economic characteristics

In order to assess the social context of children's arts and cultural resources in neighborhoods throughout the city, the project linked the organization and school data bases to data derived from the 1990 U.S. census. The merged data were then analyzed in two ways. First, they were *geocoded* (assigned latitude and longitude) so that they could be mapped. Second, the project analyzed the *statistical* relationship of variables from the arts data base to those derived from the census.

The socio-economic variables used from the census include the following:

- **Demography:** percent of population below 18 years of age, persons per household, percent of population black, percent of population of Spanish-origin, percent of population Asian.
- **Employment and income:** overall poverty rate, poverty rate of children (0-17 years of age), unemployment rate, percent not in the labor force, percent who worked in 1989, and median household income.
- **Occupation and education:** percent of adults without a high-school diploma, percent of adults with a bachelor's degree or more education, percent of workers with professional or managerial occupation, percent with administrative or technical occupation, percent working for the government.
- **Family structure:** percent of families with two parents, both working; percent with two parents, less than two workers; female-headed families, mother working; other female-headed families; male-headed families, no spouse present.

The census data were aggregated geographically by census tract (about 30 city blocks) or block group (about 6 city blocks), depending on the variable. Data on Philadelphia's 367 census tracts were then aggregated at the neighborhood level, using the Temple University Social Science Data Library definition of 69 neighborhoods within the city (Appendix B). The maps used in this report, unless otherwise noted, present census tract information with neighborhood borders drawn. The statistical

analyses presented in section III of this report, “Geography of Youth Arts Resources,” is based on census tract level data.

2. Interviews with Providers

To supplement the data gathered from existing sources and to broaden our understanding of the overall network of youth arts resources, the research team conducted a series of interviews of providers. The interviews were conducted in-person with the executive director or education director of over 40 organizations, approximately 20 percent of all direct providers. Additional, modified interviews were conducted by telephone. The organizations interviewed are representative of the range and type of resources citywide, including community and regional nonprofit institutions as well as several city agencies (the Free Library, the School District, the Recreation Department). (See Appendix A which notes the organizations interviewed.)

The interviews focused on several areas: the organization’s mission as a resource for young people; its niche within the cultural community; modes of outreach and barriers to participation; and relationships with other cultural organizations, schools and other public and community organizations.

Approach

1. Description and Assessment of Existing System

We first undertook a geographic and quantitative analysis of the nonprofit arts and cultural organizations and the public school system to examine the accessibility of arts opportunities to children and youth in the city. To complement this analysis, we developed a descriptive model of the existing system, based on the interviews with arts providers, to gain perspective on the overall system of resources for young people.

The descriptive model contributes a qualitative dimension to the quantitative analysis of the existing system. The purpose of developing the model was, first, to describe the range of cultural resources currently available to the children and youth of Philadelphia. Second, the framework served to simplify the wealth of resources and relationships in order to enable assessment of the existing system from the point of view of youth and communities.

Our assessment of strengths and weaknesses of the existing system was organized around the two central themes of geography and network. First, we used our geographical analysis to examine the complementary roles of community-based and Center City institutions in providing arts services for children. Second, we used our information on organizational linkages to examine the ways in which different kinds of arts resources--community-based facilities, regional facilities, resources groups and non-arts groups--relate to one another. Here, we examined relationships within each of these categories and between the different types of groups.

2. Advisory Committee

During the course of the project, The Pew Charitable Trusts and CPDC convened an advisory committee composed of representatives of different nonprofit organizations providing arts services to children and the School District of Philadelphia. The group met twice: first to review the quantitative findings concerning the current state of services and then to review the assessment of the system and a draft version of this report. (See Appendix C for a list of advisory committee members.)

The comments provided by these experienced committee members helped guide aspects of data collection as well as analysis and provided additional perspective on the current state of the system. While the group's comments have been considered in preparation of this final report, the advisory committee has not formally endorsed the findings.

Scope of the Study

This study was designed to provide a profile of the arts and cultural resources available for Philadelphia's children and youth with a focus on nonprofit arts and cultural organizations and the public schools. While the research team collected preliminary data on other potential resources, a comprehensive examination of the following institutions was beyond the scope of this study.

- ***Other public facilities.*** The research team collected data on the city recreation centers, Free Library branches and Fairmount Park Commission facilities, but did not carry out in-depth data gathering or interviewing for these resources.
- ***Other nonprofit facilities.*** The research team also collected preliminary data on youth service organizations, specifically, the YM/YWCAs, the YM/YWHAs, Boys and Girls Clubs, and Police Athletic League facilities. However, we did not gather systematic information on the availability of arts programming at these sites.
- ***Private and parochial schools.*** The research team did not have the capacity to gather systematic information on the availability of different types of arts resources in the non-public schools in the city.
- ***For-profit cultural services.*** Many children use for-profit services to explore the arts--music lessons offered at local music stores or by instructors in their own homes, dance academies, and the like. A fuller perspective on resources would include the current role of these services.
- ***Suburban resources.*** This study is restricted to services offered within the city of Philadelphia for the city's children. Yet, we know that this boundary is not absolute. Children within the city use suburban resources and suburban children come into the city. A *regional* perspective on resources for children and youth would fill out the picture.

The project's interviewing strategy also had limitations. A broader study would include the perspective not only of providers but of current and potential users of arts services. As in the case of school reform, the values and beliefs of parents and children must be considered in developing services. Furthermore, just as a school--whether strong or weak--affects the quality of life of an entire neighborhood, a full assessment of children's arts resources would take into account the concerns of the broader community.

III. GEOGRAPHY OF YOUTH ART RESOURCES: DISTRIBUTION AND SOCIAL CONTEXT

The View from Center City

The city of Philadelphia holds a wealth of cultural resources for young people. A total of 229 nonprofit cultural organizations have been identified as open to or directed at Philadelphia youth. Based on their accessibility to youths and communities, the organizations have been classified as one of three types of institutions: community-based facility, which serves a particular community or population; regional facility, which serves the entire metropolitan area; or resource organization, which has no public facility but typically serves the city or region. Among the youth arts resources citywide are:

- 70 (31 percent) community-based facilities,
- 73 (32 percent) regional facilities, and
- 86 (38 percent) resource organizations.

Of the community-based facilities, 14 groups (6 percent) are ethnic community organizations, which serve a citywide minority or ethnic constituency as well as their local community.

Most organizations offer cultural programs for Philadelphia youth, either as their *primary* mission (51 groups or 22 percent) or as *secondary* to a mission that encompasses all age groups. For 27 organizations (12 percent), children are *accessory* to their mission. Generally, these groups open their institution or make unsold tickets available to school groups or families but have no children’s programming.

Arts and cultural organizations offer a full range of services. Many organizations--notably regional and resource organizations--provide exposure to the arts and humanities through performances and programs. There are 127 groups that offer hands-on introductory experience in the visual and performing arts--typically through a class, studio or workshop. Nearly half (63 groups) also offer opportunities for more advanced training.

Although cultural organizations serving children are numerous, many have limited financial resources. Fully 43 percent or 99 groups have an operating revenue of less than \$100,000 a year. The breakdown of budget size among all children’s arts providers is as follows:

<u>Size Category</u>	<u>Annual Revenue</u>	<u>No. of Organizations</u>
Very Small	Under \$100,000	99 (43 percent)
Small	\$100,000 to \$499,000	80 (35 percent)
Medium	\$500,000 to \$2 million	30 (13 percent)
Large	Over \$2 million	20 (9 percent)

Cultural organizations that focus on children tend to have smaller operating budgets than organizations also serving adults. While 43 percent of all youth arts providers are “very small,” 57 percent of the primary children’s groups are in this category.

Nearly all of the community-based cultural facilities are small based on size of budget--60 percent have an annual budget of under \$100,000 and another 34 percent have a budget of between \$100,000 and \$500,000. Likewise, 90 percent of resource organizations are either very small or small based on budget size. By comparison, about half of the regional facilities are small. Of all youth arts groups with a budget of \$500,000 or more, over 70 percent were regional facilities.

About a third (75) of all cultural organizations providing services for youth are located in Center City. Center City groups are, on average, larger than those in the neighborhoods. More than half of the medium or large organizations (over \$500,000 annual revenue) are located in Center City.

The section below describes the distribution of youth arts resources among communities throughout the city and the socio-economic context of these neighborhoods. As noted in the design of study, this discussion and the accompanying figures are based on a geographic and statistical analysis of the relationship of characteristics of youth arts resources to variables derived from the census. A *quartile* of census tracts, used for the statistical analyses, refers to one-quarter of all census tracts citywide--that is, each quartile has 91 tracts or, if Center City is excluded, 88 tracts. Neighborhood boundaries are those defined by the Temple University Social Science Data Library (Appendix B).

The Neighborhoods

1. Presence of Youth Arts Providers

The 229 youth arts resources citywide are distributed among Philadelphia's 367 census tracts. The highest concentration of resources are in Center City, where 75 providers are located within 13 census tracts. Outside of Center City, therefore, there are 154 resources distributed among the remaining 354 census tracts.

Of the 67 neighborhoods outside of Center City, nearly three-fourths have at least one youth arts organization located there. Eighteen neighborhoods have no cultural organization. There are 21 neighborhoods in the city that have two or more local cultural organizations that serve children.

The distribution of youth arts providers throughout the city is shown in Figure 1. In addition to Center City, there are high concentrations of groups in the neighborhoods surrounding Center City to the north, south and west and in Germantown and Mount Airy. By contrast, Kensington, the Northeast, lower South Philadelphia and Southwest Philadelphia have very few groups.

Where the children live

Generally youth arts organizations are located where the children live. Three-quarters of the city's children under the age of 18--approximately 296,000 children--live within one mile of a community cultural facility.

Among all youth arts providers, the average organization has approximately 9,000 children under the age of 18 living within one mile. Organizations in Center City, on average, have somewhat fewer children living within this radius. By contrast, in some neighborhoods of North and West Philadelphia--Hartranft, Fairhill, West Kensington, Hunting Park, Haddington, and Cobbs Creek--more than 20,000 children under the age of 18 live within one mile of the local arts group.

The average community arts program is located within one mile of approximately 12,000 children under the age of 18 and nearly 6,000 children between the ages of 5 and 13.

Race and ethnicity

Cultural organizations serving children tend to be more numerous in African American neighborhoods than in other parts of the city (Figure 2). Outside of Center City, the higher the proportion of African American residents in a census tract, the higher the number of cultural groups. The quartile of census tracts with the lowest percentage of blacks has only four cultural groups, while the second and third quartiles have 56 and 54 groups respectively. In the quartile of census tracts having the highest percentage of African Americans, the number of cultural groups drops to 33. Outside of Center City, census tracts that are racially diverse have more groups than those sections of the city that are more homogeneous (Figure S.4).

The percentage of Latino and Asian residents is not related to the number of youth arts groups located in a census tract (Figures 3 and 4).

Poverty

Cultural organizations serving children tend to be more numerous in poor neighborhoods than in other parts of the city. Excluding Center City, the higher the poverty rate of a census tract, the more youth arts groups are likely to be located there. The relationship holds whether we examine the proportion of children who are poor or the overall poverty of a neighborhood. Thus, by at least one important measure--the *presence* of children's arts providers--the poorest sections of the city do not appear to be underserved.

As shown in Figure S.3, outside of Center City, the quartile of census tracts with the lowest poverty rate (under 7 percent of residents are poor) has 23 cultural groups that

serve children. At the other extreme, among the quartile of tracts with the highest poverty rate (over 29 percent), the number of groups is nearly three times that figure (64). These sections of the city are located in West Philadelphia, North Philadelphia and the Northwest.

Education and occupation

Neighborhoods with a high proportion of residents having high educational or high occupational status tend to have more youth arts groups than other sections of the city.

The quartile of census tracts with the highest proportion of adults with a college degree (21 to 86 percent) has 71 cultural groups while the quartile with the lowest proportion of college graduates (0 to 5 percent) has only 20. Along similar lines, the census tract quartile with the most professionals and managers has 73 cultural groups, while the quartile with the fewest has only 24.

Areas of the city with high educational achievement and occupational status among residents include the neighborhoods near Center City, University City, Powelton, and Germantown and Mount Airy.

Residential diversity

Thus, children's arts providers tend to cluster in the city's most *diverse* neighborhoods. Neighborhoods with both higher than average poverty and higher than average educational attainment and occupational status have more groups than other areas of the city. Racially integrated neighborhoods have more groups than segregated sections of the city.

To examine *economic diversity*, we divided the city into four sections based on average poverty and average proportion of workers in professional and managerial occupations. The analysis, shown in Figure S.5, confirmed that neighborhoods with *both* a high poverty rate and a higher than average proportion of professionals and managers have significantly more arts groups than other sections of the city. By contrast, areas with low poverty and a low proportion of professionals and managers have far fewer cultural groups than other sections of the city.

Areas with both high poverty and a high proportion of professionals include University City, Manayunk, Spring Garden, lower North Philadelphia, and Germantown. More cultural groups are located in these neighborhoods than in more economically and occupationally homogeneous sections of the city. By contrast, parts of East Oak Lane, the lower Northeast and lower South Philadelphia have lower poverty, fewer professionals and managers, and fewer cultural groups.

The analysis of African Americans as a percentage of population demonstrates the significance of *racial diversity*. Overall, African American neighborhoods tend to have a greater number of youth arts groups than other areas of the city. However, as shown in Figure S.4, racially diverse neighborhoods are likely to have more youth arts providers than areas that are either predominantly white or predominantly black.

These patterns suggest that heterogeneous communities tend to house cultural organizations serving children. These diverse neighborhoods are of two kinds: predominantly African American neighborhoods that are occupationally diverse and neighborhoods with higher numbers of young adults, renters, and persons not living in families. As Douglas Massey and Nancy Denton established in *American Apartheid* (Cambridge: Harvard University Press, 1992), African Americans "remain mired in disadvantage no matter what income they achieve" as a result of residential segregation. At the same time, young, unmarried professionals are more likely to live in economically diverse neighborhoods.

2. Capacity of Youth Arts Providers

The number and distribution of youth arts providers in different areas of the city suggest that access to facilities is not a significant problem for children living in areas with low economic or educational status. However, the financial resources and therefore the service capacity of community-based cultural organizations raise serious concerns (Figure 5.)

Larger cultural organizations--generally regional rather than community-based groups--are more likely to be located in Center City, removed from the poorer sections of the city. Even outside of Center City, the larger groups are more likely to be located in more prosperous neighborhoods, measured by occupation and educational background and poverty rate, and less likely to be located in neighborhoods with many children and a higher proportion of African Americans.

Although areas with a high proportion of children have as many cultural groups as other parts of the city, the financial resources of these groups are more limited. Groups located in census tracts with a relatively high proportion of children under the age of 18 tend to have a smaller than average operating budget. Thus, while the capacity of community-based groups throughout the city is insufficient to handle the number of local children, cultural organizations serving neighborhoods with the most youngsters appear to be particularly strained.

The ethnic and racial context of a cultural organization that serves children is strongly related to the size of its operating budget. Groups located in African American neighborhoods, on average, are significantly smaller than groups located in other sections of the city. At the same time, groups located in areas of the city with a greater Latino population are generally larger than those in the city as a whole.

3. Strengths and Weaknesses

Viewed as a system, youth arts providers in Philadelphia demonstrate significant strengths. In addition to the concentration of 75 institutions in Center City, there are 154 organizations located in 49 or nearly three-quarters of the city's outlying neighborhoods. Generally, community-based providers tend to be located in areas of need: in neighborhoods with a high proportion of children, in poor neighborhoods and in African American communities.

The socio-economic patterns suggest, moreover, that it is the city's most diverse neighborhoods--those that combine poverty and affluence or are racially integrated--that are home to a greater number of arts providers for children. Neighborhoods that have a higher proportion of residents who are poor *and* a higher proportion who are well educated, professionals or managers tend to have more cultural groups than other sections of the city.

At the same time, the system displays serious shortcomings. In 18 (27 percent) of the 67 neighborhoods outside of Center City, there is no cultural organization that serves young people of any age. In communities where cultural facilities do exist, current programs are able to serve only a small fraction of the local children. And, although cultural organizations tend to be numerous in Philadelphia's poorer neighborhoods, these groups tend to be significantly smaller than those in other sections of the city. Clearly, not only the *presence* of arts providers in all neighborhoods of the city but the *capacity* of community programs to deliver services to the local children must be addressed to ensure access for all the young.

Arts Opportunities in the Public Schools

Historically, a partnership has existed between the public schools and the nonprofit cultural organizations in providing arts opportunities for Philadelphia children. The public schools have played a critical role in offering each school child direct experience in the visual arts and music as well as exposure to the heritage of arts and humanities. Thus, opportunities provided by the public schools often identified students who would pursue their interests with arts groups. At the same time, cultural organizations often collaborated with the public schools to provide programs and access to greater numbers of children.

