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An Assessment of Community Impact of the Philadelphia Department of Recreation Mural Arts Program

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Abstract

This 2003 report is a first assessment of community impact of the City of Philadelphia Mural Arts Program since its start in 1984 under the Philadelphia Anti-Graffiti Network. The study, undertaken from 2000 to 2002, incorporated a variety of methods. SIAP developed a geographic database on the location of murals to assess whether their density was related to other characteristics of a neighborhood. The team also developed a detailed mural production database to examine the nature of community involvement in MAP's process. Finally, the team employed a "community leveraging" model, based on a method developed by Penn's Program for the Study of Organized Religion and Social Work, to estimate voluntary and in-kind contributions to mural production.

The report concludes with a set of organizational and programmatic recommendations intended to maximize the potential of the Philadelphia Department of Recreation Mural Arts Program to mobilize resources and build connections among the city's neighborhoods, its young people, and its artists.

Disciplines

Arts and Humanities | Civic and Community Engagement | Public Policy | Urban Studies and Planning

Comments

An Assessment of Community Impact
of the Philadelphia Department of Recreation
Mural Arts Program

FINAL REPORT
October 2002
(Revised April 2003)

prepared by
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Chapter 1.
INTRODUCTION

This report represents a first attempt to assess the impact of the City of Philadelphia's mural program on the city's neighborhoods. It grows out of the changing character of the Mural Arts Program since its move in 1996 from the Office of the Mayor of Philadelphia to the Philadelphia Department of Recreation. The program began in 1984 under the Philadelphia Anti-Graffiti Network launched by Mayor Wilson Goode. Through the initiative of muralist Jane Golden and the foresight of Mayor Wilson Goode, a mural painting component was incorporated into the citywide anti-graffiti campaign. By 1995 the mural program was offering after-school and summer workshops in basic drawing and painting and had expanded its focus from adjudicated graffiti writers to young people citywide who volunteered to remove graffiti and paint murals.

In 1996, with the restructuring of the Anti-Graffiti Network, the mural unit was transferred to the City Department of Recreation and renamed the Mural Arts Program (MAP). With this transition, MAP defined as its new focus a "neighborhood-based mission of creating major works of public art through a collaborative community mural process and offering high-quality art education at no cost to youth throughout the city." (MAP's full mission and goals statement is presented on Figure 1.1.)

From 1996 to 1999, the program grew and expanded and experienced a transition from *ad hoc* operating procedures (honed during the Anti-Graffiti days) to requisitions and line items. In short, MAP was becoming institutionalized as a legitimate program within a City department. Unlike most City programs, however, MAP had high visibility. Part of its new mission was to commission professional artists to create murals "in diverse and sophisticated styles" that would be viewed not only by local passersby but also by commuters from throughout the region. Moreover, to make the transition "from a grassroots organization to a professional, sustainable organization," MAP sought autonomy within the Recreation Department and increasingly solicited contributions from private foundations, corporations, and individuals.

The strategy worked. The Philadelphia Department of Recreation Mural Arts Program developed a set of constituencies and revenue streams outside of City government. MAP began to approach not just local but national foundations. A strategic plan, completed in 1998 with an outside consultant, provided a conceptual framework to guide growth over the next three-to-five years.[1] In 1999, as part of a proposal to the Ford Foundation to develop its first business plan, MAP introduced the concept of "evaluation of program impact." The Ford Foundation awarded the grant for development of a business plan and an assessment of community impact that is the subject of this report.

The Social Impact of the Arts Project (SIAP) of the University of Pennsylvania School of Social Work worked with MAP's development staff to develop the concept of the community impact assessment. During the past two years, since the grant was

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[1] *An Illustration of the Future: A Strategic Plan for the Department of Recreation's Mural Arts Program*, prepared by The OMG Center for Collaborative Learning, September 1998, with support by The Pew Charitable Trusts.

awarded and the business plan completed, SIAP has worked on the project in partnership with MAP.

Purpose and Design of the Study

The community impact study of the Mural Arts Program was initiated to respond to a set of needs that had arisen as a result of its notoriety, growth, and institutionalization. Specifically, there were two sets of issues:

- an *internal* need by MAP to assess progress toward its mission and goals and develop a framework for planning and program development; and

- an *external* need to communicate MAP's effectiveness to a wider circle of audiences and to develop the accountability needed to support long-range financing and resource development strategies.

Thus, the objectives of the project were, first, to develop a set of data-gathering procedures that would enable MAP to monitor and report on its progress; and, second, based on the data gathered, to assess and report on the impact of the community mural program.

Both objectives, while unchanged in essence, evolved with the development of the Mural Arts Program over the past two and one-half years. The year 2000, in particular, proved to be an important turning point for the program. During the early months, with the departure in turn of two administrators who were to be the MAP liaison with SIAP, it appeared that the goal of building an internal data-gathering capacity was not realistic. Meanwhile, with new foundation support, MAP had begun in the fall of 1999 to expand its arts education component into a full-year after school and summer arts program, called the Big Picture, at five sites in low-income neighborhoods.[2] During the summer of 2000, MAP decided to proceed with the business plan in advance of the impact study.[3] By the end of the summer, MAP had increased its core staff sufficiently to allow for project documentation, database development, and liaison with the Social Impact of the Arts Project.

SIAP's design of the community impact project reflected this year of change. The data-gathering objectives began with a focus on MAP's internal organizational development; shifted to SIAP, in consultation with MAP, developing a set of estimates for the "leveraging" model; and returned to MAP expanding internal data-gathering capacity. The impact assessment objectives began with a focus on the community mural program; shifted because of data collection potential to a "Big Picture" pilot project; then returned to a case study of the community mural program.

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[2] The William Penn Foundation provided funding for development of the "Big Picture Program," a three-year program (1999-2002) at five sites. By September 2000, due to new funding by the City and other private foundations, the "Big Picture" was expanded to MAP's after school programs at 15 sites.

[3] MAP, with the Ford Foundation support, contracted with Fairmount Associates to do the business plan.

Philadelphia Department of Recreation
Figure 1.1. Mural Arts Program—Mission and Goals

Mission Statement[4]

"The Philadelphia Department of Recreation Mural Arts Program is a public art program that works in partnership with community residents, grassroots organizations, government agencies, educational institutions, corporations, and philanthropies to design and create murals of enduring value while actively engaging youth in the process."

The Mural Arts Program accomplishes its mission through five main objectives:

- Work with communities to create murals that reflect and depict the culture and history or vision of those for which they are created.

- Develop long-term, sustainable collaborations with communities that engage partners in a visioning and design process (the mural process).

- Promote understanding of visual art through educational programming for children and youth, foster youth development through art, and provide mentorship opportunities for high-risk students through exposure to professional muralists.

- Use murals and the mural design process as a tool of community engagement, blight remediation, beautification strategy, and demonstration of civic pride.

- Generate professional development opportunities for artists who are committed to working collaboratively in communities to create murals and visual art education projects.

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[4] The Mural Arts Program mission and goals statement cited above reflect 2002 modifications.

Approach and Methodology

Any assessment of the impact of community murals—over the short-term or long-term, by internal staff or outside consultant—will rely on building the data-gathering capacity of the Mural Arts Program. Thus, the core of the impact study was designed as a MAP-SIAP data-gathering pilot called Case Study 2001. SIAP then used two approaches to assess of the benefits of the Mural Arts Program to Philadelphia communities: an *impacts* assessment and an *inputs* assessment.

The first approach was to develop a method to *measure the community impact of murals*. This first involved formulation of a conceptual model of how murals might have a community impact. The next step was to collect data on murals (completed before 1995) and identify data sources and indicators of community outcomes (1995 to 2000). Lastly, we looked at the neighborhood context of murals and used existing data to test our hypotheses about their community effects.

The second approach was to develop a method to *analyze the community leveraging potential of murals.* This involved designing a way to document the level of community investment in murals made possible by City funding—that is, the "value added" to City funding. The concept of "community leveraging" was to use an economic valuation of non-economic contributions to draw attention to the "value" of community engagement. The method was straightforward—to identify and then assign a dollar value to all community inputs in the mural process—and can be refined and updated by the staff as the program evolves.

Phases of the project

The community impact study had three active phases. September 2000 to February 2001 was the reconnaissance and inventory phase. SIAP documented existing data collection, tracking, and reporting systems primarily through individual meetings with MAP staff. During this period, SIAP also developed a draft of the framework for the community leveraging model. MAP's review and feedback of the model occurred between March and June of 2001. Finally, during this phase of the project, MAP and SIAP reached agreement on the final design of the study.

The second phase of the project, which overlapped with the first, was the data collection phase. The Community Mural Coordinator designed and implemented a system to track community murals undertaken during the calendar year 2001. While the most active data collection occurred during "mural season," April through November, this phase officially stretched from January to December 2001.

The third and final phase of the project, during the spring and summer of 2002, was SIAP's data analysis and reporting phase. This phase involved, first, use of the historic database for an assessment of the community impact of murals produced from 1984 through 1996, which included a comparative study by the Cartographic Modeling Lab of the University of Pennsylvania. Second, this phase involved intensive use of the 2001 data, specifically, to amplify the mural database; to prepare the Case Study 2001; and, finally, to update and refine the community leveraging model.

Overview of the report

This document is the final report of the Social Impact of the Arts Project on the community impact study for the Mural Arts Program. The report is organized into five chapters, which describe the approach to the study, the findings, and recommendations, as follows:

❑ Chapter 1, "Introduction," describes the purpose, design, and approach to the study (see the foregoing text);

❑ Chapter 2, "Measuring the Community Impacts of Murals," describes the conceptual issues involved in assessing the social benefit of murals, the methods and findings to date, and the limitations of existing data;

❑ Chapter 3, "Tracking Community Mural Making—Case Study 2001,"describes the community mural program based on a year-long data-gathering pilot;

❑ Chapter 4, "Estimating the Community Contribution to Murals—Community Leveraging," develops and applies a "community inputs" analysis using the case study 2001 data; and

❑ Chapter 5, "Findings and Recommendations," summarizes the outcomes of the study and makes a set of organizational and programmatic recommendations.

Chapter 2.
MEASURING THE COMMUNITY IMPACT OF MURALS

There are many rationales for public support of mural programs, including traditional ideas of beautification, the training opportunities they offer young artists, and the work they provide to professional artists and technical personnel. The belief that murals have benefits for the wider community, too, has been particularly important to publicly-supported programs. For example, in support of its mission, the Philadelphia Department of Recreation Mural Arts Program notes:

> The creation of a mural can have social benefits for entire communities as well. Murals bring neighbors together in new ways and often galvanize them to undertake other community improvements, such as neighborhood clean-ups, community gardening, or organizing a town watch. Murals become focal points and symbols of community pride and inspiring reminders of the cooperation and dedication that made their creation possible.[1]

Because of the centrality of social benefits to the Mural Arts Program (MAP), its staff asked the Social Impact of the Arts Project (SIAP) to use the best data available to document the impact that murals have had over the past decade on Philadelphia's communities. This is a much more difficult task than one might imagine. First, there are significant conceptual problems involved in thinking through exactly *how* murals might have an impact on neighborhoods. Second, the quality of data available test hypotheses concerning murals is limited. Finally, there are a number of methodological problems involved in using the right comparisons in assessing the potential impact of murals. For example, how far from a mural might we expect to see an impact? How long after a mural is painted might it take to see an effect and how long might that effect last?

Ultimately, this report concludes that these issues remain a significant impediment to understanding the role of murals. Although we have marshaled the best data available, at the end of the process we have only captured a fraction of the possible impact. Still, this report represents a significant step forward in bridging the gap that separates our *beliefs* about the importance of murals and the *evidence* we have to support those beliefs. In particular, it allows us to specify what types of data would put us in a position to conduct a fuller study of community impacts.

Our general conclusion is that murals do not represent a silver bullet that—on their own—can transform a neighborhood. However, they often serve as an *indicator* of a neighborhood that has the ingredients to create revitalization, including a diverse population and a strong civic life. To the extent that murals serve as an expression of that transformation, we can say they have an impact in stabilizing and sustaining processes of community transformation.

This chapter is organized in four sections. We begin with the conceptual issues: what effects murals might have and how we might detect them. Second, we review MAP's existing data and look at where—in what types of neighborhoods—murals tend to be located. Third, we determine what types of effects can be demonstrated with existing

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[1] http://www.muralarts.org/mission.php

data. Finally, we draw two sets of conclusions from the evidence: one, can we advance the theory of how murals have a community impact and, two, what types of data are needed to make a more authoritative assessment of the impacts of murals.

Conceptual Issues—How Might Murals Have a Community Impact?