As one community arts director noted: "[It] used to be that kids got a start in the arts at school--the spark was ignited. Community arts centers allowed kids to engage, to pursue their interest. . . Music and art teachers from local public and parochial schools used to phone the arts center to say, 'We have this really talented kid.' "

Our interviews suggest that in recent years there has been a marked decline in arts opportunities in the public schools. The same budget constraints that have forced cuts in funding for sports and other "non-essentials" have hit the arts budgets of schools. During the 1994-95 academic year, among the city's 263 public schools:

- 29 percent offered no visual arts classes,
- 17 percent offered no vocal music, and
- 91 percent offered no instrumental music.

During the same year, the breakdown by level of school was as follows:

- among the 170 non-magnet elementary schools citywide, 37 percent offered no visual arts, 13 percent no vocal music and 99 percent no instrumental music;
- among the city's 36 non-magnet middle schools, 3 percent offered no visual arts, 3 percent no vocal music and 94 percent no instrumental music; and
- among the city's 22 non-magnet high schools, 19 percent offered no vocal music and 36 percent no instrumental music. All high schools offered visual arts.

The School District has no comprehensive listing of schools that offer dance instruction, which is part of the Division of Physical Education. However, 17 schools (6 elementary, 6 middle, and 5 high schools) participated in the School District's Third Annual Dance Festival in the spring of 1995, representing a core of schools that offer a dance program to students. Likewise, there is no comprehensive listing of schools that offer poetry, drama or theater instruction, which is part of the English and language arts curricula.

The decline of arts programs in the public schools may exacerbate other problems within the schools and their communities. Another of our interviewees noted: "We need school-based arts education. Kids spend so many hours in school, they get bored. The arts help break up the hard facts [traditional subjects]. Taking the arts out of the curriculum was a mistake. [We] need to take away the restrictions on teaching of the arts, find comfortable places for children to learn, [and] bring professional artists into the classroom for dialogue and exchange. The arts would improve kids' [performance] across the curriculum. Everyone--principals, teachers--recognizes this need."

To its credit, the School District's art resources have been fairly distributed. Schools with high student poverty rates are likely to have lower reading scores, higher absenteeism, and higher student turnover, but they are no less likely to have arts resources than more affluent schools. Schools with many arts resources and those with few are distributed throughout all neighborhoods of the city (Figure 6).

School District policy and funding for arts education have a significant impact on access to and opportunities in the arts for all public school children. Recent cutbacks in arts programs have not left schools in poorer communities distinctively worse off than

public schools elsewhere in the city. However--in contrast to nonprofit cultural organizations, which are actually more numerous in poor neighborhoods--neither has the School District provided more arts resources for the most needy children and the most troubled schools.

Links with arts and cultural organizations

Although the School District offers as many arts programs in poor neighborhoods as it does in well-off neighborhoods, it has failed to take advantage of nonprofit community resources. Few schools have forged links with community-based cultural groups. Schools in neighborhoods with many nonprofit arts and cultural groups, therefore, have no more arts programs than those without nonprofits in their neighborhood.

To estimate existing linkages between the public schools and cultural organizations, we collected information on the number and location of schools with which cultural organizations had a relationship during the previous year. Notable findings are:

- Four out of five public schools had some link to a cultural organization during the previous year. Only one in four arts groups participated in these links.
- The vast majority (77 percent) of the links on which we have data were between a regional organization and a public school. Most were a one-time interaction, such as a visit to a museum or attendance at a concert. The average distance between the participating cultural group and the public school was over five miles.
- Relatively few links were characterized by long-term, ongoing activities with cultural organizations in a school's neighborhood. The 56 (non-ethnic) community-based arts facilities accounted for only five percent of all links with public schools.
- Some areas of the city (the Fairhill section of North Philadelphia, East Oak Lane, Southwest Philadelphia) were notably more isolated than others with respect to school-cultural organization links.
- Ethnic community cultural groups were much more likely to have links with the most "troubled" schools in the city and with schools in areas with the highest poverty rate.
- Schools in Latino neighborhoods stood out in several respects. Compared to the average school, they had approximately 20 percent more links to arts groups and were much more likely to be linked to ethnic community facilities and to cultural resource organizations.

Figure S.6 presents a neighborhood map showing the proportion of public schools that have an institutional relationship with a community cultural organization.

Collaboration between the public schools and cultural organizations offers both good news and bad news. The sheer volume of links is encouraging, particularly the outreach of regional institutions to schools in the city's neighborhoods. At the same time, sustained links that could strengthen community cultural facilities and neighborhood schools appear to be the weakest. The absence of long-term connections between the city's schools and community cultural organizations underscores the need to foster local partnerships.

The public school system is no longer the city's lead institution in exposing children to arts and culture. Although arts education has a role in the School District's reform agenda, the schools will not be able to carry out this role on their own. On the one hand, the will to reform the public schools is not met by the requisite financial commitments--no one is going to write a blank check for arts in the schools. On the

other hand, a central thrust of school reform is to break down the walls that have often separated schools from their communities. The future of arts and cultural opportunities for young people, therefore, appears to lie in a partnership between the schools and community-based arts organizations.

IV. PROFILE OF NONPROFIT YOUTH ARTS RESOURCES

The profile of resources described below illustrates the range of cultural resources currently available to the young people of Philadelphia. The sheer number, breadth and diversity of services and institutions was cited by many providers as a strength of the current system. The typology also serves to simplify this wealth of data to enable assessment from the point of view of youth and communities.

A successful system of children's arts resources depends on both thriving community facilities and a vital set of Center City institutions. The city's 70 community cultural facilities provide an invaluable foundation for a system of service for the young people of Philadelphia. As discussed in the previous section, community arts programs are spread across the city and are accessible to children regardless of their social, economic or cultural background.

Fully a third of the nonprofit children's arts providers--75 cultural organizations--are located in Center City. The concentration of regional institutions in Center City allows ease of interaction and communication among program directors who develop services for teachers, families and youth. Moreover, because Center City organizations are more likely to be larger than average, many have the resources to devote to unique programs and approaches and are able to serve large numbers of schoolchildren and families at a time.

Types of youth arts resources

Three sets of characteristics are used here to classify the city's nonprofit cultural organizations providing services for youth--institutional structure, relationship to community, and mode of outreach.

Institutional structure refers to whether a cultural organization functions as a *public facility* or a *resource organization*. A cultural facility is a place where people can go to participate in arts or cultural programming. A resource organization, by contrast, has no facility of its own but offers cultural programs or services in a variety of other public or nonprofit facilities.

Relationship to community refers to the location and geographic orientation of the organization. Community organizations are based in neighborhoods outside of Center City and, although they may attract citywide participation, most focus on programming for children in their local community. Some community-based cultural groups gear programming to an ethnic or minority community and so serve both a local and a citywide constituency. Regional organizations, many but not all of which are located in Center City, serve young people citywide.

Another important distinction among youth arts providers is their ***mode of outreach***--that is, *direct service* or *indirect service*. Direct service refers to organizations that serve children or young people directly. Outreach to preschool, elementary and middle school children (up to about 14 years old) is primarily through parents or guardians, while older teens are often recruited directly. Most organizations focus on teenagers as high school students but a few recognize specialized needs--for example, of young offenders or teen mothers.

Indirect service refers to organizations that serve young people primarily through teachers or youth service providers. These organizations gear programs to groups of children, generally age or grade peers, who are based at school or some other community setting such as a library, a recreation center or a day care center. Programs tend to be one-time or relatively short-term in duration. The core relationship tends to be with teachers or service providers; the institution generally does not register or establish a direct relationship with its young participants.

Based on these characteristics, there are three types of nonprofit institutions providing arts opportunities for young people:

- **community cultural facility**, providing services directly to youths and families;
- **regional cultural facility**, serving young people both directly through families and indirectly through teachers or youth service providers; and
- **cultural resource organization**, serving teachers and youth service providers citywide.

Below is a description and brief illustration, based on interviews with over forty providers, of the three types of youth arts resources. Each type of institution shares a set of common characteristics and plays a variety of different roles as youth arts providers. This typology should be considered a working model to be modified and updated as needed to describe and assess the existing system of arts resources for young people.

Community Cultural Facilities

Community cultural facilities--neighborhood-based centers that directly serve families and youth--provide the foundation for the city's system of children's arts resources. Nearly three-fourths of the city's children live within one mile of a community cultural facility.

As one director noted, "Community [arts] centers are coming into the limelight as a resource. With unemployment and reduced household budgets, people can't afford to go to Center City. . . We don't have to struggle to reach the community; we're there. We don't have to guess about community needs. We know [because] we have parents in [the center] every day and they tell us." While the form and auspices of community cultural facilities vary across neighborhoods, they also share a common set of concerns.

1. Common Characteristics

Access to all

Central to the mission of community cultural facilities is access to all, regardless of economic status, race, gender, or physical ability. A century ago, the pioneers of the settlement house movement saw the arts as a critical aspect of "civilization" that should be shared by all. That vision was responsible for the development of a set of Philadelphia institutions that continue to serve young people today. Although the reformers' Beaux Arts vision of civilization is now considered overly narrow, their commitment to a democratic ideal of the arts is worth preserving.

To realize the goal of access for all--already integral to the mission statement of many--community arts centers must work to overcome a variety of barriers to participation. Physical access depends on location, transportation, parking and accommodation for special needs. Parents must perceive the facility

as a safe place for their children. Scheduling of programs must respond to the needs of the potentially served population. The cost of participation must not discourage those who might otherwise be interested.

Location and scale

Community cultural facilities require a sensitivity to scale. Kids are small both physically and socially. They can "get lost" in a rapidly expanding program or in one that is too large. A program that does an excellent job with one hundred kids cannot simply double itself. Some community directors, especially in neighborhoods where parents need to be lured to the arts center, perceive that a small, informal setting is less intimidating than a large facility.

A number of providers underscored the importance of scale to accessibility. One director suggested that "the lower the age of the children, the more difficult they are to

reach--the arts center needs to be next door.” Another used an analogy to convenience stores, suggesting that community arts facilities “should be located like ‘mom and pop’ grocery stores throughout a neighborhood, within walking distance or a SEPTA ride, [so that it is] not too much stress on the families” to enroll their children.

Access interacts in complex ways with size. In neighborhoods of the city where automobile transportation is a given, larger centers can successfully serve a larger geographic area. In other neighborhoods, centers need to be within walking distance of residences and schools to be truly accessible. As one program head noted, “Location is important . . . People need to feel comfortable going [to the center]....kids don’t go if they don’t feel safe.”

The physical structure of the facility also affects accessibility. Community arts facilities--whether they are a renovated rowhouse, church or warehouse--offer a clear “public” space in many neighborhoods where this is a disappearing commodity.

Access can have a more subtle psychological side as well. “Children need to experience non-threatening exposure to the arts,” one of our interviewees noted. “Some experiences are too formal. . . We’re a grassroots, community organization. We try to get the children in a comfortable, warm setting, like the library, where they feel good but there is still discipline.”

Schedule

With a vast majority of parents working outside the household, the scheduling of programs is as critical to participation as the convenience and familiarity of the site. Saturday programming, after-school programming, and escort services from local schools, for example, have helped expand participation.

Another issue is transportation, as one director noted, “especially for families with less money, who have no car.” For many single parents, in particular, “the price is OK and their kids want to come, but they can’t manage transportation with their work [schedule].”

Keeping these facilities open to the public to respond to the needs of working families is a challenge. Many community cultural groups are making heroic efforts to keep their centers open after school, in the evening, on weekends and during the summer. This commitment, however, puts strains on staff and budget.

Cost

The role of cost in limiting access is a topic of some disagreement. There is general consensus that keeping costs low is critical. Sliding scales, financial aid, and program subsidies are all seen as desirable. Still, one director argued that, “If a person has to ask for a discount to participate, it’s a barrier.” A number of our interviewees pointed to the importance of keeping fees low to assure that children from low-income families can participate. At the same time, other providers suggested that “free” programs have their own problems. “If the program is free,” one noted, “there is no commitment [on the part of kids and their parents, and] the kids don’t show for class.”

Range of Services

Community arts facilities typically offer a range of services covering the major disciplines and types of art experience from hands-on participation to passive exposure. Although programs are tipped toward those at the introductory level, centers often have a modest capacity for more advanced work. Most programs are geared to serve youngsters of all ages and levels of skill.

Providers are keenly aware of the diverse needs of local communities: “[We] need services for a broad range of kids, including teens and young adults, so they can continue to come to the center over the years. . . [we] need a mix of experience” from

education to performances, workshops and public art. Another community-based provider noted that “arts centers should provide a variety of ways to experience the arts--classes, performing together.” As echoed by another, “Our philosophy with children is give them lots of opportunities, lots of exposure. . . throw a bunch of stuff at them and see what sticks.”

But the pull toward a broad range of experience is often countered by the belief that superficial exposure should not substitute for more in-depth education. “Exposure,” one director noted, “is not really the way children learn. First focus on skills acquisition. . . especially for younger or less experienced children. Get them engaged and excited, then expose them” to a broader view of the arts and cultural heritage.

Program directors continually face the challenge to serve many children and to provide a quality experience with limited resources. In defending one program, the director asserted that excellence in the arts should not be reserved only for high-income neighborhoods but should be available to all.

Capacity

Community-based cultural programs currently do not have the capacity to provide services for the children, youths and teenagers of the neighborhoods they serve. Nearly 60 percent of community-based youth arts providers have an annual budget of less than \$100,000 and another 34 percent have a budget of less than \$500,000 (Figure 5).

The average community cultural facility is located within one mile of nearly 6,000 children between the ages of 5 and 13 and of 12,000 children under 18 (Figure S.2). The average community arts program serves an estimated one hundred to two hundred children at a time. Thus, among all five- to thirteen-year-olds living within one mile of a community cultural facility, only 5 to 10 percent are actually enrolled in a program.

Personnel

Community facilities need adequate staff to carry out their mission. Currently, volunteers and seasonal instructors are an important part of the staffing of many programs. However, a core of paid staff who are adequately compensated and trained in both the arts and in strategies for teaching the arts is desirable.

The parallel between arts programs and public school reform in this regard is instructive. One focus of contemporary school reform has been to expand the freedom and ability of teachers to individualize their educational strategies to fit the students and communities with which they work. This strategy, however, begins with the reality of school systems employing a stable, credentialed labor force.

The labor market for artists teaching in community centers, several informants noted, is irregular. “One problem,” a program director noted, “is that artists tend to have thirty part-time jobs and have no access to health care.” A number of other program administrators noted that the lack of stable staff makes it difficult to focus staff resources where they are needed most. It is difficult to use an irregularly employed, itinerant staff as the foundation for a program.

In fact, directors of both community programs and resource organizations noted the potential of Philadelphia's cache of independent artists in the provision of arts for young people. Teaching artists could serve as the glue that bonds community arts centers. A group of stable artists who were shared by a number of programs could provide a link that reduces the potential isolation of community facilities. Current practices do not take full advantage of this resource.

2. Variety of Community Roles

Community cultural facilities, illustrated below, serve a variety of functions:

- community center
- community arts center
- community arts school or training program.

Community center

While community center and day camp staff have long woven “arts and crafts” into recreational programming for youngsters of all ages, some community centers have integrated the arts and arts specialists into a multi-service approach to addressing the broader welfare and quality of life needs of a community. Arts and culture are thus part of a core program intended to promote the intellectual, social and physical development of youth.

The missions of community centers offering arts programs for young people encompass a range of recreational, educational, social service and cultural objectives, as illustrated below. In many cases, the need of local families for child care services for young children through preteens provides a structure for arts programming.

- *North Light Community Center* in Manayunk (Northwest Philadelphia) began in 1936 as a boys club, evolved into a kind of settlement house, and was heavily sports-oriented when its “old school house” was demolished in 1979. Relocated to a health clinic with no gym, the program added theater and arts workshops, which were maintained after the opening of the new facility in 1983. The arts appealed to the youngsters, and the staff found that a “multi-disciplinary, very experimental arts and cultural approach” helped communicate with kids, especially teens. Alongside its athletic programs and services for the needy, North Light offers visual arts for children and, for all ages, ceramics, dance, voice and theater workshops as well as the chance to perform or crew with the North Light Players.
- *The Community Education Center*, begun in 1973, is housed in an historic Friends Meeting House and School in Powelton (West Philadelphia). Its multi-tiered mission is to provide cultural and educational programs for the local community; to foster collaboration among people of different cultures; and to support emerging artists. CEC’s AfterSchool Program, unlike most child care providers, offers classes in dance, drawing and mixed media, fiber art, music, and sculpture. However, unlike most community arts centers, the CEC offers skill-building activities--such as martial arts, signing, gymnastics, woodworking, and gardening--as well as escort service from the local public schools, a nutritious snack, and homework guidance.
- The mission of the *After School Program at St. Gabriel’s*, based at but independent of St. Gabriel’s Episcopal Church, is to provide the children of Olney-Feltonville (North Philadelphia) a safe place to go and to develop “intellectually, socially and emotionally.” Its “art and learning” program for youth in grades one through eight, staffed largely by volunteer artists and teachers, offers sessions in dance and music and the visual arts as well as academic and homework assistance. Safe and affordable child care provides a way of convincing both parents and children of the value of the arts program.
- *Asian Americans United* was begun in 1985 as a community advocacy and social service organization to serve poor and working class Asian American communities. Because the community is dispersed citywide, AAU is located in Center City. Young Asian Americans from high schools throughout the city come to the small center at 8th and Market Streets for youth leadership workshops. The arts, integrated throughout the program, are used strategically: to develop critical thinking, decision-making and leadership skills; to explore cultural and social identity; and to promote dialogue about the arts as a vehicle for lasting social change.

Community arts center

A community arts center has as its main purpose to provide cultural programming for people in a given area of the city. Although most arts centers seek to involve families and individuals across their life-cycle, often a significant portion of the energy and resources of these organizations are devoted to children and young people.

Central to the mission of the community arts center is that every child have an opportunity to experience the arts and be creative to the best of his or her ability. Another common goal is that children gain an understanding of their own cultural heritage and that of others in their community. Some organizations actively seek to preserve, promote and develop the cultural tradition of a minority or ethnic community of the city.

Community arts centers, like community centers, are heterogeneous institutions reflecting the needs, interests, and resources of the local community. Some occupy a small-scale, relatively intimate space, such as a converted rowhouse; others are housed in a larger, more institutional structure, such as a church or other community facility. In some neighborhoods, most participants walk to the arts center, while in others people come by transit or car as well as on foot. Typically the budget supports minimal paid staff and, in many cases, the organization relies heavily on volunteer support and donation of space.

The organizations described below also illustrate different approaches to training and creative development. One approach is that of a workshop or studio, where teaching artists work collaboratively and create collectively with their young "apprentices." Another is that of a trained arts educator, who may or may not also be a professional artist, more common at a center offering a range of classes in the visual or performing arts.

- *Prints in Progress*, a children's visual arts organization, has recently shifted from the arts education model it evolved over the past 15 years "back to its roots" as an artists' workshop. Prints was founded in 1960 to bring together practicing artists and children through the printmaking process, an innovative technology at the time. The original workshop approach, in contrast to a classroom model, encourages collaboration between professional artists and children. The concept is process-oriented and involves active participation by the artist-teachers. Children learn the tools of the trade by working along with artists. During the past year, for example, children have worked with artists in video animation, a more recent innovative technology, to produce a film.
Prints in Progress has long sought to provide high quality, affordable visual art programs in neighborhoods where access is limited. Over the years--like a counterpart in the performing arts, the Settlement Music School--Prints has opened branch community facilities. Currently there are four workshops citywide: with the gallery in Old City, with the administrative offices in Germantown, at the Community Education Center in Powelton, and at Whittier Elementary School in Allegheny West.
- *Taller Puertorriqueno* is a "cultural education organization" located in Northwest Kensington, the city's largest Latino neighborhood. Its purpose is "to preserve, develop and promote Puerto Rican arts and culture" and to improve understanding of other Latino cultures and their common heritage. Started in 1974 as a training program for young people in printmaking and the graphic arts, its core program is now the Cultural Awareness Program, where children explore culture through artistic expression. Staff maintain a development portfolio for each child so that parents (and teachers) can track his or her progress and talent.
- The *Southwest Community Enrichment Center*, a community-run human resource center established in Kingsessing in 1969, acquired a nearby rowhouse in 1990 and opened an *Art Center*. The director, a working artist, has established an "open studio" for the neighborhood with drop-in hours. Teachers, volunteers and community residents of all ages work side-by-side--mothers come with children, teenagers work with younger children, peers teach peers. The philosophy is "self-empowerment

through the creative visual arts as a means to explore and develop individual and community cultural pride.” The Art Center further empowers residents by enabling them to produce, exhibit and sell their art work.

- Similarly, the *Village of Arts and Humanities*, begun in 1986 in the Hartranft section of North Philadelphia, functions as a collaborative workshop. The artist-founder envisions residents working side by side with artists in the visual, literary and performing arts as a vehicle for self-determination.
- The mission of the *Manayunk Community Center for the Arts*, begun in 1988 at the Wissahickon Presbyterian Church in Northwest Philadelphia, is “to make the arts and arts education accessible to the community.” The program provides the community “a variety of ways to enter, become acquainted with or explore the arts in depth.” Much of Manayunk’s “low-cost, professional instruction in the arts” is geared to children and includes theater, art, keyboard, music and dance classes as well as individual lessons. Manayunk also brings in professional artists to present their work to the community.
- The *Allens Lane Art Center*, located on Fairmount Park Commission property in Mount Airy (Northwest Philadelphia), was founded in 1953 as a multi-cultural arts center with a mission to “bring people together through the arts.” Responding to “white flight” to the suburbs, its founders identified the arts as “the greatest bridge to interracial and multi-cultural understanding.” In 1954 it opened a summer day camp, still ongoing, “to encourage communication through the arts among children in a multi-cultural community.” During the 1980s, Allens Lane operated a daycare center and after-school program but recently, in keeping with its original mission as arts center, has reinstated Saturday fine arts classes for children.
- The *Point Breeze Performing Arts Center* was founded in 1983 as a neighborhood recreation center for the children of Point Breeze in South Philadelphia. It has since become a professionally managed arts center offering voice and piano as well as dance and drama. The focus continues to be young people, ages 4 to 18, and their families. The broader mission, from the beginning, has been to respond to the social and economic needs of the community through the arts, because “the community does not separate art from the rest of life.” In 1993, after acquiring land from the City, Point Breeze Performing Arts Center started its development arm, the Point Breeze Community Development Corporation.

Community arts school or training program

The community arts school strives to make quality arts education available to everyone regardless of talent or ability to pay. It provides ongoing, curriculum-based instruction usually at the basic, intermediate and advanced levels. Common goals are to expand the horizons and aesthetic experience of children; to equip them with the social skills to sing, play, dance or work with people of diverse backgrounds; and to kindle an interest in and motivation to explore the arts. Students of all skill levels progress at their own pace. In addition to *instruction*, programs often offer *pre-professional opportunities*, usually for older youths who have demonstrated some level of knowledge or proficiency and an active interest in pursuing the art form.

Community-based arts training is provided in two types of setting: a community arts school, which may also function as a community arts center; or a professional arts organization, a group that creates, produces or presents in one or more art forms. Community-based training programs are a primary resource for families in the local community but, because of their specialized nature, may also serve as a regional resource and draw students residing citywide.

- The *Samuel S. Fleisher Art Memorial*, founded in 1898 as a Settlement Art School for the new immigrant and minority communities of Philadelphia, still offers tuition-free art classes for Philadelphians of diverse backgrounds. In addition to its core curriculum of adult visual arts classes, Fleisher offers semester-long Saturday classes in painting, drawing and sculpture for youth from 5 to 17 years old and painting classes for parents during the same hours as the children's sessions. The goal is development of creative thinking processes while learning to use materials. A 13-week Portfolio Workshop is offered for 14 to 17 year olds interested in pursuing post-secondary art programs.
- *Settlement Music School*, founded in Southwark in 1908, currently has four additional branches--in Germantown, Wynnefield, the Northeast and Jenkintown--and is affiliated with the Kardon Institute of Music for the Handicapped. With origins in the settlement movement, its mission addresses the "educational, artistic and social service" needs and aspirations of participants. Financial aid is intended to ensure affordable, quality musical training for all young people through high school. The core program of individual instruction is supplemented by classes in music fundamentals and participation in small ensembles.
- *Asociacion de Musicos Latino Americanos* (AMLA) began in 1982 in the Fairhill neighborhood of North Philadelphia. Its Latin Music School offers children of all ages, regardless of talent or ability to pay, dance and music classes and opportunities to participate in performing ensembles. AMLA operates an after-school program and a summer program in addition to its regular school curriculum.
- *The Bushfire Theatre of Performing Arts* in West Philadelphia, which has produced original theater since 1977, offers acting classes for children. After two years of study, a child may audition for the Children's Theatre Company or, if not selected, study the technical aspects of theater.
- *Freedom Theatre*, founded in North Philadelphia in 1966 as part of the Black People's Unity Movement, is a regional producer of African American theater. Its mission is to provide high-quality, professional, community-based education in the theatrical arts and thereby contribute to the growth and development of young people. Freedom offers year-round training in acting, dancing, singing and cultural heritage for youths from 3 to 18 years and conducts specialized workshops and career conferences for preteens and teens.

Some community arts centers offer youths advanced training or pre-professional opportunities. *Taller Puertorriqueno's* Cinco Graphics Apprenticeship Program, for example, trains youth in the field of graphic and commercial arts. Apprentices generate income through the production of bilingual (Spanish-English) and culturally-specific materials for nonprofit organizations, businesses and individuals. *Point Breeze Performing Arts Center* structures its program as progressive training from beginner to an advanced level of skill. Its policy is open admission with "accelerated opportunities" for those interested. In 1992 Point Breeze started a junior dance company, Positively to the Point Dance Theater, to provide intensive training and performance opportunities for its most talented students. *Settlement Music School's* Advanced Study Program provides tuition-subsidized, individual training for young musicians, selected by audition, who have professional aspirations.

Regional Cultural Facilities

Regional cultural institutions play a valuable role in providing arts opportunities for children. Philadelphia possesses a range of unique, internationally recognized regional resources that complement the services provided by community facilities. In some disciplines, one or more regional facilities are the most effective way to provide advanced and pre-professional training.

The benefits of these regional resources were readily acknowledged in our interviews. Many directors noted that "there are numerous really good organizations that provide opportunities for kids." "Philadelphia is rich in historic resources. . . an incredible wealth for kids." The concentration of many regional cultural resources in Center City, however, offers both unique opportunities and challenges.

1. Common Characteristics

Ease of communication

The administrators of regional programs have the opportunity for frequent interactions with one another and can therefore easily learn about innovations and changing conditions in other programs. The concentration of 75 programs in Center City assures that teachers, families and youths can find a program that fits their particular needs, interests and style.

Type of arts experience

Regional facilities tend to gear their services to adults with programming for young people--and the accompanying budget--a secondary focus. These groups serve most city children *indirectly* through teachers and schools rather than *directly* through their families.

Several interviewees, from both Center City and other institutions, raised a concern about the limitations of Center City facilities. On the one hand, regional institutions typically offer youngsters a unique and first-hand experience of original art, a live performance, or an historic resource. However, as one director noted, "the experience [for a child] of coming to the Academy to hear the Orchestra is great, but [it] is a one-time experience." The regional facilities, community facilities and the schools could complement one another, but this would require a degree of coordination and cooperation not generally evident.

Currently, a number of regional institutions are attempting to reinforce the "one-time" experience for schoolchildren by providing pre- and post-visit materials for teachers. A few education directors have developed full curriculum handbooks and/or teacher training workshops. There is growing interest, but still little capacity, among regional arts providers to serve as an ongoing resource for classroom teachers. Many regionals view investing in teachers as their most effective way to broaden their impact on young people.

Distance to Center City

Poor access is a barrier to many children's use of Center City institutions. Parts of Philadelphia are more than ten miles from Center City. Residents in the Greater Northeast, Northwest Philadelphia, and Southwest Philadelphia may be systematically disadvantaged in their ability to use Center City facilities. The case of Northeast Philadelphia, which is largely without transit service, is

especially notable: "We feel so far removed from Philadelphia . . . So many people--adults and children--have never seen the Ballet or been to the Academy."

Social and economic barriers

The social distance to Center City and mainstream institutions often serves as a barrier to participation. On the one hand, the cost of Center City institutions is often

prohibitive. Families, in particular, are deterred from patronizing downtown facilities. Several Center City interviewees acknowledged that, although fees cover only a fraction of actual programming costs, admission prices are high.

On the other hand, barriers to the Center City cultural community “are not only economic--people believe they are not welcome. Downtown is not theirs. We need to gain the trust of the people we work with.” Not the least of these social barriers is language. The increase in the proportion of Philadelphia residents for whom English is a second language has challenged a number of institutions.

Finally, the new prominence of arts and cultural resources as engines of economic growth--a benefit of concentration--can increase competition between Center City and neighborhood institutions. During our interviews, a number of community-based directors expressed the belief that the South Broad Street development tends to attract funding toward the regional institutions rather than the neighborhoods. This perception, whatever the reality, can be a barrier to fuller cooperation.

2. Variety of Regional Roles

Regional cultural facilities, as providers of services for youth, serve a variety of functions:

- arts training, apprenticeships and internships
- education in the arts (experiential)
- exposure to the arts (enrichment)
- arts in early childhood (arts-based learning and teaching)
- arts in education (curriculum, teacher training).

Arts training, apprenticeships and internships

A number of regional cultural institutions have as their primary purpose to nurture and train talented young people in the performing or visual arts and to expose them to the realities of life as a professional artist. Participation is competitive. Most have scholarship funds or a sliding tuition schedule so that talented children can study regardless of a family’s ability to pay. A secondary goal of these organizations is to educate young people and their families about art forms such as ballet, opera, orchestral music or modern dance and thereby cultivate new generations of patrons. Some regional organizations offer training or internship opportunities through local high schools.

- The *Philadelphia Youth Orchestra* (Center City) provides talented young people with training in instrumental music and opportunities to perform symphonic music. The *Philadelphia Boys Choir and Chorale* (West Philadelphia) teaches boys the basic skills and breathing techniques of voice and provides opportunities to perform in a children’s choir.
- The *Rock School of the Pennsylvania Ballet* (South Philadelphia) provides classical ballet training for talented young people aspiring to be professional dancers. Its new City Dance Project provides classes, dance clothing and shoes, and performance tickets free to talented children from low-income neighborhoods. The *Philadelphia Dance Company (Philadanco)* (West Philadelphia) runs an intensive, year-round instruction and training program in classical and modern dance techniques. The *Academy of Vocal Arts* (Center City) trains young people to become opera singers.
- The *Fabric Workshop* (Center City) targets its apprenticeship training programs to city high school youths aged 16 years and older. The program stresses technical and professional development with a clear focus on the arts as a career. Students are paid a stipend so that they do not have to choose between art and work. The *Brandywine Graphics Workshop* (South Philadelphia) also runs an apprenticeship program for high school students. (Both organizations originated as a branch of Prints in Progress.)
- The Reality Crew of *Venture Theatre* (Center City) provides theatrical training for high school youths in their specified area on interest (writing, marketing, technical production). *Creative Artists Network* (Center City) runs a mural painting workshop whereby students

from the High School of the Creative and Performing Arts (CAPA) work with mural artists to design and paint a community mural.

Education in the arts (experiential)

Bringing a hands-on creative experience to youth in the city with little or no access to the arts is a logistical challenge. By targeting children at schools and service agencies, some cultural groups have been able to package transportation, materials and artists who want to teach. A few groups target their resources to troubled youth.

- *Clay Studio's Claymobile* is "a ceramics class in a van" that runs workshops of 6 to 12 weeks for children on-site at schools, community and recreation centers, social service agencies and homeless shelters.
- The *American Music Theater Festival's Rainbow Company* runs a year-round workshop during which middle-school students work with theatrical artists to write, compose, choreograph and produce a full musical theater production. *Arden Theater's Perspective Project* for high school English and drama students explores lessons of life through drama and theater based on stories by the world's greatest storytellers. Classes are weekly for 25 to 30 weeks, during which students see four or five mainstage productions.
- The *Philadelphia Arts and Humanities Project* (a program of the Pennsylvania Prison Society for 13 years) is "dedicated to tapping the creativity of incarcerated people and helping them maintain a cultural bridge to the community." The group runs workshops with teens in detention centers and at a settlement house, Friends Neighborhood Guild. The teens work in all disciplines and collectively produce an original work of art. *Creative Artists Network* brings children in treatment at Southern Home Services in North Philadelphia to its Center City gallery for a 10-week visual arts workshop that culminates in an exhibition.

Exposure to the arts (enrichment programs)

The primary mission of most major cultural institutions is to promote the arts and the humanities for the general, largely adult population of the city and region. Over the years, many of these institutions have developed a full calendar of seasonal programs to attract families with children of all ages. However, the majority of children, especially those living in the city, visit the city's major cultural facilities during the school day via a class trip. These institutions usually have either an Education Department or selected staff assigned to the planning and implementation of school programs.