We would like to begin by exploring ways of thinking about how murals might have an impact on a local community. Below we discuss three ways that murals might have an impact on communities: individual inspiration, the creation of amenities, and the development of social capital.

Individual inspiration

Inspiration is central to contemporary beliefs about the power of art. Individuals engage art either as a producer or a consumer and are changed in the process. With regard to murals, the idea of inspiration translates into two possibilities. First, the process of production might change artists and others involved in producing the mural. Second, viewing the work might change other residents or passers-by who see the mural. For example, the subject matter of the painting might provide a new view of the world, which pushes the individual onto a new life path.

There are several aspects of the *inspiration theory* of impact that pose conceptual problems. First, we can see that the *community impact* of inspiration would result simply from an aggregation of a number of individual impacts. Rather than changing something about the neighborhood, this effect counts on individuals—through their own process—all moving toward the same end.

Yet, everything we know about art suggests that this type of effect could—at best—have a muted effect. First of all, it is rare that a group of individuals will react the same way to a work of art. The *strength* of the reaction as well as the *direction* of the reaction are likely to vary across individuals. As a result, even if there were a large number of individuals who had the same reaction—in terms of strength and direction— the chances of that reaction having a significant influence is quite remote. It would inevitably be diluted or negated by others who had less intense reactions or felt differently about the mural.

Take as an example a common theme in the murals—the strength of community. Certainly many people react to murals with this theme, as the artists intended, by feeling inspired by the vision of community. But our knowledge of the social psychology of poverty suggests that a number of residents of poor communities might view these murals with suspicion or contempt. For these people, the image of community conflicts with their experience of limited opportunity, discrimination, and frustration.

While the case of community murals shows the possibility for opposites negating one another, another common theme—landscapes—raises the issue of the strength of effect. Recent work by David Halle suggests that landscapes are the most popular theme present in the artwork that Americans display in their homes.[2] One of the attractions of

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[2] See *Inside Culture: Art and Class in the American Home* by David Halle (University of Chicago Press, Chicago and London, 1993).

landscapes is that they are soothing and pleasant. In other words, they do not have a strong, jarring effect on the senses. In a way, then, landscapes are the anti-inspiration murals; rather than having an intense reaction, individuals are supposed to find the images soothing and pleasant. Although this individual impact—a feeling of well-being—could certainly have positive mental health effects, it seems unlikely that it would change behavior enough to have a measurable impact on a community.

From a methodological standpoint, then, tracking the effect of individual inspiration creates problems. First, we would need a better idea about the likelihood that certain content will inspire people. Most likely, there would be a number of variables about the work of art—theme, quality of execution—and about the individual—age, education, and so on—that would influence this probability. We would need to know who has seen the work and how many viewers live in a particular area. In short, we would need to know much more about the murals and about the people involved with them before we could realistically begin to measure this effect.

Amenity value

A large proportion of murals are painted on walls associated with vacant and demolished buildings. One of the key arguments in favor of murals is that they often turn a severe liability in a neighborhood—a vacant or dilapidated building—into a positive amenity. There is some evidence that community organizations frequently connect a mural project with the development of a community garden or park, which can create a positive space for community interaction.

Some of the problems encountered with inspiration are present with the *amenity theory* as well. Lightly used spaces can often switch quite quickly from positive to negative activities, as the fights and rowdy behavior that often occur in playgrounds and parks can attest. During some early SIAP fieldwork, we found at least one case of a "mural park" that had evidence of being used after dark for drug activities. Even more benign uses of recreational space—kids playing basketball late at night, for example—may not be seen by all residents as a community asset.

The potential amenity effect of murals would appear to be considerable. However, we still have the problem of measurement. The current database does not differentiate murals that are connected to a community park. Certainly, some effort to build in design recommendations for mural sites could boost the potential amenity effect of murals. In addition, more systematic information on their physical characteristics and sites—"before and after"—would provide a basis for identifying murals that become an amenity.

Yet, even then, we need to ask how might a "mural amenity" have a community impact. Ultimately this leads us to the issue of social capital.

Social capital

If murals are going to have an effect on their communities, it is most likely by creating social capital. Social capital is a term used by sociologists to talk about the value of networks of relationships on individual and group well-being. For example, if you are able to use your individual connections to get a job or some other benefit, we say that you have social capital.

Currently, there is a raging debate in the social sciences about the character and scope of social capital. Two key points of contention are: one, whether social capital is distributed similarly or differently from money capital and, two, whether social capital tends to be inclusive or exclusive. The first point of contention focuses on whether social capital—because it is more equally distributed—can work to benefit low-resource groups and individuals; or whether social capital—because the rich and well-educated are also likely to have more "connections"—simply reinforces current inequalities. The second point focuses on whether high social capital spills-over or trickles-down to others in a community or whether it tends to be more exclusive.

Take the example of immigrants using people from their country of origin to find a job or a house. From the standpoint of the immigrant, this can be seen as a positive spillover, but for those outside the group—for example, unemployed people from another social group—it could be seen as negative. A number of social theorists have emphasized the exclusionary side of social capital to suggest that its net social effect may not be very large. Arguing against this case, Robert Putnam has made the point that by raising general levels of trust, social capital can grease the wheels of social interaction, thereby producing a net benefit for the entire society.[3]

Murals might influence social capital before, during, and after they are installed. MAP's community design process is a quintessential social capital-building process. Ideally, it brings together people from a community, gets them to talk about their aspirations and the potential role of a mural in their neighborhood, and allows them to widen their web of relationships. During a mural project, residents of the neighborhood may engage the artists and other mural workers and provide encouragement and resources (water, food, supplies). After the mural is finished, if it truly serves as a neighborhood amenity, it will provide the opportunity for recurring interactions—the result of which is likely to build social capital.

Methodologically, the *social capital theory* has the added benefit of building on other neighborhood research. Obviously, improving the mural database—along the lines suggested by our case study in Chapter 3 —would be helpful in sorting out its pre-production social capital building impact. In addition, other research currently underway by SIAP and other community indicators projects in Philadelphia could increase understanding about how social capital and other positive community outcomes are associated.

To conclude, if we are to find a community impact of murals, it is most likely to occur through the mechanism of social capital. Although individual inspiration provides the most appealing theory that links art to social impact, for both conceptual and methodological reasons, it is difficult to see how it could lead to measurable community impacts. The creation of amenities certainly represents a tangible outcome, but if murals affect broader social trends, their amenity value would have to derive from social capital.

Thus, social capital is the most plausible means by which murals are likely to benefit communities. By promoting civic engagement, mural-making might help produce

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[3] See "Tuning In, Tuning Out: The Strange Disappearance of Social Capital in America" by Robert D. Putnam, *PS: Political Science & Politics*, December 1995.

a social environment within which other positive changes could take place. We could diagram this model:

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┌─────────────────┐
│ Social capital  │──────────┐
└─────────────────┘          │
      │      ▲               ▼
      │      │        ┌─────────────────┐
      ▼      │        │ Improved        │
┌─────────────────┐   │ community       │
│ Murals          │──▶│ impacts         │
└─────────────────┘   └─────────────────┘
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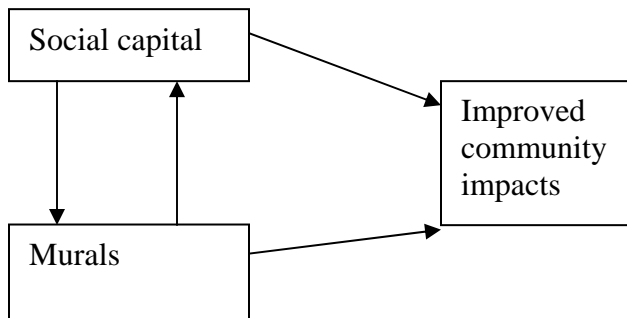
SIAP's measures of social capital include: the number of cultural providers within or near a block group, the total number of social organizations, and the level of regional cultural participation. For the mural assessment, our measures of community impacts also include changes in population, in the ethnic diversity of the neighborhood, and in property values.

The key to this model is disentangling the relationship of murals to other ways in which social capital is formed. Do murals get produced in neighborhoods that already have high levels of social capital? Do murals increase social capital over time?

Social Geography—Where are the Murals Located?

The Mural Arts Program is justifiably proud of the magnitude of its work over the past two decades. Since its inception in 1984 as the Mayor's Anti-Graffiti Network, the program has produced a truly impressive inventory of murals. For this analysis, we use a database that contains information on just over one thousand murals for which we have geographical information. SIAP geo-coded these data and linked information on the census *block group* in which the mural is located to each mural.

The information on community indicators came from three sources: (a) the U.S. censuses of 1980, 1990, and 2000; (b) SIAP's databases on cultural providers, other community-based organizations, and cultural participation; and (c) information on City of Philadelphia housing and services available through the University of Pennsylvania Cartographic Modeling Lab.[4]

Disadvantaged neighborhoods

The location of MAP's murals is shown on Figure 2.1. Historically, the City's mural program has been concentrated in North and West Philadelphia. In recent years, the program has been active in a greater variety of neighborhoods across the city. Table 2.1 lists the neighborhoods of the city in order of the number of murals. The top four neighborhoods—Poplar, North Central, Strawberry Mansion, and Fairhill—together

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[4] See the Philadelphia Neighborhood Information System, the website of the Cartographic Modeling Lab at the University of Pennsylvania: http://www.cml.upenn.edu/nis.

Figure 2.1. Murals by year painted and ethnic composition of block group, Philadelphia, 2000

Ethnic composition, 2000

African American

White

Latiino

Diverse

Year completed

! 1984-1991

After 1991
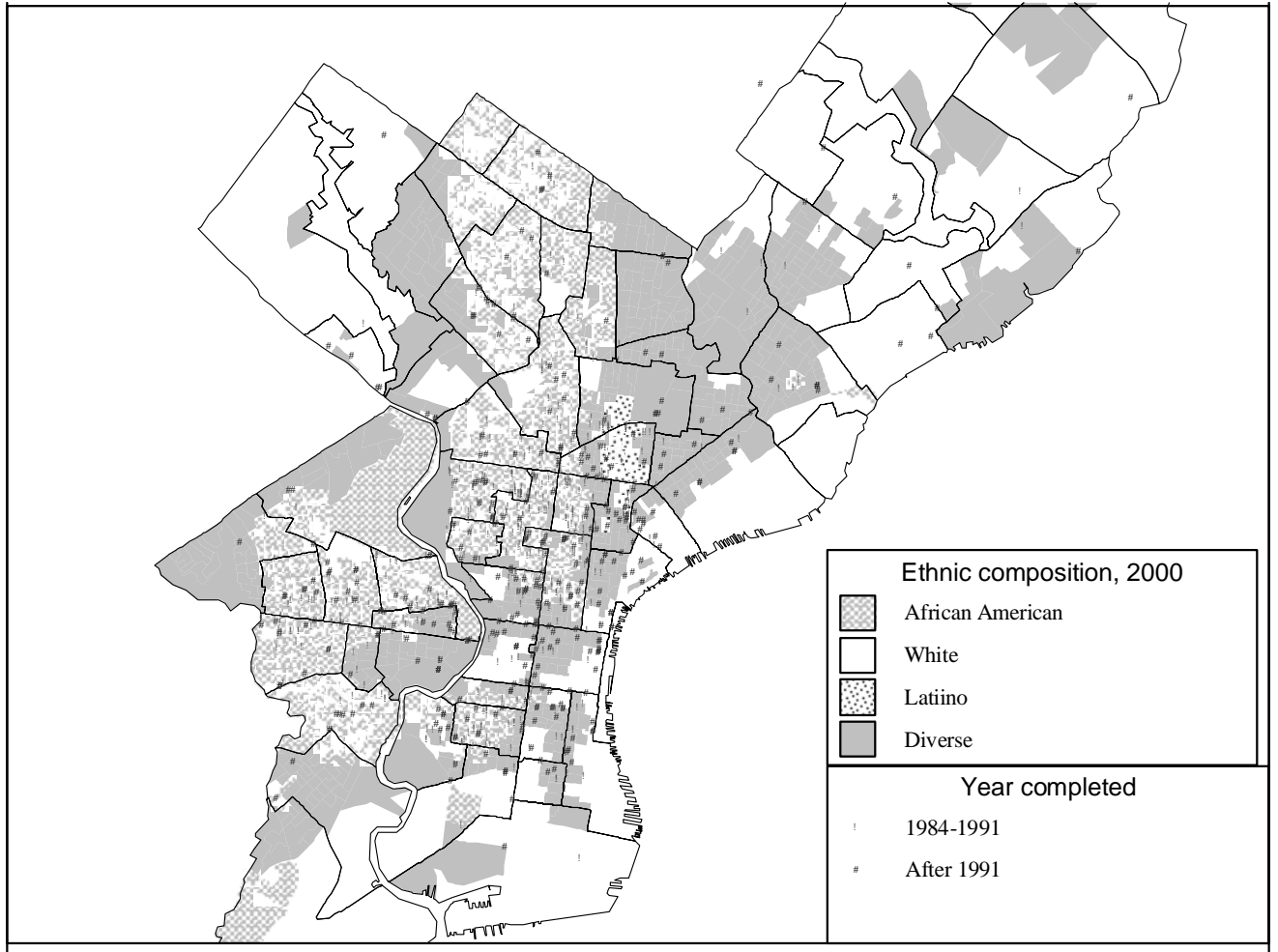
account for nearly a quarter of all the murals in the city. All four of these neighborhoods were strongly represented among murals painted before 1995 and continue to be the location of mural activity. However, in recent years, a number of neighborhoods that historically have had few murals—including West Kensington, Wharton, and Fishtown— have received more attention.