- Each school year the *Philadelphia Orchestra* performs a series of Concerts for Students for lower, middle and upper school students. Participating teachers receive a Teacher's Manual with background material and sample lesson plans based on an interdisciplinary approach to learning about music and using music to learn about art and architecture, science and nature, history and geography.
- The *Philadelphia Museum of Art* offers a range of elementary and secondary school programs, special exhibition programs, and resources and services for teachers. *The Museum of American Art of the Pennsylvania Academy of the Fine Arts* runs a Museum Visit Program for students in grades K-12.

Arts in early childhood (arts-based learning and teaching)

A few regional institutions have become resources for early childhood specialists and preschool educators in arts-based learning and teaching.

- The primary focus of the *Please Touch Museum* (Center City) is young children and their families. Please Touch is designed as a first museum experience with hands-on exhibits for children ages 1 through 7 to stimulate curiosity and learning and encourage adult-child interaction. Its mission is "to make play the major technique for learning in the arts, sciences and humanities."
- *Moonstone*, founded in 1983 under the motto "education through the arts," operates an "arts-intensive" preschool and after-school program in South Philadelphia for children 2 to 8 years of age. The staff of artist-educators develop curricula using a collaborative arts

approach designed to tap simultaneously all seven of the multiple intelligences identified by educational psychologist Howard Gardner. The teachers use literary themes and employ art, music, movement, and sign language on a daily basis to teach learning skills and vocabulary as well as concepts in history, geography, math and science.

- The *Kaleidoscope Preschool Arts Enrichment Program*, based at Settlement

Music School in Queen Village, is an experimental arts-based early intervention program for low-income families. Artist-teachers with special training in early childhood use art, music, dance and drama to work with high-risk preschool children.

Arts in education (curriculum, teacher training)

A number of regional institutions develop resources for classroom teachers and teaching artists interested in arts-based teaching and learning, cultural or multi-cultural education, or arts and humanities across the curriculum.

- The *Opera Company of Philadelphia's* Sound of Learning program and the *Foundation for Architecture's* Architecture in Education Program have extensive arts and architecture across the curriculum materials and workshops for elementary and middle school teachers.
- The *International House Folklife Center's* outreach program in the traditional arts, Folk Artists in the Schools, helps students appreciate multi-cultural diversity and introduces teachers to the use of folklore in education. *Venture*

Theatre's "Theater for Learning" trains high school teachers to use the dramatic process as a set of teaching techniques and as a basis for curriculum and lesson planning.

Cultural Resource Organizations

The most numerous type of youth arts provider--86 organizations citywide--have no public facility but rather link artists and arts resources with children in schools or other institutional settings. Generally, these "cultural resource organizations" serve the same set of indirect roles for children and youth as the regional cultural facilities:

- education in the arts (experiential)
- exposure to the arts (enrichment)
- arts in education (curriculum, teacher training).

Education in the arts and humanities (experiential)

- The *John W. Coltrane Cultural Society* (Strawberry Mansion) conducts Children's Music Workshops citywide in public schools, libraries, recreation centers and other community agencies. During the 4 to 6-week workshops, children 4 to 18 years old write and recite poetry, listen to storytellers and music, do percussion and dance, and perform in a mini-concert. The new Youth Percussion Ensemble is a teaching and performance unit of 4 to 20-year-olds "who are well-informed about the cultures that spawned the instruments they will learn to play."
- The *Peopling of Philadelphia Collaborative* (Andalusia) is a collaborative of 27 museums and cultural and scientific organizations that develops multidisciplinary arts and humanities programs for and with Philadelphia school teachers and administrators.

Exposure to the arts (enrichment)

- The *Philadelphia Theatre Caravan* (University City) brings professional theater "that has respect for the child" to children in the public schools. *Strings for Schools* (Wayne) brings string music into the city's elementary and middle schools through teaching concerts and interactive performances. *Young Audiences of Eastern Pennsylvania* (Center City) brings professional performing artists of all disciplines to meet and perform for young people in schools and at community sites.

Arts in education (curriculum, teacher training)

- *Philadelphia Young Playwrights Festival* (Bala Cynwyd) integrates playwriting and theater into the Philadelphia public high school curriculum to improve reading, writing

and speaking skills; critical thinking skills; and enhance cultural understanding. The *Institute for the Arts in Education* (University City) partners professional artists and educators to bring arts-centered learning to elementary, middle and high school students.

V. NETWORK OF YOUTH ARTS RESOURCES

We have described a system of community-based cultural facilities and a concentration of regional facilities in Center City. These two aspects of the geography of arts and cultural resources are complementary. The community facilities provide easy access and a range of services to the neighborhoods but have a structural tendency toward isolation and duplication. Center City facilities offer unique resources and allow ease of interaction and communication among institutions but must overcome barriers to participation by many of the city's children and families.

The role of a *network* of children's arts resources would be to reinforce the strengths and overcome the negative tendencies of each type of institution. An effective system of children's services would enable community-based facilities to carry out their mission more effectively by linking them to one another and to other resources in the city and beyond. At the same time, the system would assist regional and Center City facilities to overcome barriers to access--both physical and social. We now turn to assessing the city's current network of youth arts services.

In this section, we examine, first, two sets of interactions among the different categories of cultural institutions:

- *horizontal* relationships within each category of cultural institution--community cultural facilities, regional cultural facilities, and cultural resource organizations; and
- *vertical* relationships between each of the different categories.

We then assess relationships between arts and cultural institutions and other kinds of organizations providing services to children and youth.

Relationships among Youth Arts Providers

1. Horizontal Relationships--Community Cultural Facilities

The ideal community cultural facility would provide a wide-ranging program with offerings appropriate to the needs, interests and lifestyle of the neighborhoods it serves. Yet, communities in the post-industrial metropolis are neither isolated nor self-sufficient; community arts facilities must view interdependency as part of their essential character.

There are a variety of centrifugal forces that pull community facilities apart from one another. On the one hand, by devoting their attention to the needs and uniqueness of their neighborhoods, they tend to develop in isolation from facilities in other communities. On the other hand, because community facilities look to the same sources for funding, there is a tendency toward competition among these groups.

Many of the connections that now exist between community arts organizations are more personal than institutional. A number of interviewees talked at length about their personal relationships with other program directors and the effort to nurture good relations between centers. But in almost all cases, they acknowledged that the strain on resources and time prevented these good personal relations from translating into effective program linkage.

Fortunately, community facilities also share a set of centripetal forces that draw them together. They possess a set of common concerns that, under the right circumstances, could serve as the basis for cooperation. Community arts facilities, for example, share the following needs and interests:

- obtaining technical assistance in areas like fund raising, administration, marketing, and planning;

- staying abreast of research and innovations in the field;
- improving the pedagogical skills of their teachers;
- increasing awareness among local residents of the role of the arts in young people's lives;
- increasing visibility and appreciation of the contribution of community arts to the region.

Clearly a network of community arts resources would be strengthened by using cooperation as a means of overcoming tendencies toward isolation and competition.

Limited capacity of community facilities

Currently, however, community cultural facilities--for which the primary focus is direct services to children and families--lack the capacity to interact with other community and regional arts facilities. Generally, community-based groups do not have adequate staff to collaborate and cooperate with other facilities in a strategic and predictable way.

Systematic assessment and evaluation of students, for example, is uneven across community facilities. Some programs are putting efforts into helping their students develop a portfolio or audition skills but for many, assessment is more informal. Several directors noted their reluctance to guide a talented child to advanced training because the cost and commitment required by the family is perceived to be too great a burden. In any case, there is little evidence of an active system of referral from one program to another.

Many community directors identified a deficiency in outreach and marketing. "People all over the community criticize our lack of publicity--it's due to lack of resources." At the same time, the stress to meet current demands makes it difficult for community programs to take advantage of opportunities elsewhere in the city.

Again, the key threat of a community-based approach to arts resources for youth is the tendency toward isolation and competition. A set of citywide relationships--with regional as well as other community cultural facilities--would help overcome these tendencies.

2. Horizontal Relationships--Regional Cultural Facilities

Regional facilities generally have centralized locations that work against their isolation. In addition, because there are relatively few of each type in the metropolitan area, they tend to occupy a niche in which there is not intense competition. On the other hand, with the exception of several apprenticeship and training programs, the bulk of involvement of regional facilities with children is indirect, organized through the city's schools.

Regional cultural facilities have clear needs for network relationships. Because their interaction with young people is generally indirect, they need to stay current with the interests and needs of children. This need is reinforced by the fact that, with few exceptions, children are not their primary focus. Given their size, without a countervailing force, there is the potential for regional institutions to subordinate their mission as children's arts providers to their other roles.

Different types of institutions can complement one another. Regional facilities are interested in how to expand outreach to children and engage them in their programs. Many historic sites and museums have had successful experiences in connecting with children's groups. A vital regional arts network would enable these institutions to share their experiences with other organizations.

3. Horizontal Relationships--Cultural Resource Organizations

Cultural resource organizations, as defined in this study, are groups that do not have a public facility but rather rely on networking to provide arts services. Many resource organizations define their mission, at least in part, as that of intermediary--

between arts groups, between participants and providers, or between arts groups and non-arts institutions. These network organizations generally serve children citywide indirectly through community or regional cultural facilities, schools or teachers, or other providers of services for youth.

Other cultural resource organizations are groups such as performing troupes or artists collectives that forge relationships with regional and community facilities in order to present their work. The horizontal needs of these small or emerging arts groups without a permanent facility are similar to those of community cultural facilities, described above. Thus an effective network of cultural resource organizations would encourage cooperation based on shared needs and interests--first, among the "homeless" resource groups and, second, among all community-based organizations--to overcome tendencies toward isolation and competition.

4. Vertical Relationships--Community Cultural Facilities and Regional Facilities

Ideally, a key indicator of the health of the city's arts and cultural network for children would be the frequency and consistency of interaction between community and regional institutions. An active program of cooperation could include arrangements such as the following:

- groups of students from community centers visit regional museums and attend performances at downtown theaters, encouraged by low-cost admission and outreach;
- staff from regional arts training institutions are available to community facilities;
- students who show particular promise are referred to regional facilities.

Our interviewees were able to cite a number of successful collaborations between individual community and regional programs. The Philadelphia Art Museum, for example, has provided museum teachers for community arts centers--including Prints in Progress and the Point Breeze Performing Arts Center--and buses to bring the families of Taller Puertorriqueno students to the museum to see an exhibit of their own work. Clay Studio practices the "Johnny Appleseed" approach to cultivating resources citywide by providing free technical assistance to community arts centers--including the Village of the Arts and Humanities, the Southeast Asian Mutual Assistance Coalition, and Taller Puertorriqueno--that want to set up a clay program. The Painted Bride Art Center, for a number of years, coordinated a community arts network that enabled Philadelphia artists to show their work in community settings. The Bride continues to provide an Old City venue where community arts groups can perform or exhibit.

Yet, there are a variety of barriers to this kind of in-depth cooperation between community and regional institutions. The size difference between the two makes it difficult for them to operate as equals. They operate, as well, in two very different worlds. Divisions of race, ethnicity, and socio-economic status--and thus of cultural heritage--can easily reinforce suspicion and friction.

This is evident, for example, in the absence of frequent referrals between community and regional facilities. A number of our interviewees raised the issue of "poaching" of talented children from local institutions. In one case, a regional group went so far as to develop a policy to assure that a child's participation would not come at the expense of the local group.

Regional institutions need to work against two tendencies. First, they must be sensitive to how they are perceived by community arts facilities. Second, they need to assure that their role as a *children's* arts facility does not lose out to their other concerns. Indeed, we suggest that if regional facilities would reinforce the latter it would work to

mitigate the former. When regional institutions demonstrate a focused, consistent interest in young people--both as a group and as individuals--it reduces the distrust that easily arises given the social and economic gulf between the two types of institutions.

“Collaborating with community organizations is the best way to reach a large group of people and to establish trust,” according to an interviewee from a Center City institution. “Our goal is to build a connection, not to build an audience. The first step is to do something in the community. Send an art museum teacher to work with the community organization and support the group.”

Yet, achieving good results is never guaranteed. “It takes several years to develop a relationship with a community, and it takes experience.” In the absence of a sustained investment, “big-small collaboration is a recipe for disaster.” One informant cited a program in which neighborhood groups “felt they were bullied [and] pushed around.” The memory of past experiences often prevents the pursuit of a new beginning.

Another example, drawn from the interviews, is illustrative of the potential for either further trust and cooperation or distrust and alienation between the two types of organizations. Several regional performing arts institutions use community arts centers as a means of recruiting children as extras. If the practice is seen simply as a narrow activity, it is likely to increase feelings of exploitation on the part of the community facilities. If, however, the regional institution takes the initiative in forging relationships, of assuring that the children can build on the experience, it can further cooperation and increase trust.

5. Vertical Relationships--Community Cultural Facilities and Cultural Resource Organizations

The city's cultural resource organizations are positioned to operate as the glue between community institutions and regional facilities. Ideally, they would function, on the one hand, as “big picture” institutions that know where the resources are and make the necessary connections. On the other hand, they would be “service” organizations that are responsive to the initiatives of the community-based institutions.

However, the realities of resource organizations work against this potential. To the extent that most resource groups are funded on a project basis, for which the measure of success is the quantity of children served rather than the quality of the experience, their relationship with community facilities is diminished. If they must remain focused on the short-term in order to obtain funding, it would be difficult--if not impossible--for them to keep community and regional institutions focused on long-term goals.

A few resource organizations currently work directly and effectively with community cultural facilities. A most notable example is NetworkArts Philadelphia, which partners with community arts organizations (including Freedom Theatre, the Village of Arts and Humanities, Point Breeze Performing Arts Center, West Philadelphia Cultural Alliance, Asian Americans United, Taller Puertorriqueno and Frankford Style) to foster institutional and artistic collaboration and exchange among cultural organizations and universities.

Unfortunately this pattern is rare. Most of the resource organizations see the schools--and, particularly, the teachers--they serve as their primary partner. (The Arts Education Roundtable of the Greater Philadelphia Cultural Alliance provided a forum for exchange, for example, among resource and regional organizations working with schools.) This strategy however, reduces the potential impact of network building by resource organizations.

The Arts and an Integrated Approach to Services for Children

The arts are not the only need of Philadelphia's children. Poverty, family disruption, violence and lack of opportunity are all-too-frequent problems for our young people. It is impossible to view the role of arts and culture in children's lives without taking these factors into account. Here, children's arts resources must be seen in the context of two significant, but contradictory trends.

- ***Decline of existing bureaucracies.*** Since the turn of the twentieth century, children in Philadelphia and other major U.S. cities have been served by a series of bureaucracies: the public education system, the child welfare system, and the juvenile justice system. For decades these bureaucracies have had a tendency toward hierarchy and rigidity. They focused on their internal operation, cutting themselves off from the communities they served and from one another. Over the past 20 years, the functioning of each of these systems has been impaired. They have faced fiscal constraints, internal breakdown, and an increase in public skepticism about their ability to carry out their mission. At the same time, the problems they were designed to address have changed in character and have become seemingly more intractable.
- ***Emergence of community-based institutions.*** In response to the decline and ineffectiveness of existing institutions, we have seen a recent wave of new efforts to develop less-bureaucratic, community-based solutions to the problems of children and youth. Some existing institutions are trying to "reinvent" themselves, a trend that is particularly visible in public education today. In other spheres, we see the emergence of entirely new institutions and models of providing services, as in the case of the juvenile justice system.

1. School District of Philadelphia

The trend that has most influenced arts opportunities for children is the transition currently underway in the public schools. As noted earlier, the availability of arts resources for city children in the public schools has declined significantly over the past decade.

A key means of assuring access to the arts for all children in the city must be a vital arts program in the public schools. Reconstructing this capacity in the school system is an essential element of a citywide system of children's arts resources. The public schools are currently in the midst of a restructuring that puts greater emphasis on working with other community institutions in carrying out its educational mission. The School District's effort is complemented by that of city government which is seeking to develop more integrated ways of meeting the array of children's needs.

The city's cultural institutions are well-positioned to take advantage of emerging community-based and integrated approaches to the well-being of children. It is important to keep in mind, however, the current state of cooperation between the public schools and cultural institutions. On the one hand, school-arts group links overall are relatively numerous. And, like in-school arts programs, they are distributed equitably across the city's schools. On the other hand, the most vital relationship for a successful community-based system of children's arts resources-- sustained connections between public schools and community cultural facilities--is currently the weakest link. The dearth of long-term connections between the city's schools and community arts programs indicates that much needs to be done to foster true partnerships.

2. Free Library of Philadelphia

The Free Library of Philadelphia is a significant public resource that could be tapped to cultivate an effective network of arts resources for children and youth. The current mission of the Free Library is quite broad in its vision of educational and cultural

service and proactive in its outreach to communities. A major objective is to “encourage young children to develop a love of reading, learning and libraries by providing materials and programs for children and for children and parents together.” The staff of the neighborhood branches have already built extensive contacts with cultural and other community-based organizations in their service areas.

The Free Library, as it “strive[s] to meet the needs of its diverse communities,” has an extensive citywide infrastructure of 49 neighborhood branches and 3 regional libraries in addition to the Central Library on Logan Square (and the Library for the Blind and Physically Handicapped in Center City). The sites of the regional and branch facilities were located throughout the city with the intention that all residents live within walking distance of a library. The facilities are open to people of all ages, in most locations six days a week, and use of materials and participation in programs is free of cost.

Thus the Free Library is in a unique position to serve as a citywide clearinghouse of information among schools and daycare centers, community and regional cultural facilities, and cultural resource organizations--as well as other providers of services for families and youths.

3. City Department of Recreation

The Philadelphia Department of Recreation has the potential to significantly expand direct access of arts and cultural opportunities to children and families throughout the city. Originally mandated in the City Charter to provide cultural and active recreational services to community residents, for many years the Recreation Department offered a range of visual and performing arts programming in its 47 neighborhood recreation centers citywide. However, due to the City’s fiscal crisis of recent years and the decision to focus declining resources on sports and athletics, the availability and continuity of neighborhood arts programs have been uneven.

The Recreation Department appears to be returning to a vision of providing “well-rounded” recreational opportunities in its neighborhood centers and has begun to focus on upgrading the quality of its cultural programs. During 1996, the City’s Mural Arts Project moved to the Recreation Department. Current plans are to improve the visibility of existing arts programs, upgrade the cultural skills and capacity of recreational staff, and expand arts programming to underserved neighborhoods, in part by forming partnerships with community cultural institutions.

4. A Seamless Web of Services

The arts must be seen as part of an integrated approach to services that bridges the schools, libraries, recreation centers, and social and health service institutions that help children. Improved coordination between arts facilities and other institutions providing services to children and youth could improve all of their effectiveness. (The Please Touch Museum, for example, is developing programs for young children and their parents in settings such as day care centers, family shelters, and public housing.) Community arts facilities are positioned to serve as a critical early warning system for the problems faced by the city’s kids. At the same time, arts institutions may provide an important set of services that address a number of concerns ranging from “latchkey” children to school dropouts.

The possibilities for school-community arts center cooperation in after-school programs were of particular interest to our interviewees. After school (generally 3 to 6 pm) is a time when a *community*-school link can make a difference. As one program director from a regional institution explained: "Parents can't bring kids over to [our institution] at 3 pm." This is a "perfect time to open schools, local community support .

. . . At 3 pm let the artists pour into the schools." A number of community directors would like to see schools open to both children and parents as late as 8 or 10 pm.

In the past decade, we have developed a fresh appreciation of the role of community institutions in the stability and renewal of neighborhoods. Researchers like Robert Putnam, Jeremy Nowack, and Michael Katz believe that churches, schools, and other social institutions of poor urban neighborhoods can serve as a buffer between individuals and the wider society. Against this backdrop, community cultural facilities represent a critical social investment in Philadelphia's neighborhoods.

A vital children's arts network, then, should be seen by all providers of services to youth as a critical element of a seamless web of services. This would require arts institutions to become more explicit and articulate about the role of child welfare and development in their mission. Providers of other children's services need to acquire the knowledge and appreciation of the role that arts groups could play. Community and political leaders, in particular, should ensure that arts and cultural representatives are "at the table" when integrated approaches to the problems and needs of children and youths are under discussion.

VI. IMPLICATIONS OF THE STUDY

For Further Research

The implications of this study for future avenues of research derive from three sources: the assumptions of the study, limitations on its original design, and its findings.

Assumptions

This study began with the assumption that the “arts are good for kids.” Although the research team believes this was a legitimate starting point for a study of arts resources for children and youth, further research could lend greater precision to this proposition.

On a most basic level, it is important to make the case that the arts are central to the lives of children and to the communities in which they live. The history of federal arts policy over the past decade suggests that this case has not been made in a politically persuasive manner. Empirical data that demonstrate that investments in arts and cultural resources make a difference in children’s lives could bolster the case for the arts in the push-and-shove that characterizes fiscal policy at all levels of government.

In recent years, a new body of research has examined the impact of the arts on children's cognitive and psychological development. The recent report of the President's Committee on the Arts and the Humanities, "Coming Up Taller" (April 1996), documents community arts and humanities programs that "offer opportunities for children and youth to learn new skills, expand their horizons and develop a sense of self, well-being and belonging." The report, drawing on previous studies, cited "correlations between arts education and improvements in academic performance and standardized test scores, increases in student attendance and decreases in school dropout rates."

As important as these *individual* impacts are, to make a difference they need to be reinforced by a set of social institutions that support children's development. In this respect, we need a better understanding of the social context--families, schools, communities--in which children participate in arts and culture.

Limitations of research design

This study reflects the strategic decision to focus on the role of nonprofit cultural groups and public schools in the city of Philadelphia. In so doing, however, we could only give passing attention to a set of potential resources in the metropolitan area. A study that uses a comparable methodology--a combination of systematic data gathering and in-depth interviewing--to examine public institutions, other nonprofits, private and parochial schools, and for-profit institutions could add much to our understanding of the role played by these institutions. A regional focus, too, could improve our knowledge for policy-making.

The public schools represent only the most visible of public institutions that could contribute to arts resources for youth. As arts programs take on a greater community focus, the ability of other public institutions to deliver services should become more salient. For example, the Free Library of Philadelphia already has an extensive network of branches and is providing a range of cultural

services. The city’s recreation centers--while continuing to face a set of challenges--have the potential to become an important part of a community-based system of arts services.

A variety of nonprofit institutions integrate arts services into their interaction with children. Whether we examine the city’s churches, established institutions like the Y’s or Boys and Girls Clubs and the Police Athletic League, or the ever-expanding

system of child care and after-school centers, we find opportunities to infuse arts and culture into the lives of city children.

Since the construction of the Friends' schools during the early years of the Commonwealth, Philadelphia has always been a center of private and parochial education. Whatever the future of public school reform, the non-public schools will continue to serve an important role. Indeed, one vision of educational reform--school vouchers--may thrust these schools to the center of educational policy. Therefore, a better gauge of what is currently happening in private and parochial schools would be an important basis for future planning.

The "for-profit" arts and cultural sector includes everything from a piano teacher around the corner to youth opportunities on the commercial stage. Eventually, in whatever direction we move to improve arts services for the young, someone will have to pay for it. Private industry understands the role that educational and research institutions play in technological innovation. It would be useful for the "entertainment" industry to gain a better sense of its stake in the training and recruitment of talented children in the city's schools, arts centers, and churches.

Finally, this study is focused on the city of Philadelphia. Yet, many of the services accessible to city children and youth lie in the suburbs. All the statistical evidence suggests that, as the suburbs become a larger proportion of the metropolitan area, they are beginning to look more like the city. Indeed, precisely because of our stereotype of the "city-suburbs" split, poor and minority children in the suburbs are more likely to be invisible. Thus, an exclusively urban focus may pass over a vulnerable population that deserves attention.

Although this report has sought to bring the voice of providers into the conversation about the future of arts resources for the young, the voices of young people and their parents have been largely silent. Future research would do well to consider how their perspectives could be brought systematically into the policy process.

Current findings

The findings of this study, too, raise some issues for further research. Although the distribution of arts and cultural groups across the city is "good news," the yawning gap between the number of children residing in city neighborhoods and the capacity of community arts programs raises a serious set of questions. At the same time, the apparent weakness of links between the public schools and community arts programs deserves more attention.

One of the striking findings of the study is that sections of the city that have *both* high poverty rates and a high proportion of workers with professional and managerial occupations have more children's arts providers than other areas. Yet, the nature of these neighborhoods and why they are the homes of children's arts providers need to be more fully explored. Moreover, racially integrated neighborhoods are more frequently home to arts facilities than racially homogeneous sections of the cities.

For the past three decades, we have viewed America's cities as "urban trenches" (to use Ira Katznelson's phrase): homogeneous neighborhoods separated by defended borders. The abundance of economically and racially diverse neighborhoods that have emerged in the city and the strategic location of arts groups in those neighborhoods deserve further exploration.

By our very rough estimates, current programs in the neighborhoods have the capacity to provide services for fewer than one-in-ten children. We need a better idea about what is happening with the other nine kids. How many of them would potentially seek out programs if they were available? What are these children doing instead of arts?

At the same time, we need a better understanding of how local capacity could be expanded. Given the importance of scale to the success of community arts programs, we cannot simply quadruple every arts center in the city. A look at previous experience with program expansion in Philadelphia and elsewhere would allow us to consider alternative ways of addressing the capacity gap.

One way to get the most out of existing resources is to ensure that there is a vital network of relationships among the city's arts and cultural institutions--whether community-based, regional, or resource organizations--and between arts groups, the public schools, and other youth service agencies. Yet, our analysis suggests that multiple barriers prevent these connections from working as well as possible. Systematic research on the nature and dimension of barriers to cooperation and strategic analysis of how to overcome them would guide us on how to best invest in building a viable network.

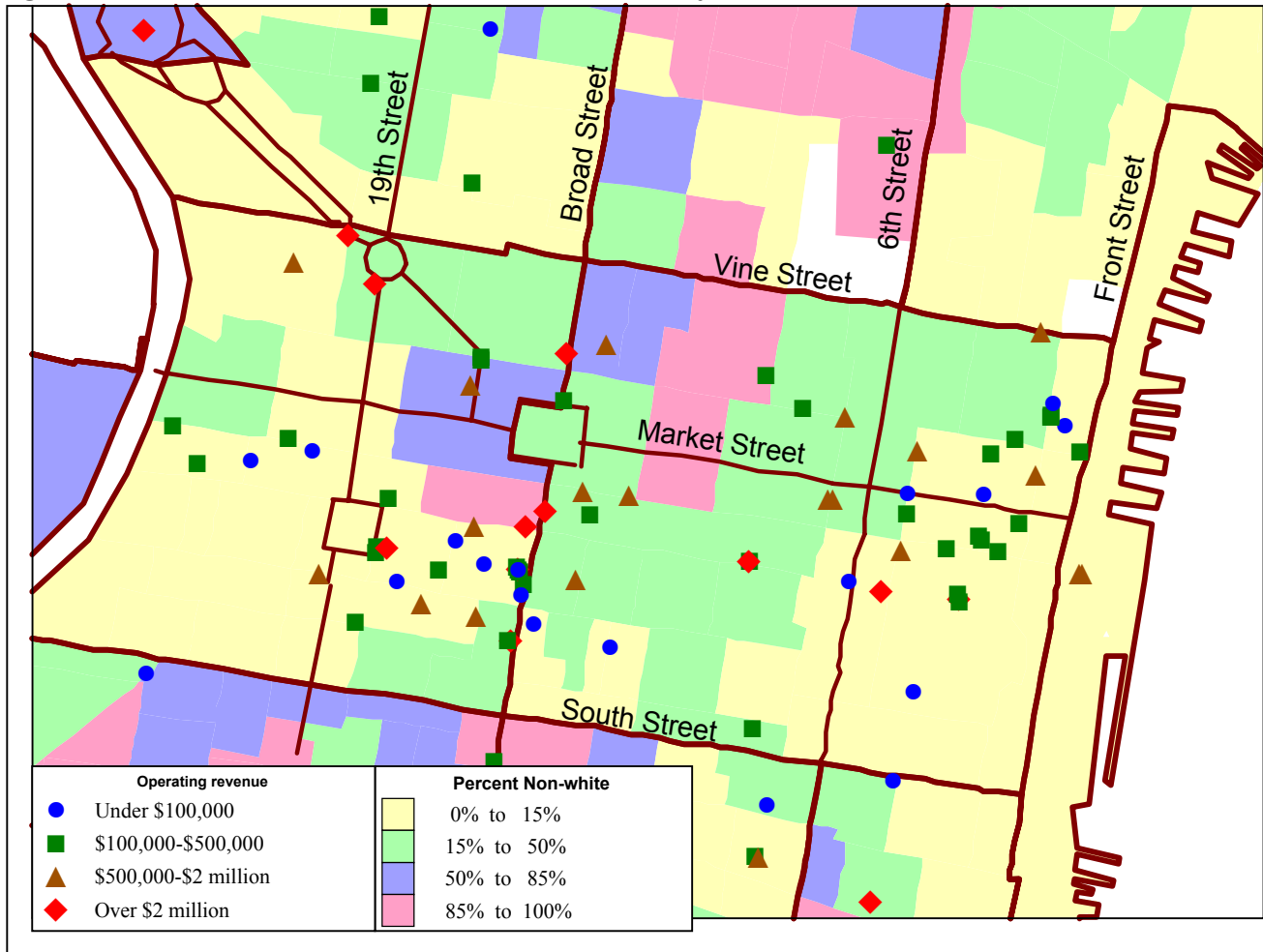
To Initiate a Dialogue

Philadelphia as much as any city in the United States enjoys a rich and textured cultural life. The city is home to a wealth of cultural resources that provide a wonderful variety of opportunities for young people--from vital and committed community cultural facilities within reach of a majority of the city's children to world-class institutions and historical treasures. A diverse set of resource organizations serve as incubators of new groups and weave together the city's neighborhoods.

As we have noted, many agencies serving children are facing a set of fundamental challenges: to break out of their bureaucratic constraints and to reinvent themselves as community-based institutions. The existing system of arts resources for children and youth already is community-based. Thus, as we move into the next century, arts providers face a different challenge: how to coordinate existing resources to maximize their ability to meet the needs and aspirations of the city's children.

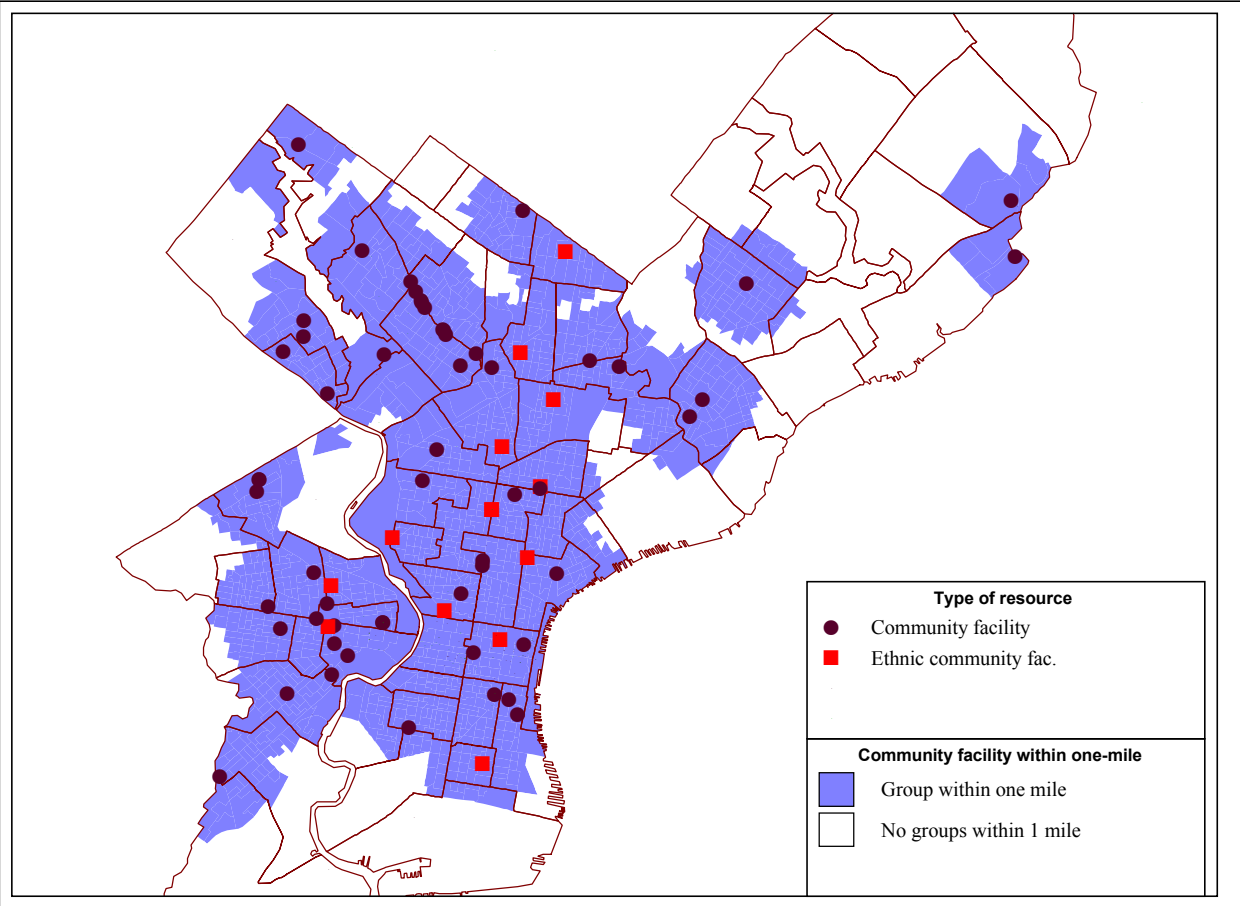
We are already witnessing significant efforts to reform and renew key institutions that serve children. As the process of renewal moves forward, this report can serve to initiate conversations--between large and small cultural organizations, between cultural organizations and the schools and other youth agencies, between public officials and nonprofits, and among the residents of all the neighborhoods of the city--that will lead to the construction of a system of arts services for children and youth of which we can all be proud.