As one might expect, given MAP's anti-graffiti roots, most of the murals in the city are located in poor neighborhoods. Based on an index of "social disadvantage" that SIAP previously developed,[5] nearly half of all MAP murals are located in severely disadvantaged neighborhoods. More than three quarters of all murals are located in block groups that have a higher than average score on the disadvantage index.

The impression that murals are disproportionately located in distressed neighbor-hoods is reinforced by service and tax data. Among the variables most highly correlated with the presence of murals in a block group are: proportion of residences with tax arrears over ten years old (.29), discontinued water service (.28), and gas shut-offs (.25).

Figure 2.2. Number of murals, 1984-1994, by social disadvantage of block group, Philadelphia, 2000

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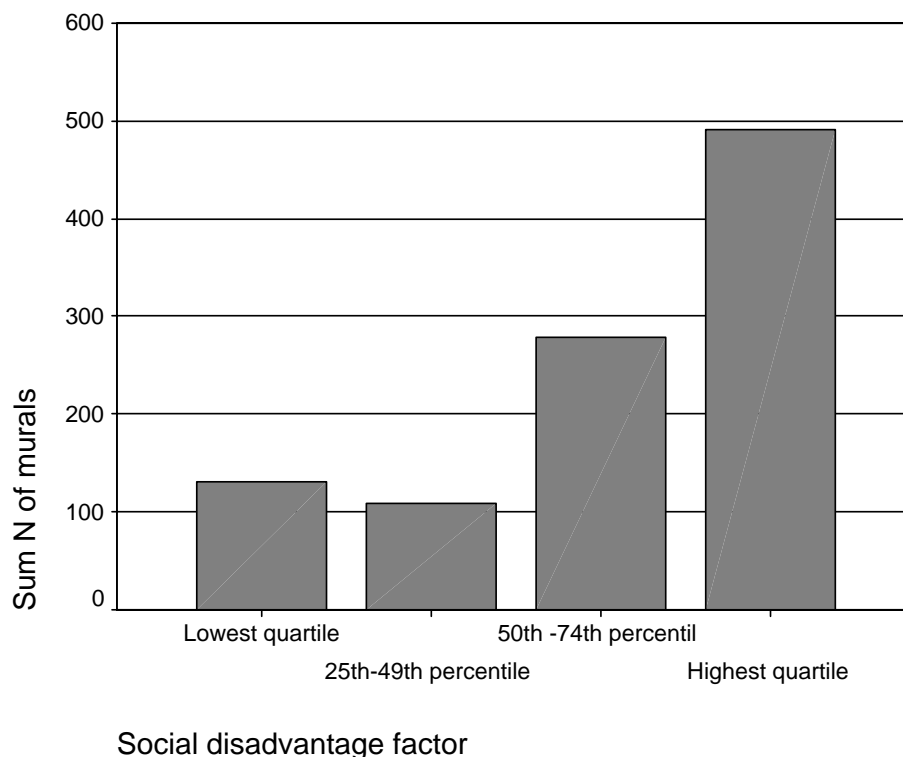
[5] The index of "highly disadvantaged" block groups is based on a factor analysis of 1990 census data that included: per capita income, poverty rate, unemployment rate, percentage of African Americans, median rent, and female-headed households as percent of all households. See Social Impact of the Arts Project "Summary of Findings" (March 2001) (www.ssw.upenn.edu/SIAP).

Table 2.1. Number of murals by neighborhood, 1984-2001

Neighborhood	Murals completed before 1995	Murals completed, 1984-2001
Poplar	51	78
North Central	44	58
Strawberry Mansion	40	52
Hartranft	30	39
Belmont/Mantua	28	50
Fairhill	27	51
Fairmount	20	44
Point Breeze	20	38
Center City East	17	47
West Park	16	33
Tioga/Nicetown	14	24
Cobbs Creek	14	21
Pennsport	14	20
Hunting Park	14	19
Haddington	13	21
Allegheny West	13	17
West Kensington	12	41
Wharton	10	32
Kingessing	10	17
Fishtown	9	29
Center City West	9	27
Grays Ferry	9	18
Brewerytown	7	13
University City	7	12
Kensington	6	13
Schuylkill	6	13
Powelton	6	12
Richmond	5	16
Cedar Park	5	12
West Oak Lane	5	10
Wynnefield	5	9
E. Germantown	4	15
South Philly	4	7
Germantown	4	6
Logan/Fern Rock	4	5
Frankford	3	11
Girard Estates	3	10
Packer Park	3	5
Oxford Circle	3	4
Harrowgate	2	8
Tacony	2	7

Neighborhood	Murals completed before 1995	Murals completed, 1984-2001
Riverfront	2	5
Manayunk	2	4
Holmesburg	2	3
Juniata Park	2	3
Ogontz	2	3
Rhawnhurst	2	3
Summerdale	2	2
Elmwood	1	4
East Oak Lane	1	3
East Falls	1	1
Mayfair	0	3
West Torresdale	0	3
Cedarbrook	0	1
Fox Chase	0	1
Overbrook	0	1
Somerton	0	1

Note: Table 2.1 represents the 1,005 murals, 1984-2001, for which geographic information is available.

Economically diverse neighborhoods

A full portrait of the socio-economic status of neighborhoods with murals, however, must include the role of economic diversity. Economically diverse neighborhoods are defined as block groups with both an above average poverty rate *and* an above average proportion of managers and professionals in the labor force. In SIAP's previous work on the community cultural sector, we have discovered that economically diverse neighborhoods were highly associated with the presence of cultural providers and level of cultural participation. Certainly, these neighborhoods account for a significant share of MAP's mural sites. Nearly 20 percent of all murals are located in economically diverse neighborhoods.

If we examine block groups by economic characteristics, the picture is somewhat different. Approximately 38 percent of all economically diverse neighborhoods have murals, roughly the same proportion as neighborhoods with concentrated poverty.

Figure 2.3. Average number of murals, 1984-1994, in block group by economic status of block group, Philadelphia, 2000

Economic status
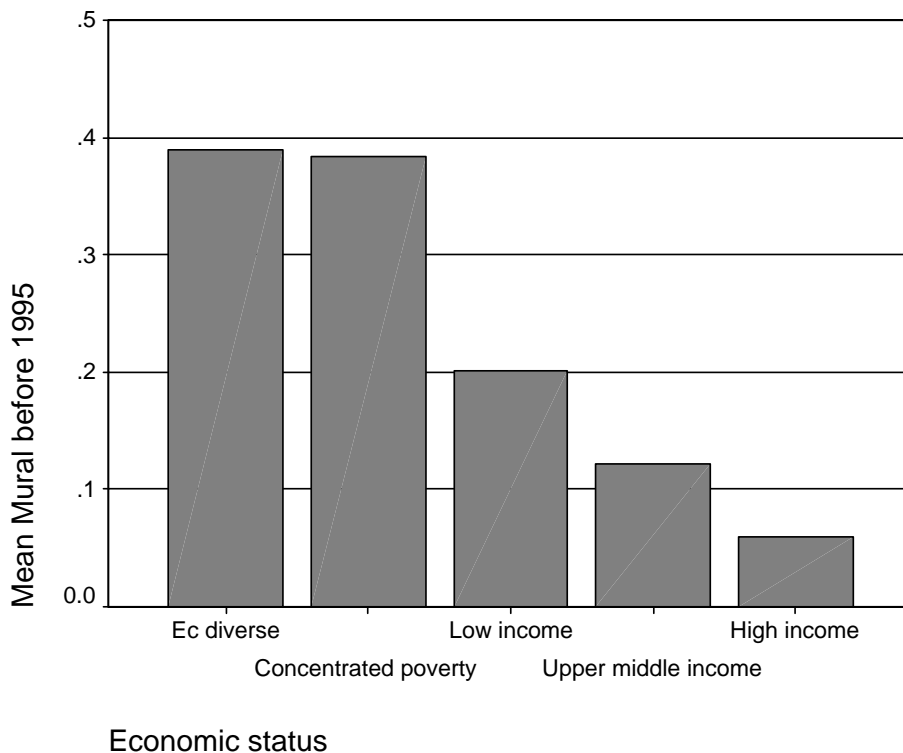
Ethnically diverse neighborhoods

       More murals are located in African American neighborhoods than in any other type of community. Approximately half of all murals are located in neighborhoods that were predominantly African American in 2000. The next largest number, 171 (17 percent), were located in ethnically diverse neighborhoods. The most noticeable absence regarding ethnic characteristics is the low number of murals located in predominantly white neighborhoods, where only 98 (less than 10 percent) of the one thousand murals are located. From another perspective, by 1995 nearly half of all predominantly Latino block groups had a mural site compared to only about eight percent of all predominantly white block groups.

Figure 2.4. Average number of murals, 1984-1994, in block group by ethnic composition of block group, Philadelphia, 2000

ETHCOD04

Ethnic composition
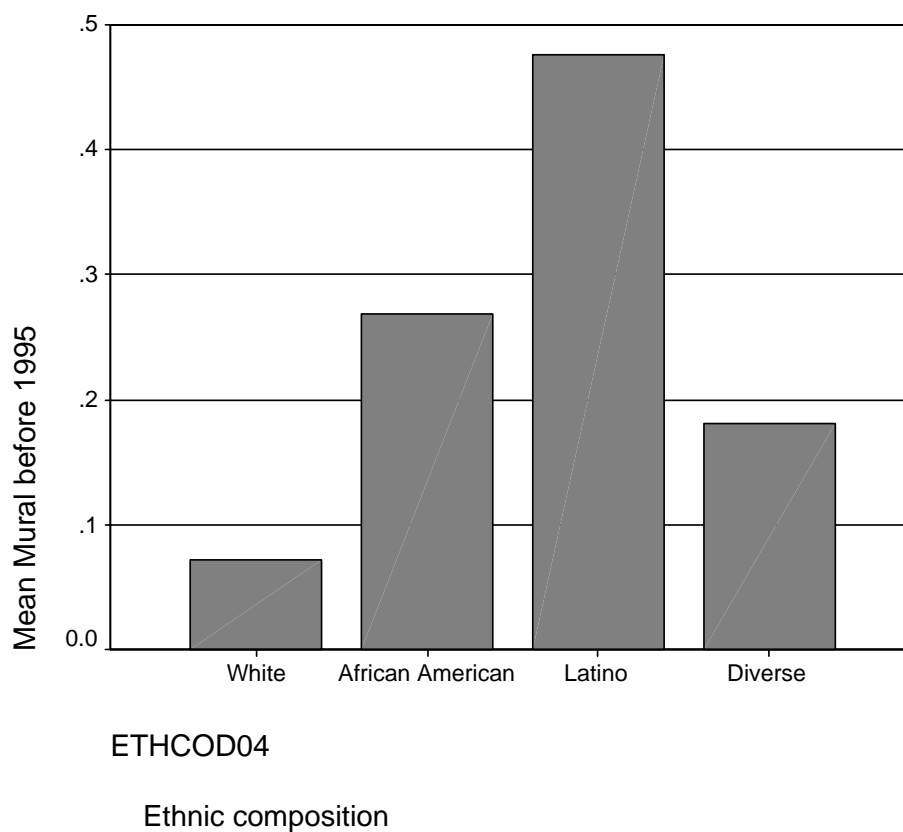
Neighborhoods with institutional presence

A concentration of cultural providers, as with other cultural indicators, is highly correlated with the number of mural sites in a neighborhood. Whereas nearly a third (33 percent) of block groups with many cultural providers nearby have a mural, only about seven percent of neighborhoods with few cultural providers have a mural.