Figure S.1--Children's arts providers in Center City



Center City offers a unique set of assets. Diverse neighborhoods complement a rich and varied set of arts opportunities. The concentration of arts resources provides fertile ground for collaboration and innovation

Figure S.2 --Children living within one-mile of community arts facilities



Philadelphia’s community arts facilities are well-located to serve the city’s children. Three children in four live with one mile of a community program.

Figure S.3--Number of arts' groups, by poverty rate

Non-Center City census tracts

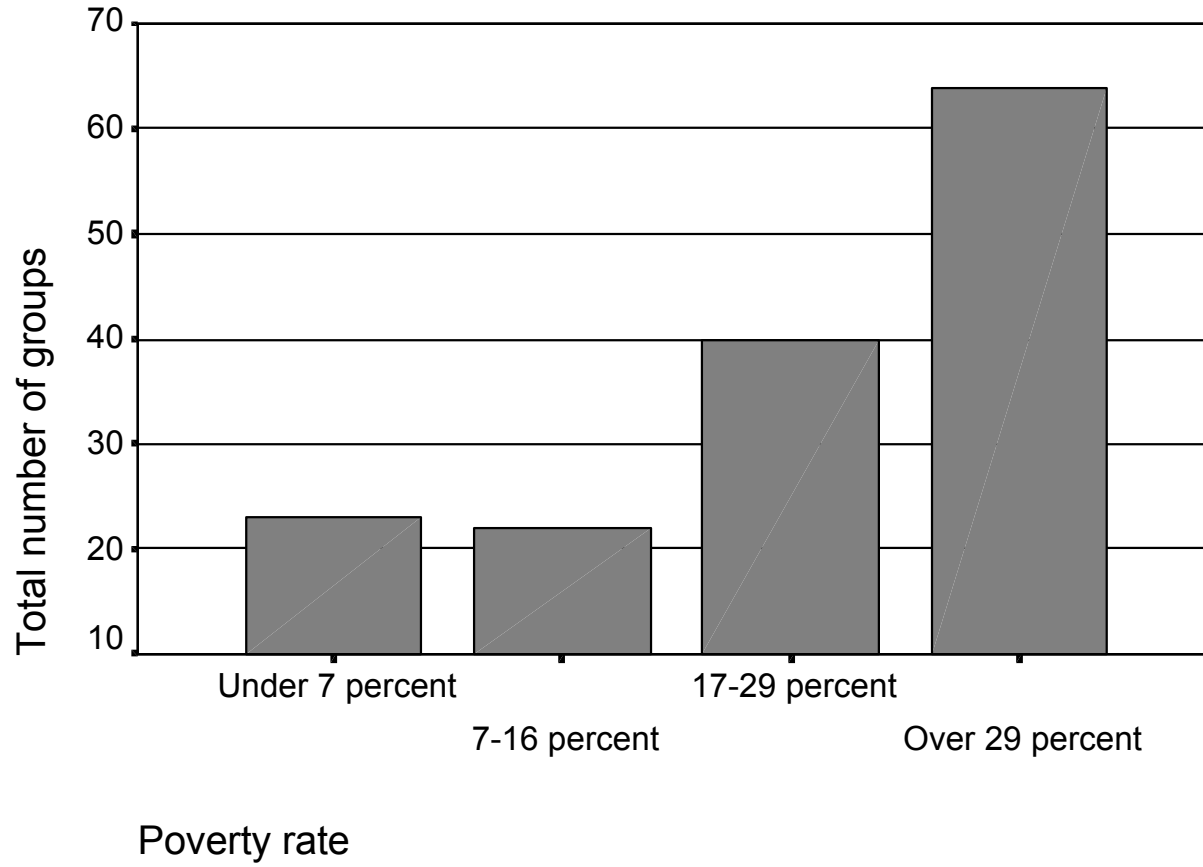


Figure S.4--Average number of arts groups,
by percent African-American, Non-Center City census tracts

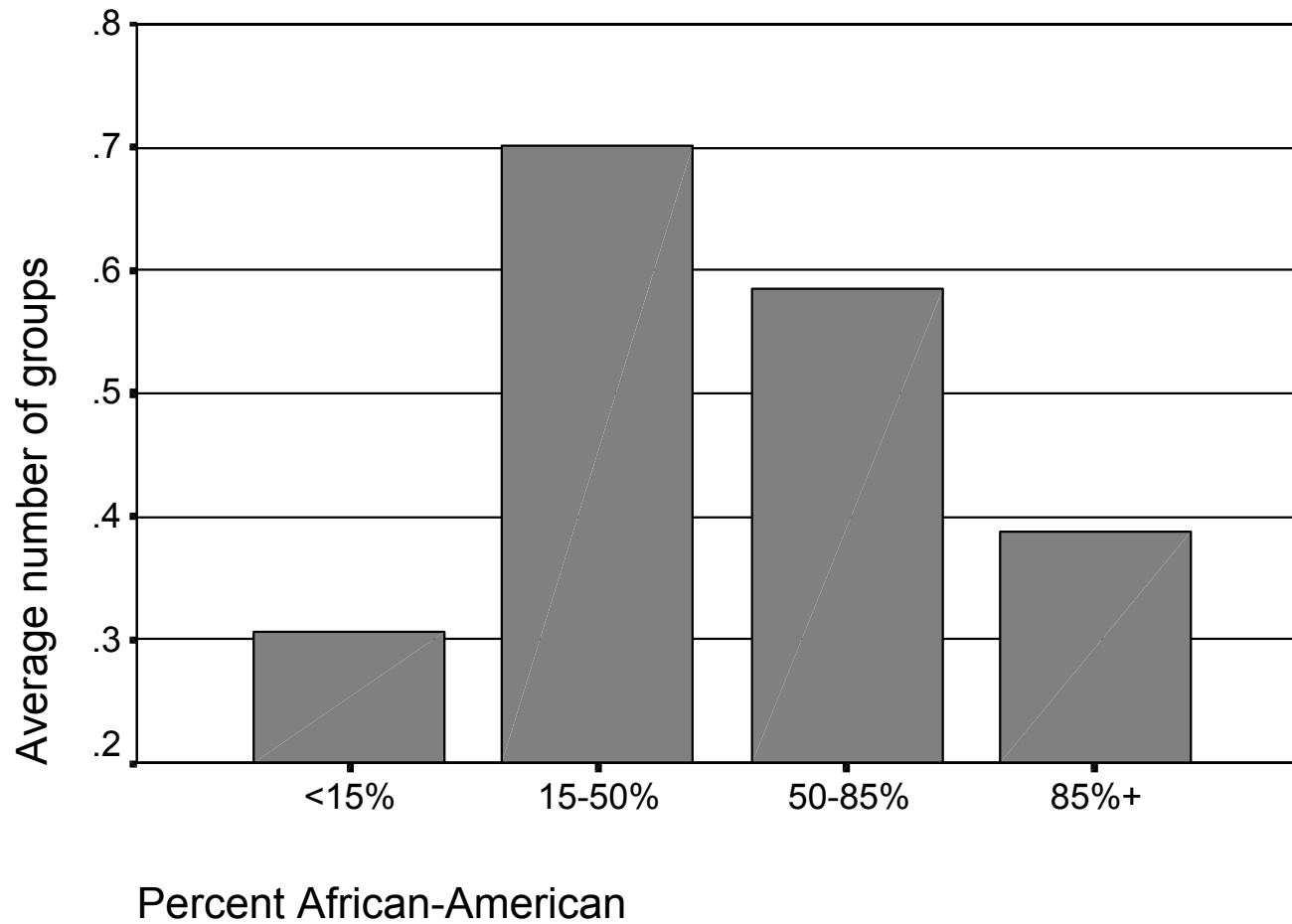
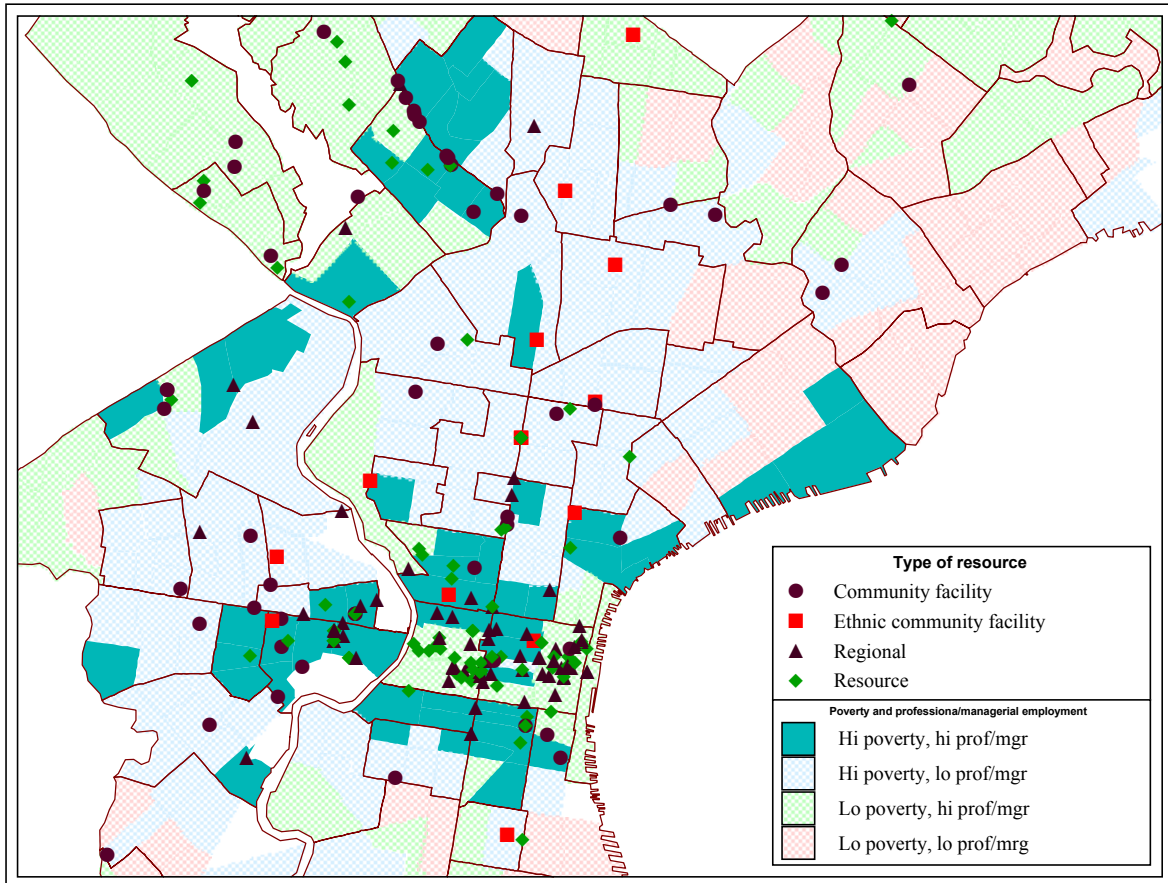
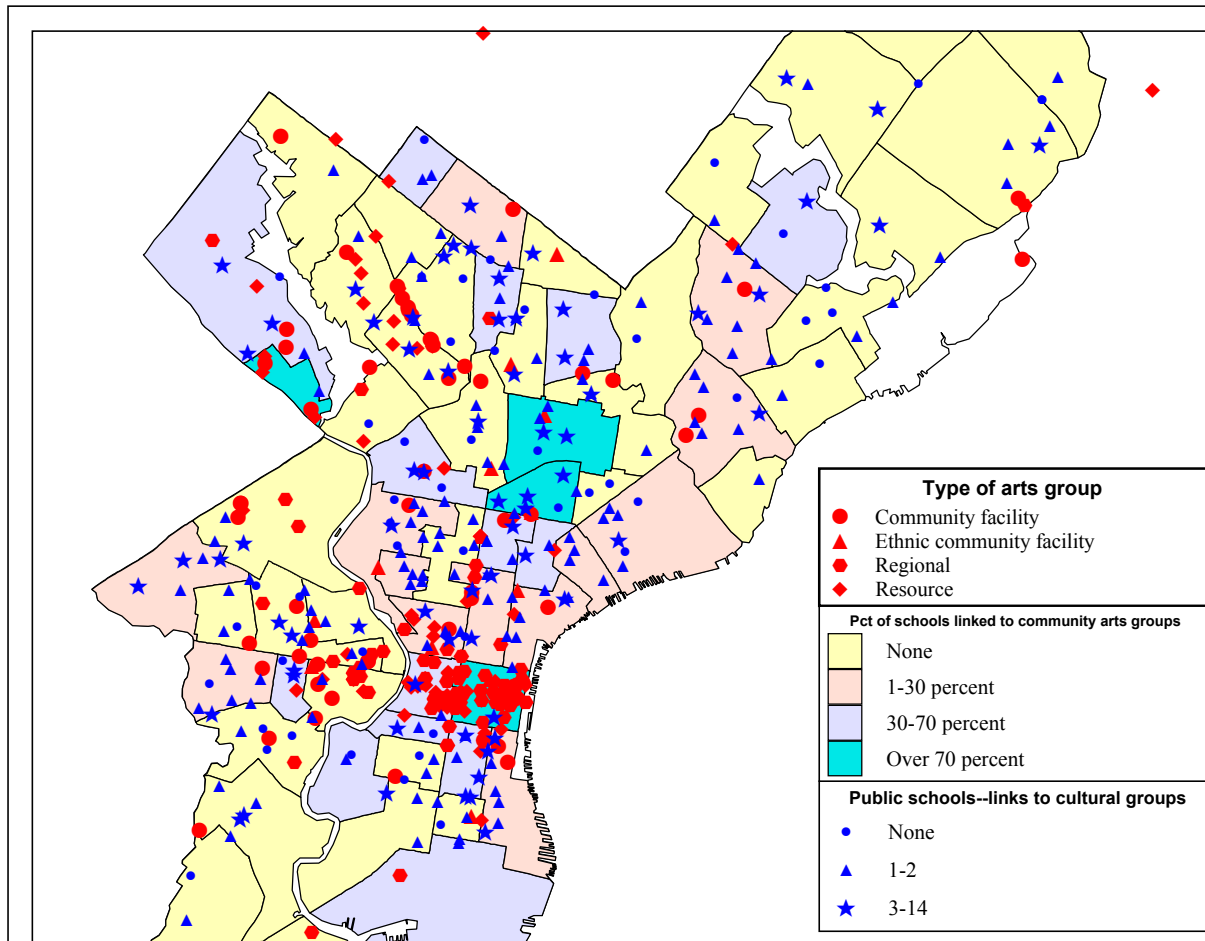


Figure S.5--Location of children's arts groups by poverty rate and occupational status of residents



Arts resources for young people in Philadelphia are present throughout the city. Indeed, neighborhoods with higher than average poverty **and** professional and managerial workers are more likely to be home for children's arts groups than other sections of the city.

Figure S.6--Links between public schools and nonprofit children's arts groups



Public schools and nonprofit arts groups—even when they are located in the same neighborhood—rarely have strong links. With the exception of a few neighborhoods—Center City, Manayunk, Hunting Park, and Fairhill—in most communities the public schools have few regular contacts with community arts facilities.