Figure 2.5. Average number of murals, 1984-1994, per block group by cultural providers per capita, Philadelphia, 2000

Cultural providers per capita (quartiles)
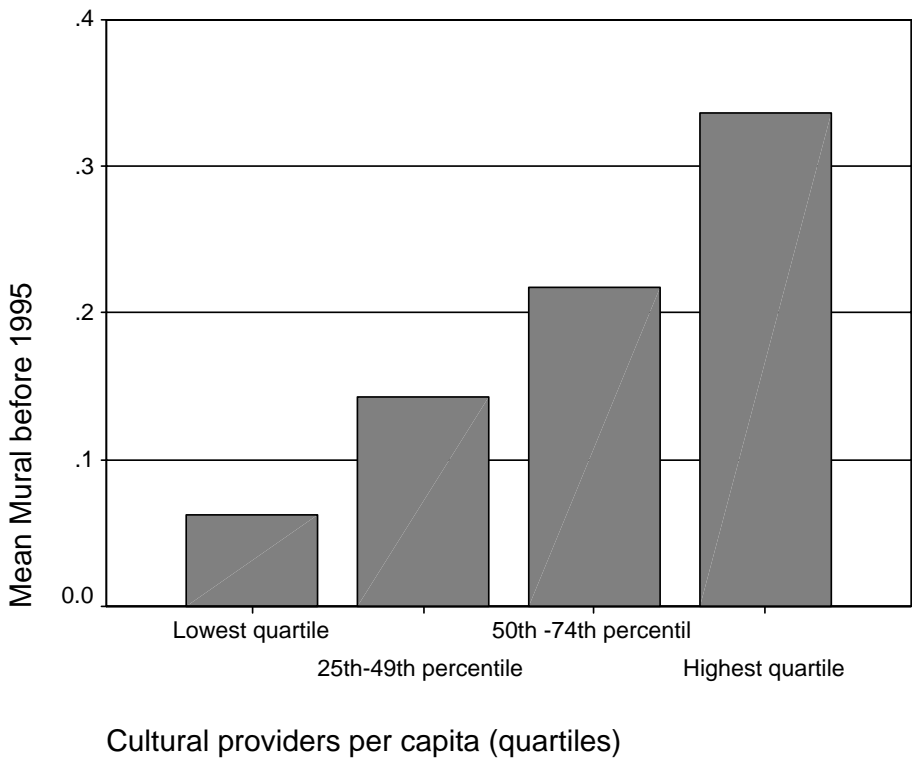
Unlike other cultural indicators, however, this relationship appears to be a result of a general institutional effect. If we look at SIAP's inventory of all social organizations, sections of the city with the highest concentration of organizations per capita are about five times as likely to have mural as sections with the fewest social organizations per capita. MAP has always pointed to its relationships with community groups as one of its important assets. These data underline the importance of that connection.

Figure 2.6. Average number of murals, 1984-1994, in block group by number of social organizations per capita, Philadelphia, 2000

Social organizations per capita (quartiles)
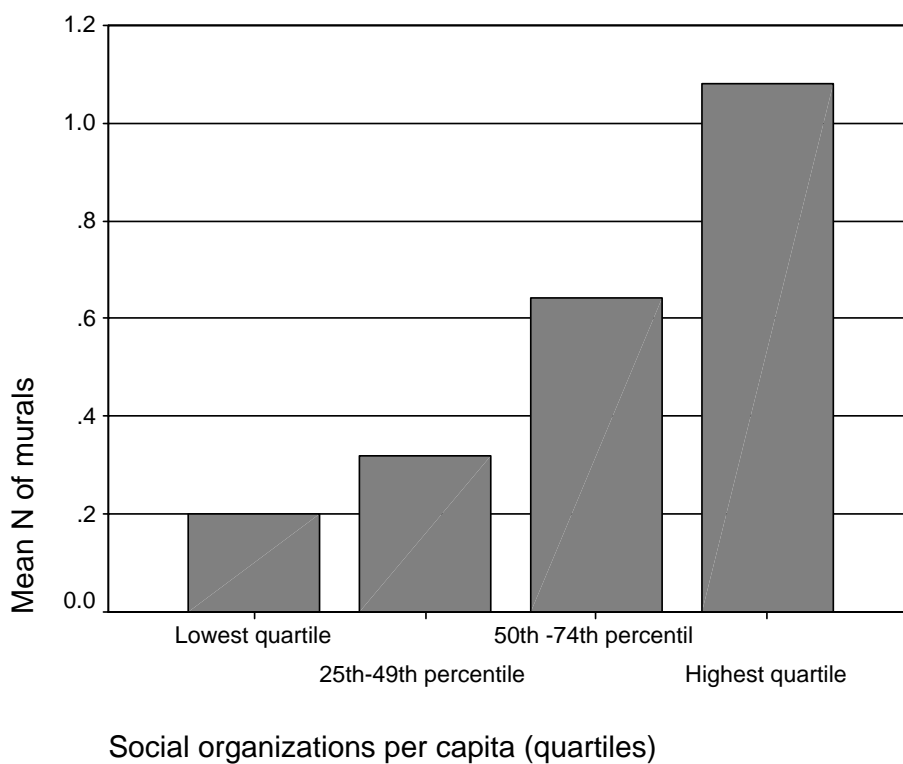
Cultural participation

In contrast to the presence of cultural providers, the relationship of *cultural participation* to the presence of murals is more complicated. Parts of the city with high cultural participation were much more likely to have murals, but so were sections of the city with very low cultural participation. As shown below on the map of murals by cultural participation rates, many neighborhoods with a high concentration of murals—including Powelton, Pennsport, and Fishtown—have high cultural participation rates. At the same time, other neighborhoods with many murals—including upper North Philadelphia and Cobbs Creek, West Park and Haddington—generally have low participation.

Figure 2.7. Location of murals, 1984-1994, by regional cultural participation rate, Philadelphia, 1997
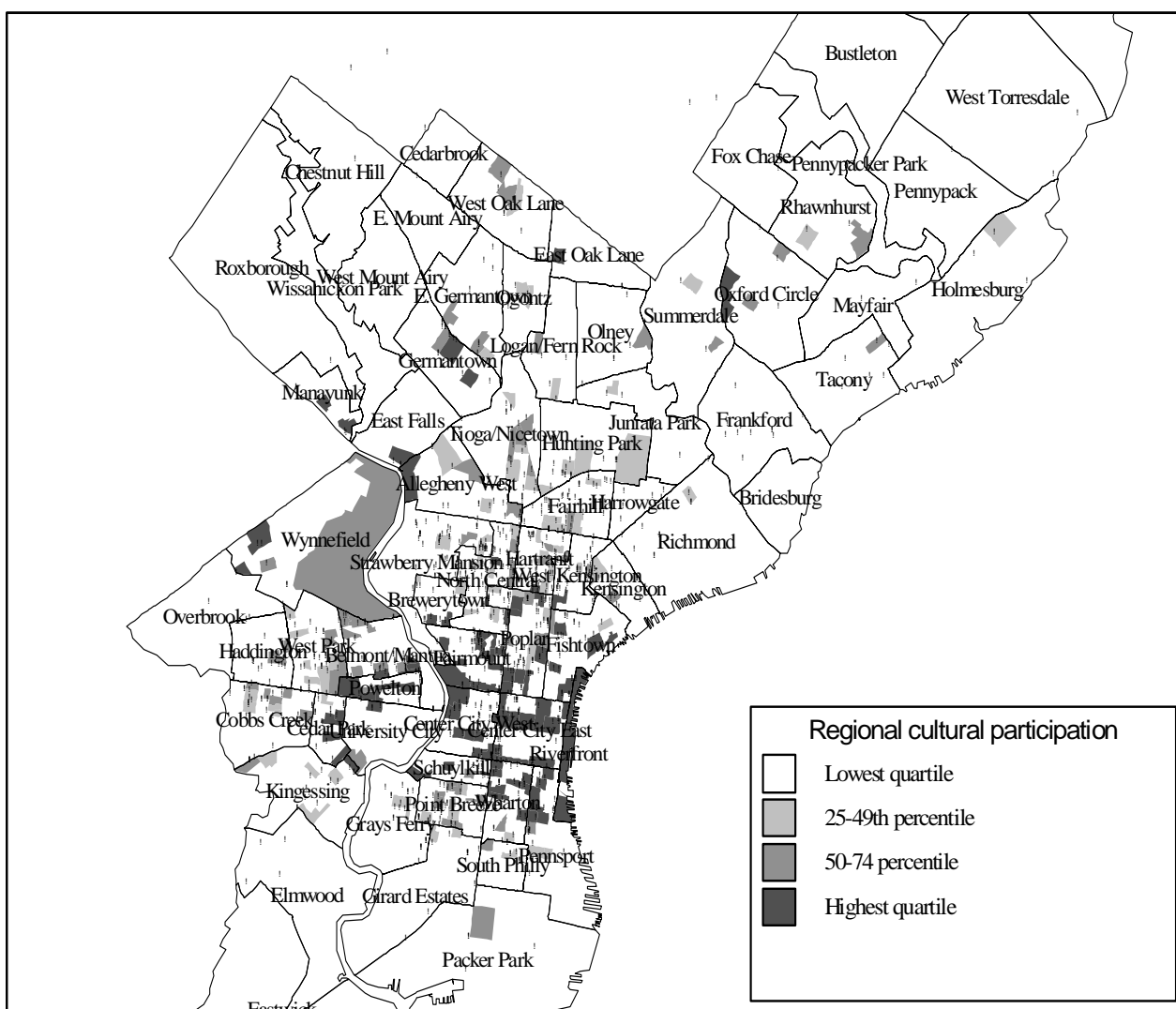
Social geography of murals, summary

The analysis of the location and social geography of MAP's murals leaves us with a split image. The dominant image is that murals are located in the city's most disadvantaged neighborhoods. Sections of the city that have high poverty, low income, and high indicators of housing distress are all likely to have many murals. But this dominant image is crosscut by several other factors. First, diverse sections of the city— whether economically or ethnically—are likely to have many murals. Second, institutional presence has a clear effect, both in terms of cultural providers and other types of social organizations. Finally, the relationship of cultural participation to murals is bifurcated. Very low and very high participation neighborhoods have many murals while areas with middling levels of participation have fewer murals.

Community Impact—Did Neighborhoods with Murals Fare Better than Others?

Because of the limitations of our mural database, we reduced the broad issue of the community impact of murals to a simple question: did neighborhoods with a mural do "better" on community indicators than other neighborhoods. To look at impacts, which assume that something would happen after the murals were painted, we restricted ourselves to murals completed before 1995 and examined community impacts after that time.

For this analysis, we counted the number of murals in each block group in the city and then compared block groups with mural sites to those without. As Table 2.2 indicates, approximately one-fifth of all Philadelphia's block groups had a mural produced by 1995. About half of these were among the most social disadvantaged in the city. Our findings, for the most part, are broken down by whether or not a block group was in this most disadvantaged quarter.

To assess impacts—that is, to gauge change over time—requires measures for which data are available for more than one point in time. For example, if murals do affect housing values in an area, it would do so over time. We identified three variables that we could measure over a given period of time: change in total population, change in demographic diversity, and change in property values.

Table 2.2. Number of block groups with a mural, 1984-1994, by level of social disadvantage

Level of social disadvantage		Mural before 1995		Total
		No mural present	Mural present	
1 Lowest quartile	Count	406	43	449
	%	90.4%	9.6%	100.0%
2 25th-49th percentile	Count	414	36	450
	%	92.0%	8.0%	100.0%
3 50th-74th percentile	Count	362	88	450
	%	80.4%	19.6%	100.0%
4 Highest quartile	Count	278	172	450
	%	61.8%	38.2%	100.0%
All neighborhoods	Count	1,460	339	1,799
	%	81.2%	18.8%	100.0%

Population change

The ability of an area to retain its population or grow is an important indicator of neighborhood well-being. Obviously a block group that is losing population is suffering in some way, particularly in Philadelphia, which has lost 24 percent of its population since 1960.[6] Furthermore, a previous study by SIAP demonstrated that, during the 1990s, other cultural indicators were correlated with a block group's population gain.[7]

Clearly, having a mural located in one's neighborhood had no positive impact on population growth during the 1990s. The average block group in the city lost about 35 people during the decade. Among socially disadvantaged block groups, the loss was roughly 110 people. For both the city as a whole and socially disadvantaged areas, however, the presence of murals was associated with a greater than average decline in population. Among all block groups, the presence of a mural was associated with an additional decline of more than fifty people. If we look only at socially disadvantaged block groups, a mural was associated with an additional net decline of about fifty people.