Figure 1--Location of children's arts groups by proportion of children, 0-17 years of age

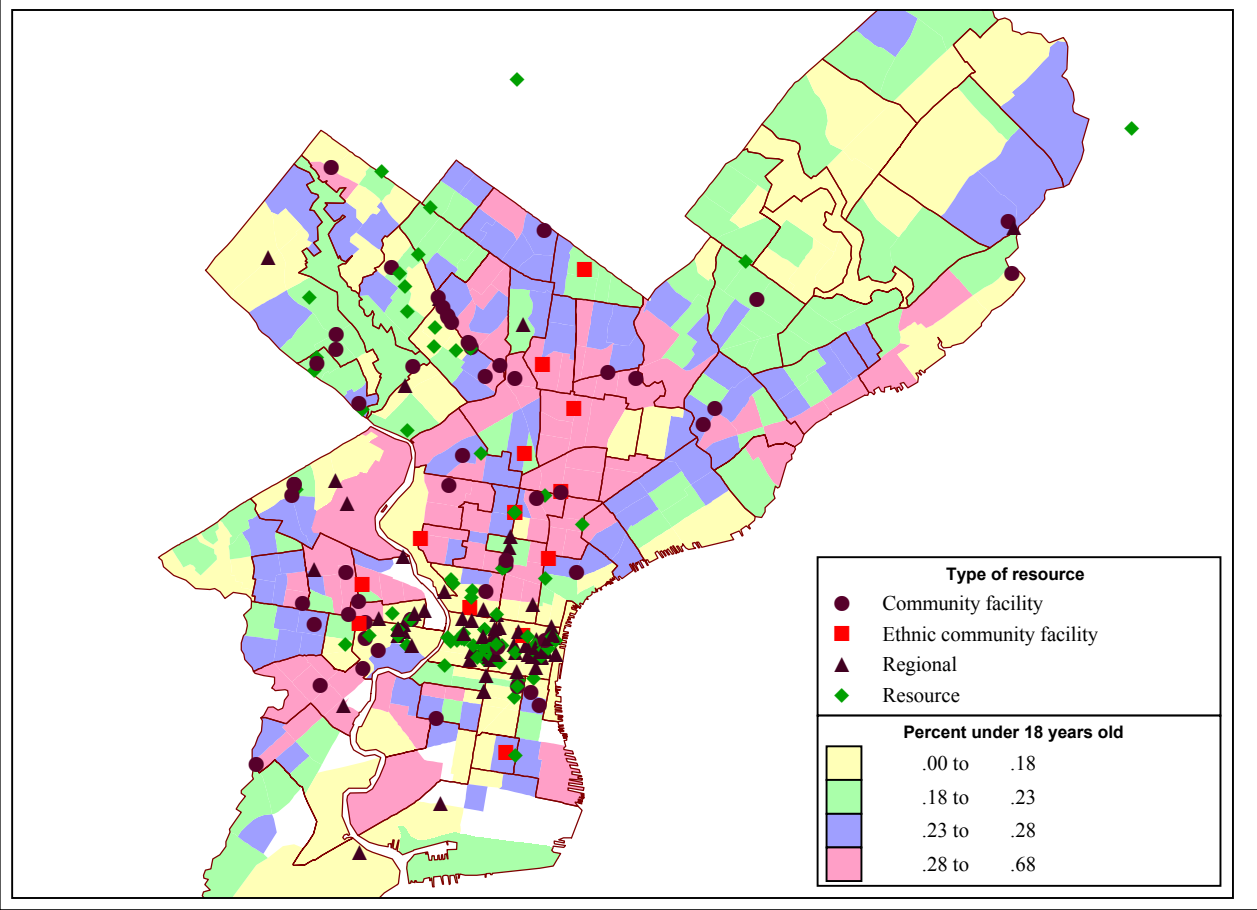


Figure 2--Location of children's arts groups by proportion of African-American residents

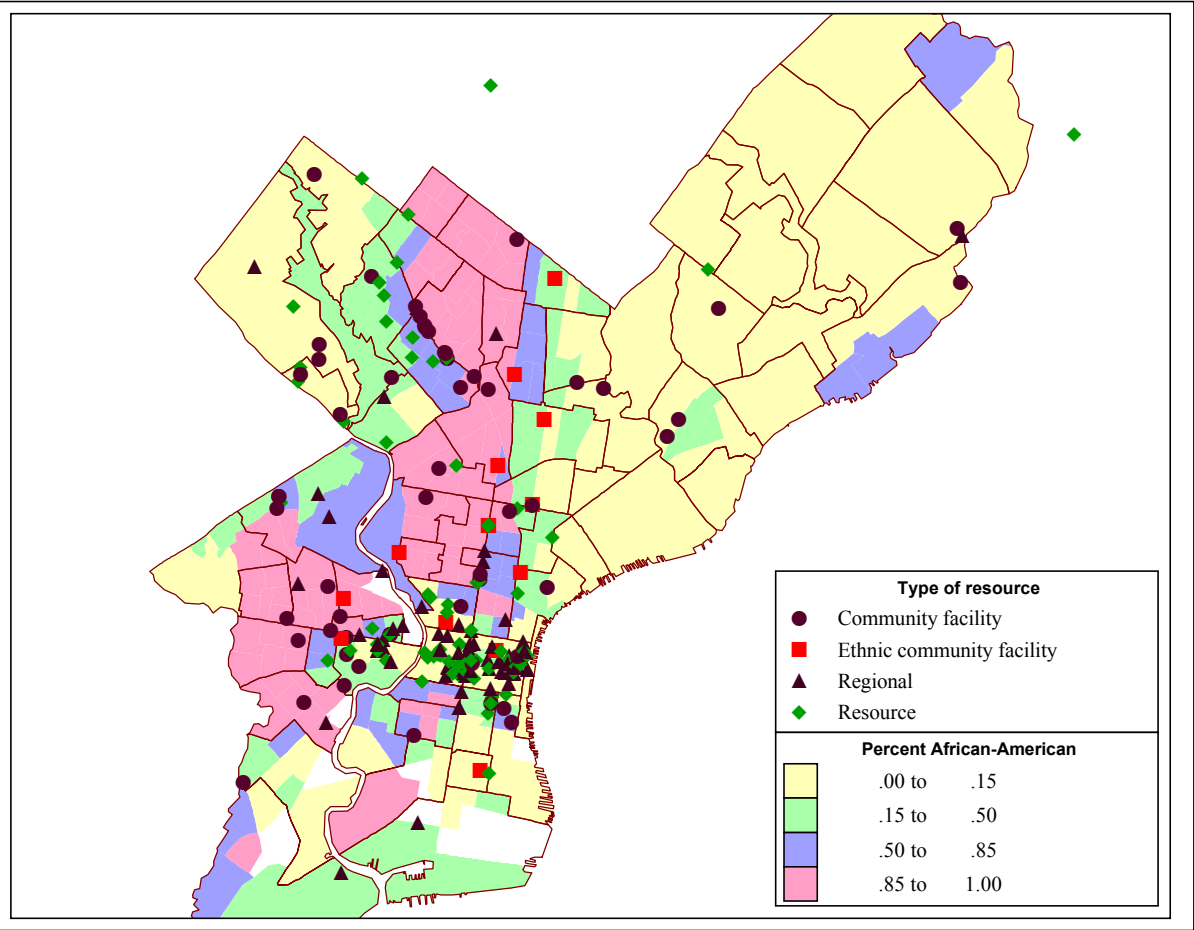


Figure 3--Location of children's arts groups by proportion of Latino residents

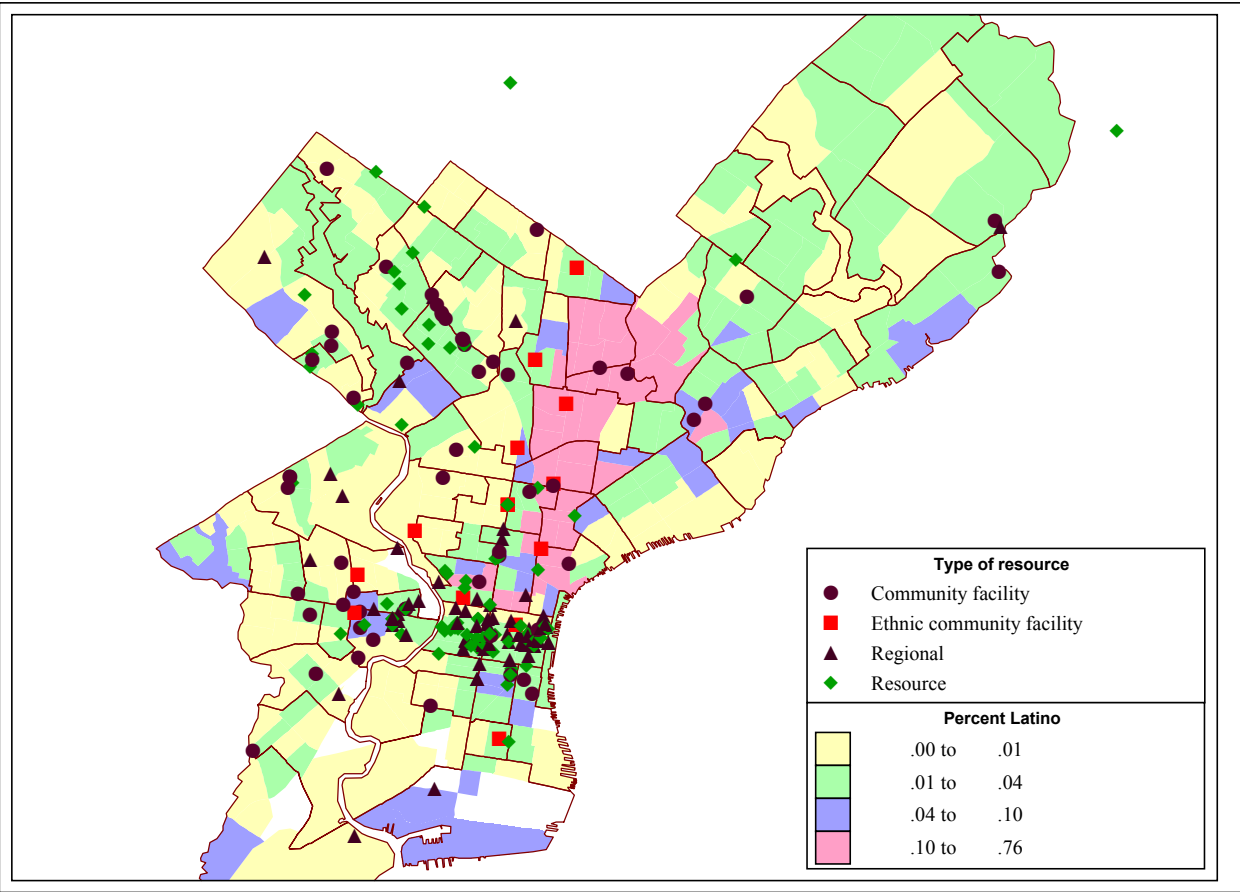


Figure 4--Location of children's arts groups by proportion of Asian-American residents

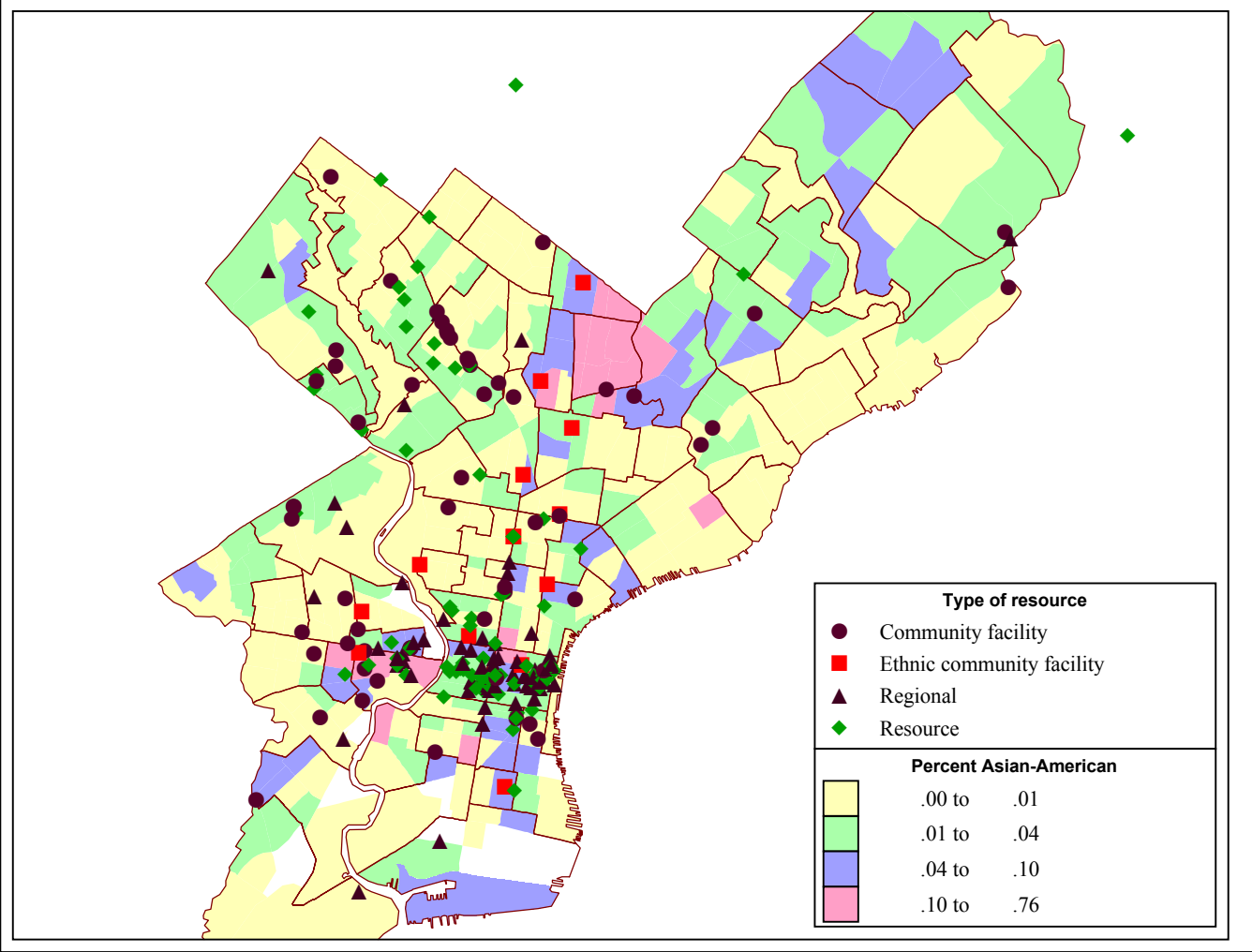


Figure 5--Total operating budget of children's arts providers,
by type of institution