Demographic diversity

A blossoming of diversity was a major element in the revitalization of Philadelphia neighborhoods during the 1990s. Ethnic and economic diversity, as SIAP has suggested elsewhere, can be thought of as a "leading indicator" of neighborhoods that are likely to undergo positive transformations in the near future.

Overall, the presence of a mural had a small impact on the likelihood that a block group would become diverse between 1990 and 2000. Among block groups that were homogeneous in 1990, about four percent became diverse during the 1990s. Among highly disadvantaged block groups, the figure was nearly eight percent. The presence of a mural had a modest relationship to this indicator. Among all block groups, the presence of a mural increased the likelihood that a neighborhood would become diverse by about two percent (six versus four percent). In highly disadvantaged sections of the city, the difference was somewhat less. About nine percent of neighborhoods with a mural compared to only seven percent of those without one became diverse during the decade.

Although the presence of a mural is associated with a measurable difference in increasing neighborhood diversity, this effect proved to have no substantive importance. When we used statistical controls for social disadvantage—either by introducing the disadvantage variable in a regression equation or by excluding other cases from the analysis—the effect of murals on diversity change disappeared.

Property values

In collaboration with the University of Pennsylvania Cartographic Modeling Laboratory (CML), SIAP examined the relationship between the presence of murals and changes in property values. SIAP used data on the median sales price of properties in each block group for 1995 and 2000 to identify sections of the city by changes in their

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[6] From *New Century Neighborhoods*, a 2001 report by the Philadelphia City Planning Commission. The total population of the city of Philadelphia declined from 2,002,512 in 1960 to 1,517,550 in 2000.
[7] "Housing Markets and Social Capital: The Role of Participation, Institutions, and Diversity in Neighborhood Transformation," Mark J. Stern, Social Impact of the Arts Project, University of Pennsylvania School of Social Work, June 2001.

median property value. CML used its parcel-based database to examine the extent to which proximity to a mural might have influenced property values.

Because concentrated disadvantage has an obvious impact on property values, we developed a method to control for this influence.[8] We then introduced a variable that identified those block groups with a mural present before 1995 into the equation. This result indicates that—controlling for prices in 1995 and the disadvantage index—the presence of a mural in a neighborhood tended to raise property values by more than eight thousand dollars. The strength of this effect is not overwhelming; introducing this variable increases the effectiveness of the model by less than one percent. Still, it suggests that on its own, the presence of a mural appears to have a significant, positive effect on sale prices.

In reviewing the initial regression analysis, however, SIAP was concerned that the effect of murals on housing values might be spurious. Specifically, given the connection between murals and other indexes of social capital (institutional presence, cultural participation), we felt that the level of civic engagement in the neighborhood should be factored into the equation before we could conclude that murals had an independent effect on property values.

Table 2.3 reports the results of the analysis for one of the social capital index variables, the regional cultural participation rate. As we can see, regional cultural participation truly did have a significant impact on housing value. For each one percent increase in the rate of cultural participation, housing values increased by over one thousand dollars. Indeed, the size of the standardized regression coefficient for participation (.42) is larger than that for our disadvantage index. Adding participation to the model increases the explanatory power of the model from 18 to 30 percent.

Unfortunately, one of the by-products of introducing participation is to rob the presence of murals of its explanatory value. The strength of this coefficient—marginal to begin with—falls to insignificance when cultural participation is factored into the equation. This result would be disappointing if one hoped to argue that murals represented a magic bullet that, on their own, could change the fate of a neighborhood. Rather, it affirms MAP's long-standing contention that murals help reinforce positive community efforts. This analysis supports the assertion that murals combined with other positive community efforts can have a measurable impact on neighborhood well-being.

As a parallel study, the Cartographic Modeling Lab undertook a more detailed examination of property values. This analysis looked at changes in property values in the immediate vicinity of a mural (within one-eighth mile) with property values a bit further away (between one-eighth and one-quarter mile). In contrast with SIAP's block group analysis, CML's parcel-based analysis did not find any systematic relationship between mural location and changes in property values.

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[8] We first developed a model to examine property value changes as a function of median prices in 1995 and our disadvantage index. This model, as we would expect, shows that disadvantage has a large negative impact on change in sale price as well as the median price in 1995. The standardized regression coefficient for our disadvantage index was -.55, demonstrating a significant, negative influence of this index on change in sale price.

Table 2.3. Regression analysis. Change in property values, 1995-2000

Summary statistics

R-square	.301
Adjusted R-square	.300
F	188 (1739, 4 df)
Significance	<.0005

Coefficients

Variable	b	SE(b)	beta	sig.
Social disadvantage	-$13,929	$976	-.411	.000
Median sale price	-$ 0.377	$ .021	-.487	.00
Murals before 1995	$ 1,203	$1,857	.014	.517
Regional cultural participation	$ 112	$ 6	.423	.000
Constant	$17,734	$1,190		.000

Assessment of Community Impact—Findings and Limitations

Murals and social capital, continued

We have concluded that murals do not have a measurable impact on population growth, a relatively minor impact on diversity, and that the impact of murals on property values is entangled with levels of civic engagement in the neighborhood. To clarify these relationships, we first need better data on the process through which murals are produced. We know that some murals go through a full community design process while others do not. In addition, we need better information on changes in social capital indexes over time. To what extent is institutional presence or participation increasing or decreasing in a given neighborhood? How might these factors influence community outcomes?

At the beginning of this chapter, we diagrammed the possible relationship of murals, social capital, and community outcomes this way:
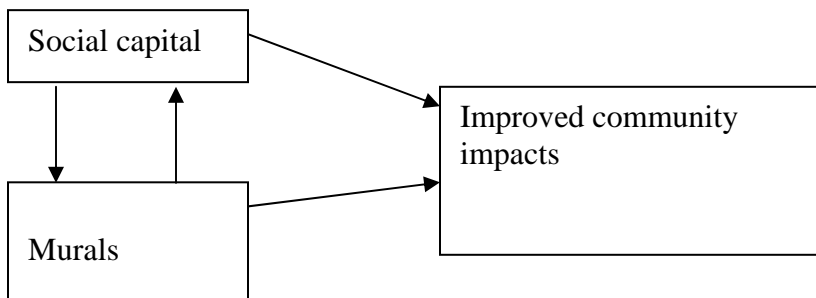
In the absence of data on mural processes and insufficient social capital indexes, we are left with the following model. The light arrows represent relationships that are not statistically significant:
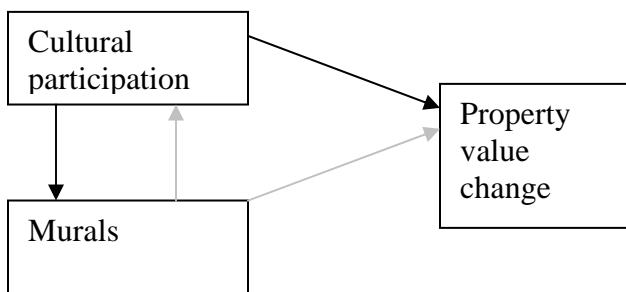
Cultural participation has such a strong relationship with both mural presence and property values that our most prudent model suggests that it influences both of these processes. However, it may be that murals, in fact, promote the growth of cultural participation, which in turn influences property values. Although our current data do not contradict this hypothesis, the previous model appears more plausible.

Thus, there is evidence that murals made a positive contribution to property values in the city during the late 1990s. However, this effect was probably a result of the fact that more murals were produced in neighborhoods that already had a higher level of civic engagement. With respect to community impacts, therefore, murals function in two interdependent ways. First, as an *indicator* of social capital, murals appear to make a difference. Second, they may also promote higher levels of civic engagement.

Data limitations

An examination of the conceptual issues associated with the community impact of murals underlines the need for more reliable data on murals than what are currently available. It is unlikely that "murals" have a single impact on social capital. A provocative mural might spur particular forms of interaction. A "mural park", too, would bring people together. Murals that were a product of a full process of community design are most likely to be associated with social capital creation. A database that tells us only where and when murals were painted—like the one we currently possess—is less likely to provide a demonstration of murals' possible impacts.

This study represents a first attempt to demonstrate statistically the community impact of murals. In this effort, we were hampered by a number of realities:

- limited amount of data on murals

- relatively few data on community outcomes

- few data on changes in social capital indexes.

Given these limitations, the lack of material findings on the community impacts of murals is hardly shocking.

As discussed above, our only measure of "murals" tells us whether or not a mural was present in a block group. The characteristics of each mural—e.g., site, type, quality, and process through which that mural was produced—were not documented or measured. Yet, certainly, we do not want to argue that any mural has an impact. Such a result would encourage a policy of painting "any mural"; issues of quality and process would be largely irrelevant. In the future we hope to have better data on the characteristics of murals, which would allow us to see if murals of a higher artistic quality or a more involved community process have a greater influence on neighborhoods. Our results are not inconsistent with either of these propositions.

At the same time, the body of evidence on community outcomes needs to expand. Here we are optimistic. The 2000 census information on block groups will be released within the next few months. These data will provide measures of changes during the 1990s in economic well-being, housing, and other neighborhood characteristics for which we do not now have data. Furthermore, in the next few years, a number of other social indicator projects underway in Philadelphia will have gathered enough time-series data to enable us to measure a larger set of indicators over time. Finally, SIAP's current research on the Dynamics of Culture will for the first time give us measures of the growth and decline of institutions and participation in the Philadelphia region.

In short, in the foreseeable future, we anticipate the possibility of making a more authoritative assessment of the community impact of murals in Philadelphia.

Chapter 3.
TRACKING COMMUNITY MURAL-MAKING: CASE STUDY 2001

The MAP Case Study 2001 was a MAP-SIAP pilot study designed to address some of the data collection issues identified as limitations to the community impact study. Phase One of the case study was to develop of a method and collect baseline data that would enable MAP to track the community mural process. Phase Two was to develop a mural database that reflected the expanded data collection efforts by MAP staff during 2001. Phase Three of the case study was to analyze the data collected based on the three perspectives framed in its mission statement—the Mural Arts Program as a public art program, as a community program, and as a youth program. (For MAP's mission statement, refer to Figure 1.1 on page 3.)

This chapter begins with an overview of the development of data collection methods and database systems. The bulk of the chapter presents the data analysis to provide a snapshot of the community mural program in 2001. The last section talks about the status of mural data collection with regard to community impact assessment.

Tracking the Community Mural Process

The year 2000 proved to be an important turning point for the Mural Arts Program. With foundation support for organizational development, MAP engaged a consultant to undertake its first business plan.[1] With foundation support for program development, MAP expanded its workshops and developed its curriculum into a full-year after school and summer arts program—called the Big Picture—at five sites in low-income neighborhoods.[2] Finally, during the summer of 2000, MAP expanded its staff sufficiently to allow for project documentation, database development, and liaison with the Social Impact of the Arts Project.

MAP's modest expansion of staff capacity was critical to making the current study possible. During 2000, SIAP reviewed existing and planned data collection systems and discussed with staff members their data gathering priorities and strategies. In effect, MAP and SIAP collaborated on a pilot study for the year 2001. There were three objectives: (1) consolidate and clean-up MAP's historic data base of community murals produced since 1984; (2) compile for each new community mural project a Project Notebook, a living archive of each mural-in-progress; and (3) update the mural database with current project information.

Project Notebooks

MAP's liaison with SIAP was Ariel Bierbaum, who occupied the new position of Mural Projects Coordinator. The responsibilities of the Mural Projects Coordinator were to serve as liaison between artists, communities, and MAP staff and to oversee the community mural process. Ms. Bierbaum designed the Project Notebook system, the first attempt to maintain all relevant information by project site. The concept was to prepare a

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[1] Fairmount Associates undertook MAP's business plan with support by the Ford Foundation.
[2] The William Penn Foundation provided support for development of the "Big Picture" program, begun in the fall of 1999.

three-ring binder for each new mural project (effective October 2000) that would serve as a repository for *all* information pertaining to that site. Prior to the Project Notebook, staff members maintained individual files by type of information—e.g., scaffolding invoices or artists contracts. Community contact and meeting information had not been maintained systematically.

The "Mural Checklist" at the front of Project Notebook tracked the full range of information anticipated for each project (Figure 3.1). This included a hard copy of all forms (mural application, site recommendation, property ownership letter, wall and lot authorization, artist contract, crew specification sheets, scaffolding and paint invoices, mural registration, artist's statement); contact information (owner, artist, community representatives, city or other agency partners); funding sources; elected officials; correspondence; community meeting, event, dedication information and "sign-in" sheets; press clippings; and "before" and "after" slide photographs of each site for the slide catalogue.

Mural database

During 2001 the Mural Projects Coordinator attempted to consolidate and "clean up" data on murals produced since the program's founding in 1984. The historic mural database now contains the following information, as available, on murals produced from 1984 through 2000: year completed, title, location, zip code, and slide catalogue number. The notation—"no longer exists"—was added where relevant.

For community murals completed during 2001, Ms. Bierbaum expanded the mural database to include the following information: production start date and end date; indoor or outdoor mural; temporary installation and, if so, date of "death"; type of site; number of murals per site; workshop (primarily, a link with Big Picture); youth-related; and dedication date. Several fields—theme, project sponsor, artist(s), and assistant(s)— had been included in the design of the historic database but the data were largely missing. This information was tracked, relatively successfully, for the 2001 database.

During the summer of 2002, MAP added several additional fields as part of a project with the University of Pennsylvania Cartographic Modeling Lab (CML): pre-mural slide, post-mural slide; pre-mural slide digitized; post-mural slide digitized. With digitized slides, CML plans to link images as well as site information about murals as a part of its on-line Neighborhood Information System for the city of Philadelphia.

Using the hard copy Project Notebook files, SIAP further expanded the 2001 mural database to capture indicators of community process, artistic process, and project-specific costs. An overview of the variables included on the combined MAP-SIAP database is presented on Figure 3.2.

Figure 3.1. MAP Case Study 2001, Project Notebook--Mural Checklist 26

MURAL CHECKLIST							x
Contact Information							
	Mural Applicant						
	Wall-owner						
	Artist						
	Community Leader						
	Miscellaneous Partners						
Mural Application							
Authorization form							
Artist Contract(s)							
Crew Information							
	Spec Sheets						
	Scaffold Invoices						
Community meeting Information							
	Flyer						
	Meeting Sign-In Sheets						
	Other						
Miscellaneous Correspondence							
	Funders						
		Grant Award Letter					
		Interim/Final Reports					
		Other correspondence					
	Miscellaneous partners						
VIP Information							
	Appointed/Elected Officials						
	Funders						
	Miscellaneous Partners						
Dedication Information							
	Dedication Meeting Planning Information						
		Flyer					
		Meeting Sign-In Sheet					
	Invitation						
	Correspondences						
	Invoices						
Final Project Information							
	Artist Statement						
	Slides -- NOT TO BE LENT OUT						
	Press Clippings						

Table 3.1. MAP Case Study 2001, Community Mural Database *(page 1 of 2)*

Type of Information	MAP Variables	SIAP Variables*
General		
Identification—unique #	Mural ID Number	
Data sources	Slide catalogue number Pre-mural slide on file Post-mural slide on file	MAP project notebook (Yes/No) Mural application form Mural registration form Artist statement
Geography	Location (street address) Zip Code City Council district Site type—land use or institution	Neighborhood Site name (name of org) Lot type/condition (see pre-mural slide)
Financial sponsor	Project sponsor	
Artistic Process		
Production time	Start date End date	Year Number of weeks
Subject of mural	Title Theme	
Type of mural	Indoor/Outdoor Temporary installation Date of death *(if temp)* Restoration	
Scale	Number of murals	Wall size (estimated)
Painting technique and medium		Technique/medium
Artist information/costs	Artist(s) names Assistant(s) names	Designer name Instructor name Number of artists, assistants Compensation of artists, assistants (interns/apprentices)
Scaffolding needs/costs		Number of scaffolding pieces Total rental cost

Table 3.1. MAP Case Study 2001, Community Mural Database *(page 2 of 2)*

Type of Information	MAP Variables	SIAP Variables
Community Process Initiation		How mural project initiated Planning context, if applicable
Formalities		Application form on file Mural registration on file Artist statement on file
	Dedication date	Dedication ceremony held
Community contact information		*Involvement by:* Applicant (name, date) Property owner(s) Community organizations Individuals/neigh representatives
Government contact information		City/government agency(s) Elected official(s)
Community meetings		Number of meetings (planning, design, other)
Community service days		Number of events: Local—paint day, lot clean-up Regional—volunteer day.
Participation		Participant person-days (based on sign-in at meetings/events)
Youth Engagement/ ***Art Education***	Workshop	Type of workshop/training; artist involvement
	Youth-related	Type of youth involvement

*NOTE: Source of SIAP variables is MAP Project Notebooks. SIAP also developed *Artist 2001* and *Community Organization 2001* databases. On *Artist 2001*, each case represents a single artist and his/her involvement with community murals (2001) and Big Picture (2000-01). *Community Organization 2001* lists all organizational and individual contacts associated with the community murals including organization name, telephone, address, relationship to MAP, meetings/events held, number of participants.

Big Picture database

Meanwhile, beginning in 2000, Big Picture staff members were developing data collection and database systems for the new art education program. Prior to the Big Picture grant, MAP did not have the administrative and technical support staff needed to maintain systematic information on its mural arts workshops. From September of 2000 to August of 2001, the Big Picture Program expanded to 18 sites, running 15 after school programs and 15 summer programs in low-income neighborhoods around the city.

A new Art Education Coordinator Assistant, Sarah Moyer, was responsible for data collection and database management for the 2000-01 art education programs. Ms. Moyer served as the Big Picture data liaison with SIAP. She centralized and computerized the following information for the Big Picture Program:

- ❑ sites (site name, site contact person/title, address/zip code, site phone number, council district, instructor, instructor phone, MAP coordinator);

- ❑ instructors (instructor name, address, telephone number, title, site);

- ❑ student registration by site (student name, address, zip code, school, date of birth, age, grade, phone number, parent/guardian, emergency contact, emergency phone number); and

- ❑ student attendance by site (number of students dropped, number of students added, number of students who regularly attend).

While the focus of the MAP Case Study 2001 is the community mural process, it draws on data collected across the program. The data used for the Case Study 2001 covers calendar year 2001 (January – December 2001) for the community mural program and academic year 2000-2001 (September 2000 – August 2001) for the Big Picture arts education program.

MAP as a Public Art Program

The Mural Arts Program of the Philadelphia Department of Recreation is described as a municipally supported, community-based public art program. The program began in 1984 as an arm of the Philadelphia Anti-Graffiti Network. With its transfer in 1996 to the Philadelphia Department of Recreation, the program developed "a new neighborhood-based mission of creating major works of public art …" As a public art program, MAP is notable for its breadth and accessibility—"providing art as a city service" to neighborhoods throughout the city of Philadelphia. MAP's outreach has undoubtedly contributed to the observation that murals are "the most popular form of public art in Philadelphia."

The Mural Arts Program is also committed to training and supporting muralists as public artists. MAP states in its mission an explicit goal "to generate professional development opportunities for artists who are committed to working collaboratively in communities to create murals and visual art education projects."

Number and type of mural projects

MAP has achieved notoriety as a successful mural production program. Largely due to the some 2,000 murals produced throughout the city since the program's founding,

Philadelphia has been called the "mural capital" of the United States. The program currently reports that it creates over 100 murals a year.

During calendar year 2001, based on the case study database, the Mural Arts Program completed 149 mural projects.[3] During this productive year, 130 murals were started and completed during the 12-month period. An additional 19 murals were started in December of 2000 and completed early in 2001. The majority of these (15 projects) were part of the "Peaceable Kingdom" series sponsored by the Pennsylvania Academy of Fine Arts as part of a 300th anniversary celebration of Edward Hicks. This set of murals, undertaken as part of the "Big Picture" after school arts program, were started on December 1, 2000 and completed on January 30, 2001.

There are several types of mural projects undertaken by the Mural Arts Program. The most common and visible mural is a "permanent" painting on an outdoor wall.[4] In addition, there are permanent murals painted indoors, typically on the wall of a public space of a community institution. Sometimes a mural project is "temporary"—that is, the painting of an image or creation of a banner is celebratory and intended for an event or special occasion but not for long-term installation. Temporary "murals" generally occur at indoor sites. Finally, there are mural restoration and related lot clean-up projects.

The murals completed during 2001 represent the range of project types described above. As shown in the chart below, the majority of projects (80 percent) undertaken during the year were permanent, outdoor mural paintings.

Type of Mural	Start 2001-End 01		Start 2000-End 01	Total-End 01	
Outdoor/permanent	104	(80%)	12	116	(78%)
Indoor/permanent	16	(12%)	5	21	(14%)
Indoor/temporary	0		2	2	(1%)
Restoration/lot clean-up	10	(8%)	0	10	(7%)
Total	130	(100%)	19	149	(100%)

Seasonal cycles and production time

Most outdoor mural painting and restoration projects are undertaken during "mural season"—that is, April through November. The "off-season"—that is, the winter months from December through March—is generally a good time for painting indoor murals. As shown in the chart below, two-thirds of the mural projects produced during 2001 were undertaken during mural season.

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[3] This figure represents a minor discrepancy, due to several duplicate listings, with MAP's report of 154 murals produced in 2001.

[4] According to MAP, a mural that is painted with a special acrylic mural paint and sealed with weather-resistant gel can last twenty to twenty-five years.

Type of Mural	Mural Season April-Nov 2001	Off-Season Dec 2000-Mar 01	Dec 2001	Total
Outdoor/permanent	91	24	1	116
Indoor/permanent	1	20	0	21
Indoor/temporary	0	2	0	2
Restoration/lot clean-up	7	3	0	10
Total	99	49	1	149

The amount of time required for painting a community mural, including the assembling and dismantling of the scaffolding, ranged from one day to 21 weeks. Eighty-percent (80%) of the projects undertaken during 2001 were completed within two months.[5] Most of the additional projects (15 percent) were completed within 13 weeks—approximately three months—while the remaining five percent required 14 to 21 weeks to complete.

Mural Production Time	Mural Projects 2001
One week or less	7%
2 to 9 weeks	73%
10 to 13 weeks	15%
14 to 21 weeks	5%
Total	100%

Mural production time depends on the scale and complexity of the project. Sometimes a mural painting incorporates other materials, such as tiles, glass, or mosaics. The "typical" mural fits on the side of a three-story Philadelphia row house, approximately 45 feet high by 30 feet wide. However, community murals reflect the varied "canvases" of the public environment as well as the collective visions of the community, the sponsor, and the artist. Sometimes one mural project involves the painting of more than one wall or panel. Sometimes a mural is painted on a complex surface, such as a bridge or overpass. Of the 2001 inventory, the most common production time period—representing 30 percent of mural projects—was nine weeks or about two months. The second most common production time period—representing 18 percent of projects—was six weeks.

Mural themes

While the actual images of community murals are quite varied, the concepts or themes portrayed—which rely on local consensus—tend to fall into patterns. The theme of most murals can be classified broadly as either "landscape" or "figurative." Landscape themes include "waterscape" and "cityscape" and might feature flora, or fauna, or both; a

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[5] Percentages are based on the 120 murals for which "start date" and "end date" information were available.

particular time of day or season of the year (e.g., "morning" or "autumn"); a local urban setting (e.g., medicinal herbs in the sidewalk) or an exotic landscape (e.g., Puerto Rico, the Caribbean Islands, West Africa).

Figurative themes tend to range from: history, social concern, and portraits to children, family, and home to "community".   The ethnic heritage of a particular group—e.g., African-American, Latino, Puerto Rican, or Irish—is a common subject as is the theme of "multi-culturalism." Sometimes the history or a landmark of the local neighborhood—e.g., the Tacony-Palmira Bridge—is the subject of the mural.

Figurative themes also include what we might call "contemporary urban" or "Philadelphia" images. These include a variety of tributes to sports, to the arts or music, or simply a "fantastical" piece called "The Spirit of Creative Energy."

Mural artists and instructors

With its roots in the reform and retraining of graffiti artists, the Mural Arts Program now actively seeks to train and commission mural artists. Its outreach to artists appears on its website as follows:

> "Mural Arts is committed to providing professional development and employment opportunities to artists in the Philadelphia area and is always on the lookout for new talent. If you are interested in working with the program, please send a letter, resume, and work samples to the MAP office. Please highlight any applicable experience."[6]

During 2001 the Mural Arts Program employed a total of 99 independent artists to fill 113 positions available in its two core programs, as follows:

- community mural program (January to December 2001)—77 mural artists, designers, and assistants; and

- Big Picture art education program (September 2000 to August 2001)—36 artist-instructors and assistants.

MAP provides opportunities for some artists to be involved in more than one project or program. Of the 99 artists, 63 were involved only with the community mural program; 22 were involved only with the Big Picture program; and 14 artists were involved with both programs. Of the 77 artists involved with the community mural program, thirty percent were commissioned for more than one mural. That is, 23 artists were engaged in two or more paintings during the year.

The great majority (88 percent) of community mural projects employed one artist only; twelve percent employed two artists.[7] About one-quarter (24 percent) of the projects involved between one and four artist assistants. Assistants to the muralist include paid interns, volunteer apprentices, as well as instructors from the Big Picture program. In two cases, the mural was designed by one artist and painted by another.