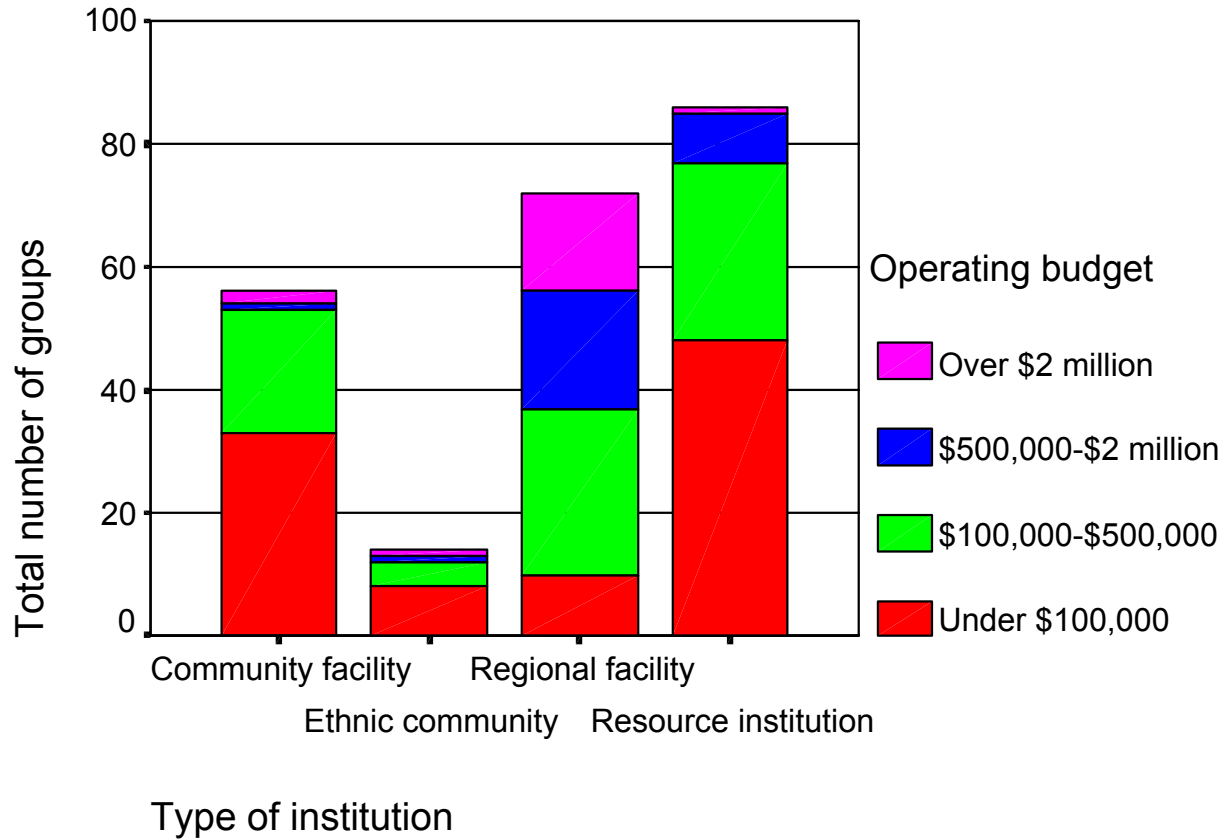
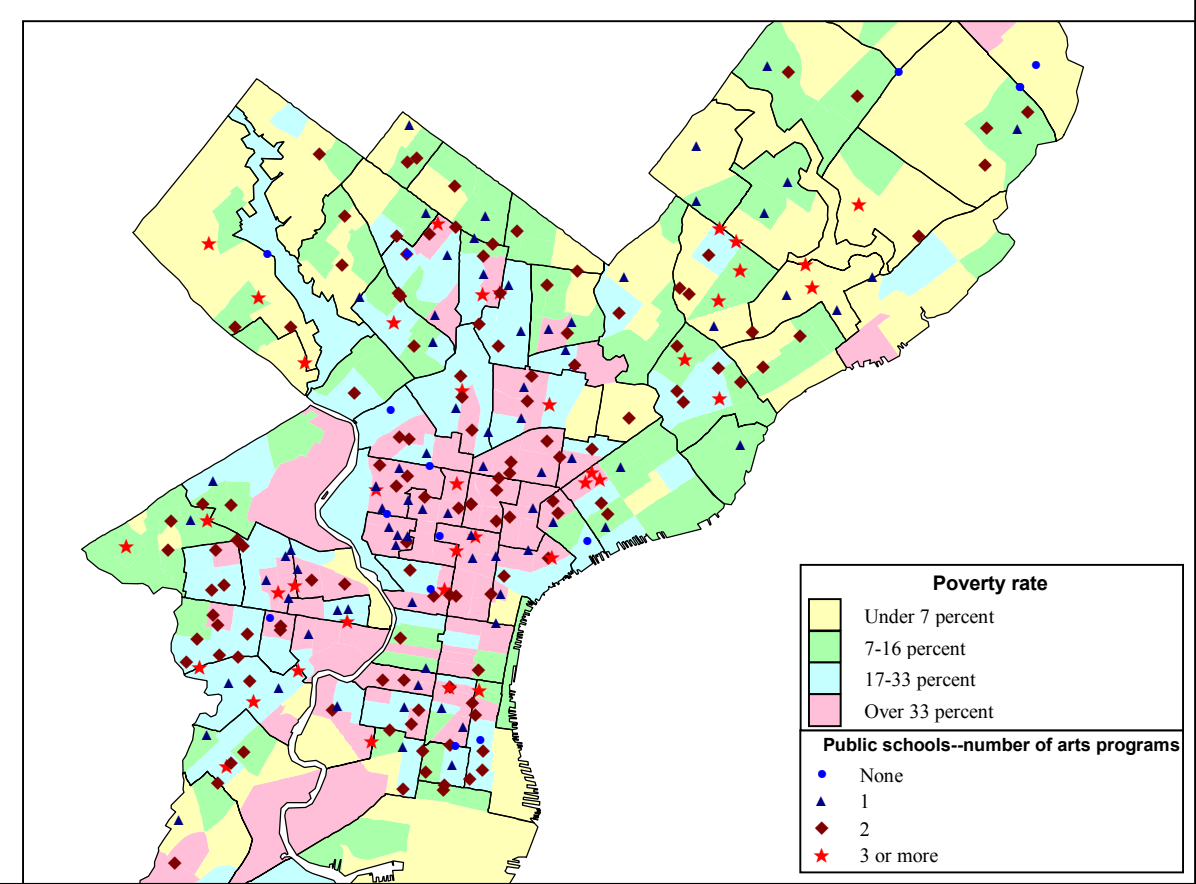


Figure 6--Public schools with arts resources by poverty rate



Appendix A.

Nonprofit Cultural Organizations Serving Children and Youth in Philadelphia

Nonprofit Cultural Organizations Serving Children and Youth in Philadelphia

** Organizations interviewed*

- Academy of Natural Sciences
- * Academy of Vocal Arts
- Actco
- Africamericans for Cultural Development
- Afro Cultural Preservation Council
- Afro-American Historical and Cultural Museum
- * After School Program at St. Gabriels
- * Allens Lane Art Center
- American Flag House and Betsy Ross Memorial
- American Historical Theatre
- * American Music Theater Festival (Rainbow Company)
- American Poetry Review
- American Swedish Museum
- * American Theater Arts for Youth
- Anna Crusis Women's Choir
- Annenberg Center
- Arden Theatre Company
- Arthur Ross Gallery - University of Pennsylvania
- Artreach
- Arts Ink
- * Asian Americans United
- * Asociacion de Musicos Latino Americanos
- Association for the Study of Afro-American Life & History
- Astral Artistic Services
- Atwater Kent Museum - The History Museum of Philadelphia
- * Ausdruckstanz Dance Theatre
- Balch Institute for Ethnic Studies
- Bartram (John) Association/Historic Bartram's Garden
- Big House Productions (formerly Potlatch plays and spectacles)
- Body Language Dance Company
- Brandywine Graphic Workshop
- * Bushfire Theatre of Performing Arts
- Cambodian Association of Greater Philadelphia
- Carpenter's Company
- Choral Arts Society of Philadelphia
- Civil War Library and Museum
- * Clay Studio
- Cliveden of the National Trust
- * Coltrane (John W.) Cultural Society
- * Community Education Center
- Concerto Soloists of Philadelphia
- Concord School House
- Convergence--Dancers and Musicians
- Conwell Dance Theater/ Temple University
- COSACOSA art at large
- Creative Access
- * Creative Artists Network
- Curtis Institute of Music
- Dance Affiliates/American Ballet Competition
- Dancefusion
- Danceteller

Deshler-Morris House
Ebenezer Maxwell Mansion
Edgar Allen Poe National Historic Site
Educational Foundation for Philadelphia Audiences for Arts and Culture
Elfreth's Alley Association
English-Speaking Union of Philadelphia
Estampas Colombianas
Evelyn Graves Drama Productions
* Fabric Workshop and Museum
* Fleisher (Samuel S.) Art Memorial
Fort Mifflin on the Delaware
* Foundation for Architecture
Foundation for Today's Art/Nexus
* FrankfordStyle
Franklin Institute
Freedom Theatre
Friends of Independence National Park
Friends of the Blue Bell Inn
Friends of the Japanese House and Garden
Friends of the Northeast Regional Library
Full Circle Theater/Temple University
G.A. R. Civil War Museum and Library
Germantown Historical Society
Germantown Mennonite Historic Trust/Johnson House Museum
Germantown Theater Guild
Glen Foerd Mansion on the Delaware
Greater Philadelphia Overseas Chinese Association
Group Motion
Harambee Institute
Historic Rittenhousetown
Historical Society of Pennsylvania
Hmong United Association of Philadelphia
Hola Kumba Ya
Ile Baba Mi Cultural Center
Independence National Historic Park
Independence Seaport Museum
Independent Eye
Indo Chinese American Council
* Institute for the Arts in Education
Institute of Contemporary Art
* International House of Philadelphia (Folklife Center)
Islamic Cultural Preservation and Information Council
Jaasu Ballet (currently a program of the Village of Arts and Humanities)
Jazz City
John C. Anderson Cultural Center
Kardon Institute of Music for the Handicapped
Karen Bamonte Dance Works
Klein (Esther M.) Gallery at University City Science Center
Koresh Dance Company
Kulumele African Dance Ensemble
LaSalle University Art Museum
Latin American Guild for the Arts
LEJA Dance Theater
Manayunk Art Center
* Manayunk Community Center for the Arts

Mann Music Center
Masonic Library and Museum of Pennsylvania
Melanie Stewart Dance
Mill Creek Jazz and Cultural Society
Minority Arts Resource Council
* Moonstone
Movement Theatre International
Mount Airy Arts Alliance
Mount Airy Learning Tree
Multi-Cultural Resource Center
Mummers Museum
Mutya Phillipine Dance Co
National Foundation for Advancement in the Arts -- NE Region
* National Museum of American Jewish History
NetworkArts Philadelphia
Network for New Music
Norman Rockwell Museum
Norris Square Neighborhood Project
* North Light Community Center
Novel Stages Theatre Company
Odunde
* Opera Company of Philadelphia
Orchestra 2001
Organization of Positive Youth
Painted Bride Art Center
Paley Design Center of the Philadelphia College of Textiles
Patchwork : A Storytelling Guild
Pennsylvania Academy of the Fine Arts
Pennsylvania Ballet Association
Pennsylvania Pro Musica
* Peopling of Philadelphia Collaborative
Performance Orchestra
Philadelphia All Star-Forum Series
Philadelphia Area Repertory Theater
Philadelphia Art Alliance
* Philadelphia Arts and Humanities Project (formerly at the Pennsylvania Prison
Society)
* Philadelphia Boys Choir and Chorale
Philadelphia Chamber Music Society
Philadelphia Children's Ballet Academy
Philadelphia Civic Ballet Company
Philadelphia Clef Club of the Performing Arts
Philadelphia Cultural Council
Philadelphia Dance Alliance
Philadelphia Dance Company
Philadelphia Doll Museum
Philadelphia Festival of the Arts
Philadelphia Festival Theatre for New Plays
Philadelphia Fire Department Historical Corporation
Philadelphia Folklore Project
Philadelphia Folksong Society
Philadelphia Guild of Handweavers
Philadelphia Marionette Theater
Philadelphia Maritime Museum
* Philadelphia Museum of Art

- Philadelphia Music Alliance
- * Philadelphia Orchestra Association
- Philadelphia Poetry Festival
- Philadelphia Promenade Concerts
- Philadelphia Renaissance Wind Band
- Philadelphia Singers
- * Philadelphia Theatre Caravan
- Philadelphia Theatre Company
- * Philadelphia Young Playwrights Festival
- * Philadelphia Youth Orchestra
- Philomathean Society
- Philomel Concerts
- Physick House
- * Please Touch Museum
- Poets and Prophets
- * Point Breeze Performing Arts Center
- Polish American Cultural Center and Museum
- Print Club Center for Prints and Photographs
- * Prints in Progress
 - Allegheny West Workshop
 - Germantown Workshop
 - Old City Workshop
 - Powelton Workshop
- Red Heel Theatre Company
- Relache and the Relache Ensemble
- * Rock School of the Pennsylvania Ballet
- Roxborough - Manayunk - Wissahickon Historical Society
- Savoy Company
- Schuylkill Center for Environmental Education
- Scribe Video Center
- * Settlement Music School
 - *Germantown Branch
 - Kardon-Northeast Branch
 - Mary Louise Curtis Branch
 - West Philadelphia Branch
- Singing City
- Society Hill Playhouse
- Southeast Asian Mutual Assistance Coalition
- * Southwest Community Enrichment Center, Art Center
- Southwest Germantown Performing Arts Center
- Spirit of Sankofa
- Spring School of the Arts
- Stenton Museum
- * Strings for Schools
- * Taller Puertorriqueno
- Thomas Eakins House Cultural Center and Museum
- Traditional African Drummers Society
- Trane Stop Resource Institute
- Twenty-ninth Street Community Center
- United American Indians of Delaware Valley
- University City Arts League
- University Museum of Archaeology and Anthropology
- University of the Arts
- Upsala Foundation
- * Venture Theatre

Village of Arts and Humanities
Walnut Street Theatre
West Philadelphia Cultural Alliance
Women's Ensemble Theatre Company
Women's Sekere Ensemble
Wood Turning Center
Woodlands
Woodmere Art Museum
Woodrock
* World Affairs Council
Wyck Association
Wynnefield Cultural Center
* Young Audiences of Eastern Pennsylvania
YuHu!
Zoological Society of Philadelphia

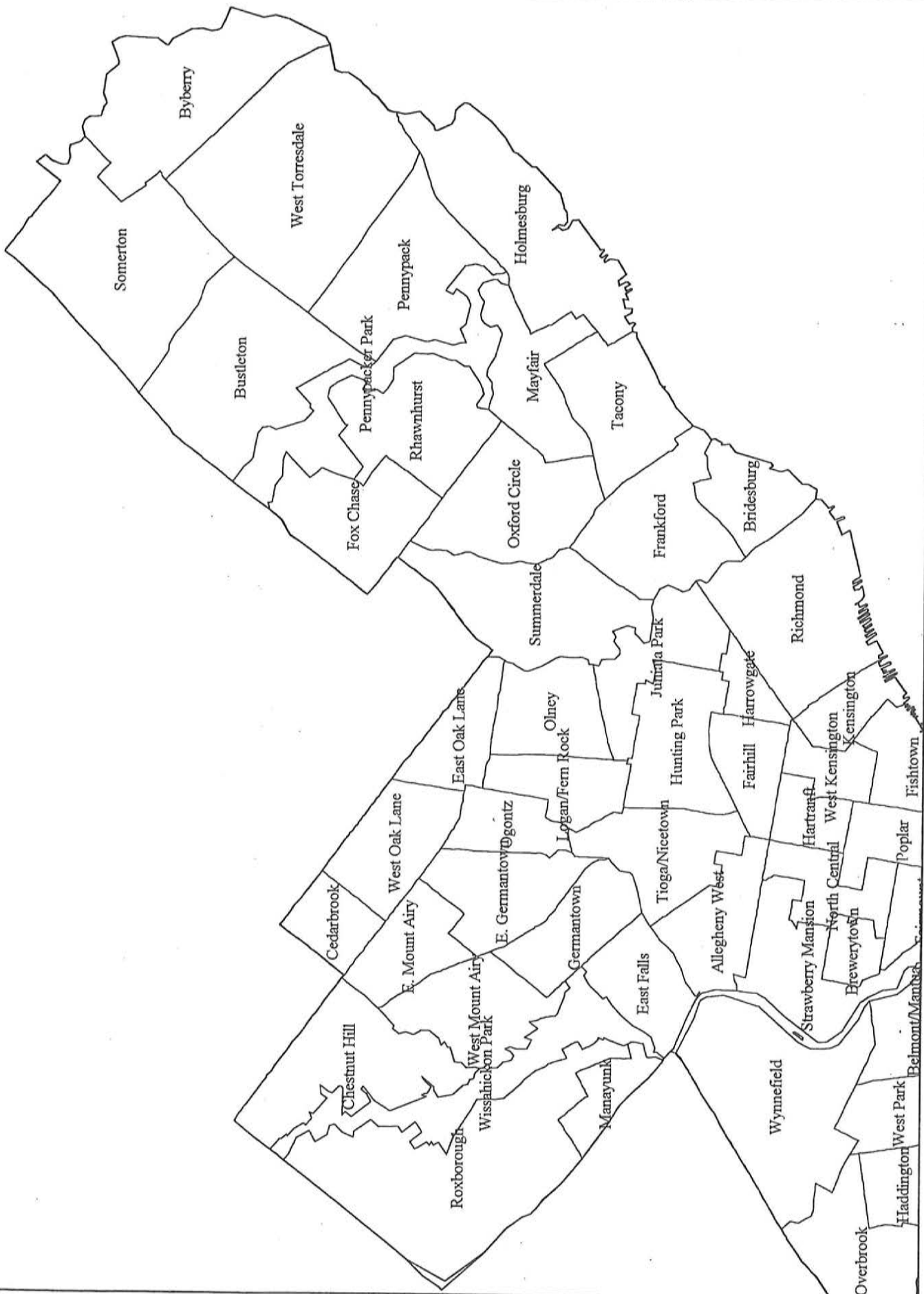
Other Organizations Interviewed

City of Philadelphia
* Free Library of Philadelphia
* Department of Recreation
* School District of Philadelphia

Jewish Community Centers of Greater Philadelphia
* Klein Branch (Northeast)

Appendix B.
Neighborhoods of Philadelphia





Appendix C.
Advisory Committee Members

Advisory Committee Members

Jesse Bermudez
Asociacion de Musicos Latino Americanos

Robert Capanna
Settlement Music School

Dennis Creedon
Opera Company of Philadelphia

Michele Grant
Prints in Progress

Thora Jacobson
Fleisher Art Memorial

Nancy Kolb
Please Touch Museum

Diane Leslie
Freedom Theatre

Marla Shoemaker
Philadelphia Museum of Art

Tessie Varthas
School District of Philadelphia

Martha Leigh Wolf
Historic Bartram's Gardens