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[6] From the Mural Arts Program website, "Frequently Asked Questions," June 2002.
[7] Artist data were available for 93 mural projects.

Nearly all of the artists and instructors hired in 2001, with the exception of a few out-of-state (and one foreign) artists, were residents of the metropolitan area. In fact, the vast majority—88 percent—resided in the city of Philadelphia.[8]

Mural registration and artist's statement

For the most part, community murals are designed and painted by a single artist. Typically, the artist meets with community representatives to discuss themes and concepts of interest to the community; works independently to develop one or more designs for the mural; and then meets again with the community to review the actual design sketch of the mural. Often, the development of the design involves more than meeting with residents and more than one trip back to the drawing board.

One aspect of the Project Notebook system was to require artists to file a Mural Registration Form upon completion of a mural painting. The one-page form requests the following: artist information (name, address, telephone, e-mail); mural information (mural name, location with zip code, date completed, technique and medium, theme or subject); and contact information (community and funder contacts, including name, address, and telephone numbers).

At the bottom of the form is a request for an Artist Statement, "a brief statement explaining your mural." The artist is encouraged to include a description of the image, anecdotal information about the painting, comments on the community process, comments about the mural painting process, as well as and feedback on technical issues.

The Mural Registration Form promises to provide a useful and consistent set of descriptive information about each mural. The Artist's Statement provides a glimpse of the public artist in process and provides a qualitative description of the mural. During 2001, excluding the ten restorations and two temporary mural projects, 137 new murals were eligible for registration. However, only 32 Project Notebooks (23 percent) contained a copy of the Mural Registration Form; slightly more, 35 notebooks (26 percent) contained a copy of the Artist's Statement.

Mural costs

The Mural Arts Program estimates that production of the average mural costs between $10,000 and $15,000. This figure includes the artist's commission, the scaffolding, the paint, the brushes, and other painting supplies. However, the 2001 case study database contains relatively little information about expenditures per mural.

The Project Notebooks contained information on the artist's commission for 44 projects. The typical mural involved the commission of one artist at a fee of $4,000. However, total artists' fees per project ranged from $2,800 to $24,600. Some murals involved payment to artist assistants and, in a few cases, a mural was designed by one artist and painted by another. Total artists' fees for over two-thirds of the projects (68 percent) did not exceed $5,000. Nine projects (21 percent) involved artists' fees between $5,000 and $10,000, while fees for five projects (11 percent) exceeded $10,000.

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[8] Address information was available for 74 of the 99 artists.

Total Artists' Fees	Mural Projects 2001
Up to $5,000	68%
$5,001 to $10,000	21%
Over $10,000	11%
Total	100%

The rental of scaffolding is also a significant mural expenditure. Just over half of the Project Notebooks contained information on the cost of the scaffolding. Cost varied by the number of pieces of scaffolding needed to do the job: half of the 32 projects documented required 100 to 300 pieces, 40 percent required 300 to 500 pieces, and 10 percent required 500 to 700 pieces. The total cost of scaffolding ranged from $100 to $7,000.

Detailed budget data were available on four complex projects. The total costs for these projects ranged from $15,000 to $29,000.

Fiscal sponsors

In 2001 the Mural Arts Program administered an operating budget, representing revenue from all sources, of $2,002,324. The City funds of $735,000 supported a full-time staff of seven, administrative and operational support, the facility housed at 1729 Mount Vernon Street, as well as proportion of the mural projects and arts education workshops undertaken during the year. To expand the community mural and art education programs, MAP increasing has taken initiative in building partnerships with private foundations, other private non-profit organizations, and corporations. In 2001 partnerships with private sponsors contributed a total of $1.23 million (61 percent of the total budget) in support of mural arts operational programs. In addition, the Commonwealth of Pennsylvania contributed $37,500 in funds for community mural projects located in the West Philadelphia Empowerment Zone.

During 2001 the community mural program reflected the range of public-private partnerships. Data on fiscal sponsorship were available for 142 mural projects. Of these 67 murals (47 percent) received public support only. The majority relied on City funding; three were part of the State-sponsored West Philadelphia Empowerment Zone. Private sponsors partnered with the City to support 75 mural projects (53 percent): 37 received foundation support in addition to City funds; 32 received support from other non-profit organizations; and six received corporate support.

Fiscal Sponsor		Mural Projects 2001
Public funds only		47%
City of Philadelphia funds	*45%*	
City funds with State Empowerment Zone	*2%*	
Public-private partnership		53%
City funds with foundation support	*26%*	
City funds with other non-profit support	*23%*	
City funds with corporate support	*4%*	
Total		100%

MAP as a Community Program

The Mural Arts Program is a program of the Philadelphia Department of Recreation, the City's operating department that administers recreational facilities and programs. Like other City services—e.g., recreational facilities, libraries, health centers, police and fire services, street and sanitation services—MAP is open and accessible to all citizens and neighborhoods of the city largely at nominal cost or no fee. Unlike other City services, mural projects are not allocated on a "rational" planning model with a goal of equitable distribution throughout the city. Rather MAP is a responsive program, with services allocated on "competitive selection process" based on request and application by a local community or institution.

There are several reasons for this approach. First, due to City budgetary realities, the Mural Arts Program in fact does not have the resources to serve the entire city on an annual basis. Second, there is no consensus regarding the perceived need for or desirability of public art by every neighborhood of the city. Finally, the application system reflects MAP's mission to create public art through a collaborative community mural process. Its success at this endeavor has moved some to describe the Mural Arts Program as "a social program with artistic payoff." Others, in the same vein, observe that murals are "public works projects" that offer "undeniable social benefits, galvanizing neighbors to improve their surroundings."

Neighborhoods—where murals are located citywide

During 2001 the Mural Arts Program completed 149 mural projects at 121 different sites throughout the city. Typically, there is one mural project per site. However, at a number of community-based institutions (schools, recreation centers) as well as several residential sites, two to four murals (indoor and outdoor) were painted during the program year.

MAP's 2001 mural sites, in large part, reflect the program's historic neighborhood location patterns discussed in Chapter 2. Specifically, North Philadelphia and West Philadelphia were the location of majority of murals painted during 2001, 49

percent and 17 percent respectively. However, in 2001 there were three times as many murals painted in eastern North Philadelphia than in the neighborhoods west of Broad Street. In addition, a third of the murals produced (34 percent) were located in the South Philadelphia, Center City, Northwest Philadelphia, and the Northeast. (See Table 3.2.)

Sites—where in the neighborhoods murals are located

People generally envision the sidewall of a Philadelphia row house adjacent to a vacant lot as the prime site for a mural. In fact, the Mural Arts Program paints murals on a variety of community, downtown, and "regional" sites. Nearly three-quarters of the murals produced during 2001 were institution- rather than residential-based. Roughly one-third (32 percent) of the projects were located at community-based institutions— notably, recreation and community centers, a few cultural centers, as well as local garden lots or open space. Schools, 28 percent of projects, were the second most common site for community murals. Social service or health service agencies comprised 12 percent of all known mural sites.[9]

Thus, residential sites—private homeowners, private absentee owners, as well as a few sites owned by the Philadelphia Housing Authority (PHA)—were the location of fewer than one-quarter (23%) of all murals painted during the year.

Finally, there were several projects that were neither institutional nor neighborhood-based. These include: City Hall, the adjacent Dilworth Plaza, a downtown commercial establishment, a transportation "gateway," and an "abandoned" site.

Type of Site	Mural Projects 2001
Community/recreational center or site	32%
School/educational institution	28%
Residential (private or public)	23%
Social service/health agency	12%
Other (Center City or regional)	5%
Total	100%

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[9] Percentages are based on the 114 mural projects for which site data were available.

Table 3.2. MAP Case Study 2001, Mural Projects by Neighborhood

Neighborhood	Number of Projects	%
Center City	12	9%
Center City East	9	
Center City West	3	
North Philadelphia (East of Broad)	52	37%
Fairhill	10	
Poplar	9	
West Kensington	9	
Fishtown	6	
Hartranft	5	
Richmond	5	
Harrowgate	4	
Olney	2	
Juniata Park	1	
Kensington	1	
West Philadelphia	24	17%
West Park	8	
Cedar Park	5	
Belmont/Mantua	4	
Cobbs Creek	2	
Powelton	2	
Kingsessing	1	
University City	1	
Wynnefield	1	
South Philadelphia	20	15%
Point Breeze	7	
Girard Estates	4	
Wharton	3	
Grays Ferry	2	
Schuylkill	2	
Packer Park	1	
Pennsport	1	
North Philadelphia (West of Broad)	17	12%
Fairmount	5	
Tioga/Nicetown	4	
Strawberry Mansion	3	
Brewerytown	2	
North Central	2	
Allegheny West	1	
Northwest Philadelphia	8	6%
Germantown East	4	
West Oak Lane	4	
Northeast Philadelphia	6	4%
Tacony	3	
Frankford	1	
Mayfair	1	
West Torresdale	1	
Total Citywide	139	100%

Community process

The most significant data-gathering system implemented during the 2001 program year was the Project Notebook, undertaken by the Mural Projects Coordinator. Project Notebooks were maintained for 58 mural projects during 2001. All but four murals were painted during the April-to-November "mural season." This sample represented 56 percent of the 104 permanent, outdoor projects begun and completed during the calendar year.

Prior to the Project Notebook, the primary source of data on the murals was the Community Mural Request Application. Officially, individuals, groups, or institutions interested in having a mural painted were requested to submit an application form. Mural requests were then reviewed and either approved, rejected, or put on a waiting list. In recent years, at a given time, MAP has reported having over 500 neighborhood requests for murals on file.[10]

The Project Notebook greatly advanced the tracking of information and community process on given mural project. Surprisingly, however, only 12 projects undertaken during 2001 had a Community Mural Request Application on file. This figure represents 21 percent of all Project Notebooks and nine percent of all projects started and completed during the calendar year.

How, then, are community murals initiated? Based on a review of the available data,[11] there are three points of origin for a mural project: inside of the neighborhood where the mural is proposed, outside of the neighborhood, or the City. An institution or individual—typically, a resident or property owner—from the neighborhood took the initiative in 42 percent of the cases examined. In 18 percent of cases, an institution (or individual) based outside of the neighborhood of the proposed mural site took the initiative. In many cases, 40 percent, it was the Mural Arts Program itself that took the lead in the engaging a mural project.

Initiation of a Community Mural	Mural Projects 2001
Inside the neighborhood	42%
Outside the neighborhood	18%
City of Philadelphia/MAP	40%
Total	100%

What is the community or organizational context for the decision to request or sponsor a mural? Is the request for a mural part of a broader planning process? This question is related to the conceptual issues, discussed in Chapter 2, regarding the role of murals in a community. That is, do murals function as an inspiration for or an indicator of neighborhood beautification, site improvement, or other forms of community engagement? Based on available data, mural projects generally are *not* proposed as part

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[10] In 2002, the mural application process was expanded and formalized. There is no longer a waiting list. See Appendix 1.

[11] Information about how the mural was initiated was available for 43 projects.

of a planning process. Only 19 (18 percent) of the 104 permanent, outdoor murals produced during the year 2001 were part of a larger plan or project. Where a mural was part of a planning process, three types of plans were identified: institutional plans—7 projects; site plans—7 projects; and neighborhood plans—5 projects.

Ideally, the completion of a mural painting—especially an outdoor, permanent mural—is celebrated with a dedication ceremony open to the public. However, dedication ceremonies require time for planning, agency coordination, and additional resources. During 2001 MAP held a dedication ceremony for 22 projects, which represents 19 percent of the 116 permanent, outdoor murals completed during the year.

Thus, as indicated by its beginnings and endings, the community mural process is highly variable in its level of community involvement. The Case Study 2001 was a first attempt to track a range of indicators of community process:

- community mural application on file;
- individual representatives involved—usually the property owner, adjacent owner, or neighborhood residents;
- community organization/s involved—ranging from block associations to local institution;
- community meeting/s held—usually, but not always, MAP sponsored;
- participant person-days—that is, total number of activities/events by the total number of individuals participating in each;
- elected official/s involved;
- City/government agency involved;
- dedication ceremony held.

Table 3.2. below, shown on pages 40 and 41, summarizes the findings regarding community process based on the Case Study 2001.

In short, for most community mural projects, MAP staff maintained active contact with key individuals as well as representatives of partnering community organizations. For half of the projects, MAP had contact with up to two individuals on file; for half of the projects, three to 11 individuals were in contact with MAP's staff or the artist. Half of the projects listed one to two organizational contacts; nearly half listed three to 15 organizational contacts. By and large, MAP held at least one meeting with the community for each mural project. Over one-third of the projects (37 percent) involved three or more community meetings. The number of "participant person-days"—i.e., the number of activities or events by the number of individuals participating—per mural project ranged from one to 50. Over half of the projects (57 percent) involved one to 15 participant person-days; however, a substantial proportion of projects (43 percent) involved 16 to 50 person-days.

Table 3.3. MAP Case Study 2001, Community Mural Process *(page 1 of 2)*

Mural Documentation	Number of projects	Percentage
Permanent, outdoor murals undertaken[12]	104	100%
MAP project notebook maintained	58	56%

Community Planning Process	Number of projects	Percentage
MAP project notebook maintained	58	100%
Community mural application on file	12	21%
Individual contact information on file	51	88%
Community organization/s involved	51	88%
Community meeting/s held	46	79%
Elected official involved *(excluding dedication)*	6	10%
City/government agency involved *(excluding dedication)*	10	17%
Mural dedication ceremony held	22	38%

Individual Contacts with MAP Staff/Artist	Number of projects	Percentage
Community process data available	52	100%
0 individual contacts	1	2%
1 individual contact	16	31%
2 individual contacts	9	17%
3-4 individual contacts	14	27%
5-6 individual contacts	7	13%
7-11 individual contacts	5	10%

Organizational Contacts with MAP Staff/Artist	Number of projects	Percentage
Community process data available	52	100%
0 organizational contacts	1	2%
1 organizational contact	15	29%
2 organizational contacts	11	21%
3-4 organizational contacts	12	23%
5-6 organizational contacts	7	13%
7-15 organizational contacts	6	12%

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[12] The Mural Arts Program completed a total of 116 permanent, outdoor murals during 2001. The 104 total refers to the number of permanent, outdoor murals that were *started and completed* during calendar year 2001, the year that the Project Notebook system was initiated.

Table 3.3. MAP Case Study 2001, Community Mural Process *(page 2 of 2)*

Community Meetings with MAP Staff/Artist	Number of projects	Percentage
Community process data available	52	100%
0 community meetings	6	11%
1 community meeting	11	21%
2 community meetings	16	31%
3 community meetings	13	25%
4-8 community meetings	6	12%

Participant Person-Days	Number of projects	Percentage
Participant sign-in sheets available	40	100%
1-5 participant person-days	7	17%
6-10 participant person-days	6	15%
11-15 participant person-days	10	25%
16-20 participant person-days	4	10%
21-30 participant person-days	6	15%
31-50 participant person-days	7	18%

MAP as a Youth Program

Since its founding, the Mural Arts Program has always maintained an active interest in engaging young people. During its first years with the Anti-Graffiti Network, the program worked exclusively with graffiti writers under adjudication to teach them—once they had completed "scrub duty"—socially acceptable forms of painting on walls, in other words, how to paint murals. Over the years, working with the Philadelphia Museum of Art and the Fleisher Art Memorial, the program developed after school and summer workshops in basic drawing and painting techniques to serve kids from around the city who are willing to remove graffiti and paint murals.

In 1996 the mural painting division of the Anti-Graffiti Network was transferred to the Philadelphia Department of Recreation and renamed the Mural Arts Program. This move enabled MAP to formulate a new mission with a commitment "to design and create murals of enduring value while actively engaging youth in the process." Under the auspices of the Recreation Department, the Mural Arts Program has steadily expanded arts education programming to recreation centers and other community sites throughout the city. Programs are open to interested students at no cost. With the Big Picture Program, in particular, MAP has sought to develop "a solid, innovative, and replicable curriculum" that incorporates artistic and work-readiness skills and attracts and retains middle and high school students.

The Mural Arts Program currently administers the following six arts education programs for school-aged youth:

- ❑ Big Picture, a year-round after school mural painting curriculum;

- ❑ Advanced Big Picture, which strengthens art skills for students who have completed Big Picture or one of the other MAP programs;

- ❑ Painting a Positive Picture, an after-school mural painting program for students at Stoddard-Fleisher Middle School;

- ❑ Urban Artscape, a series of workshops in a variety of visual arts media targeted primarily for adjudicated youth;

- ❑ Visual Horizons, an arts program for the youth detained at the Youth Study Center, the juvenile facility on Benjamin Franklin Parkway; and

- ❑ Job Shadowing, a summer program for selected middle and high school students who receive stipends for working on current projects with professional muralists.

Big Picture Program

During the 2000-2001 program year, MAP operated the Big Picture Program at 18 different sites throughout the city. As shown on Table 3.4, the program sites included recreation centers (nine workshops), schools (seven workshops), and community cultural centers (2 workshops). The Big Picture was offered after school at 15 sites and during the summer at 15 sites. The after school program was offered in three, ten-week phases: October to December, January to March, and March to June. A six-week summer program ran from late June to August. Twelve sites ran both an after school and a summer program.

During the year, 285 school children participated in the Big Picture Program during the academic year and 180 children participated during the summer. Although the youth ranged in age from seven to 16, most were 9 to 14 years old and were enrolled in grades four to nine. Students attended public, parochial, as well as other private schools. The number of participating students per site by season is shown on Table 3.5. On average 20 students participated per workshop in the after school program, while 12 was the average over the summer.

As shown on Figure 3.2, a map of Big Picture 2000-01 sites and students, program activity was clustered in parts of North Philadelphia, West Philadelphia, and South Philadelphia. In North Philadelphia, most of the activity was East North Philly—centered in Kensington, Richmond, and Harrowgate and extending to Fishtown, Poplar, West Kensington, Fairhill, and Hartranft. In North Philadelphia west of Broad Street, activity clustered in North Central and Brewerytown. In South Philadelphia the center of Big Picture activity was near the intersection of the neighborhoods of Point Breeze, Grays Ferry, and Girard Estates. In West Philadelphia, the neighborhoods of West Park and Belmont were the main focus of activity. Elsewhere, to the north and northwest, the map shows a lower density of activity in three areas: Olney-Juniata Park, West Oak Lane-Ogontz, and Germantown-East Mount Airy.

Community murals, workshops, and youth

Youth participation in community mural projects takes a variety of forms. By and large, MAP's arts education programs operate independently of its community mural program. However, some mural projects are linked to arts workshops to give the students exposure to the mural artist and the process of painting a full-sized mural. The Big Picture students, in particular, are often involved in a mural project as a culmination of a term's curriculum. For some murals, a workshop is designed as part of the project. For example, the Philadelphia Museum of Art ran tile-making workshops for children to accompany the mural by Cuban artist Salvador Gonzalez at 3004 Oxford Street called "A Flower for Africa." In other cases, mentoring is informal, whereby the mural artist invites local children to work with him or her on Saturdays or after school. Finally, depending on the scope of the project, there are volunteer opportunities for art school or college students to intern or apprentice as an assistant to the mural artist.

One last note is that, while the focus of MAP's art education is middle- and high-school aged youth, mural workshops are not exclusively for kids. Occasionally, partner institutions on a mural project run workshops for adults. For example, the RHD Ridge Avenue Center, a homeless shelter at 1360 Ridge Avenue, and MAP muralist, Josh Sarantitis, ran classes in photography, painting, drawing, metal working, cement casting, and mosaic tile work for the resident men in conjunction with creation of a mural entitled "Metamorphosis."

Below is a summary of the intersection with the community mural program of arts education workshops and youth participation generally. Of the 139 murals completed in 2001, arts workshops or training were associated with 65 (47 percent) of the projects. While the Big Picture Program accounted for the vast majority of workshops, partner institutions and MAP muralists offered about one-quarter of the training opportunities associated with murals. Young people were engaged with 69 (50 percent) of the 139

murals completed in 2001. The bulk of youth involvement (84 percent) was through a formal workshop; however, informal mentoring and internship opportunities accounted for the balance (12 and four percent, respectively).

Murals with Arts Workshops	Number of projects	Percentage
All murals completed in 2001[13]	139	100%
Workshop/training associated with mural	65	47%
No workshop/training	74	53%

Murals with Youth Participation	Number of projects	Percentage
All murals completed in 2001	139	100%
Youth participation with mural	69	50%
No participation by youth	70	50%

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[13] The figure of 139 represents all *murals* completed in 2001. Excluded are the ten restoration and clean-up projects that bring the total to 149.

Figure 3.2. Big Picture Program, 2000-01, Sites and Students

Legend

!   Big Picture program locations

Big Picture students, 2001-02 school year

$ Big Picture students, summer 2001
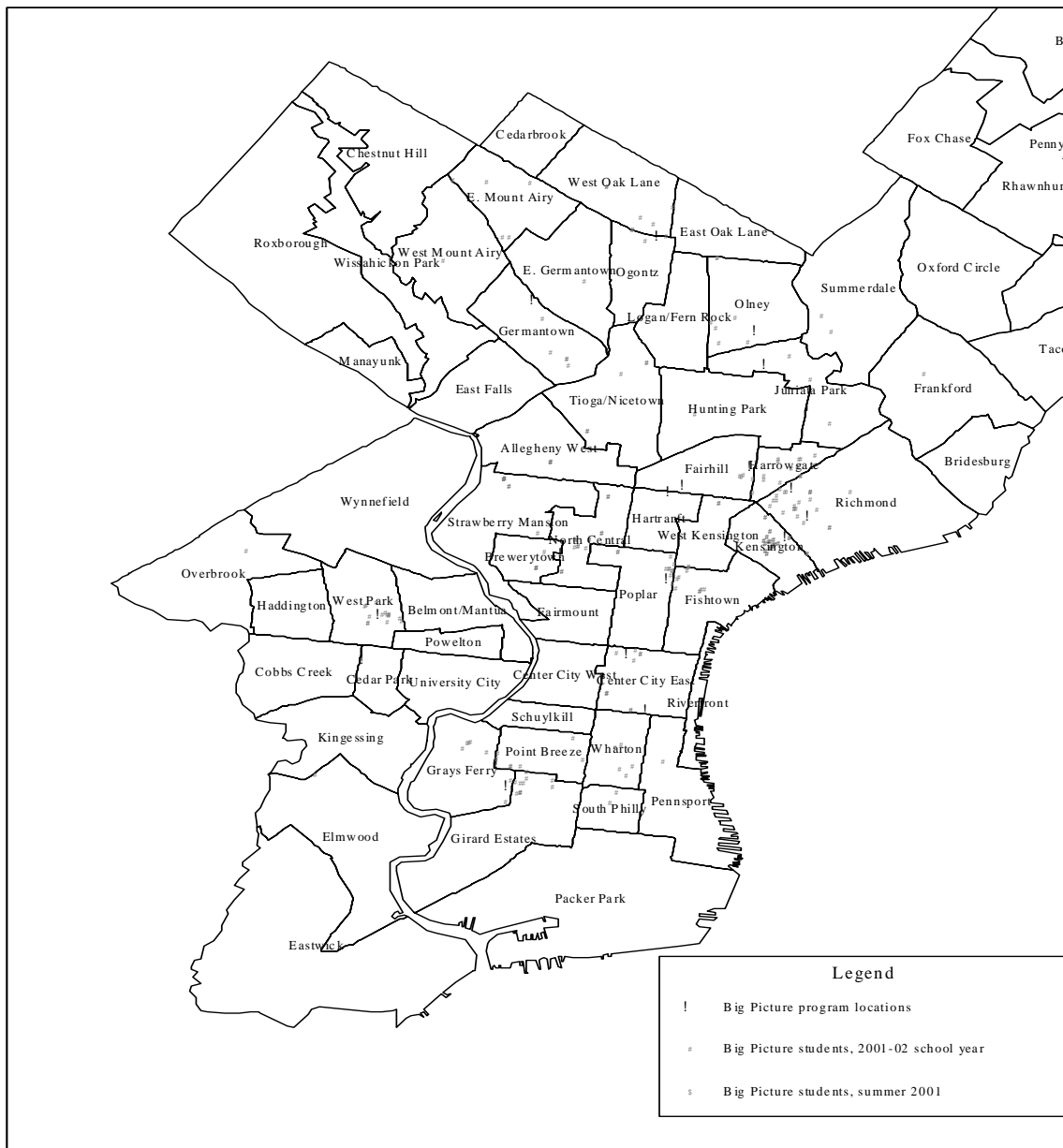
Big Picture Site	**Address**	**ZipCode**	**Neighborhood**
Center City			
Chinatown Learning Center	1034 Spring Garden St	19107	Center City East
Starr Garden Recreation Center	600 Lombard St	19147	Center City East
North Philadelphia (East)			
Cione Recreation Center	Aramingo Ave & Lehigh Ave	19125	Richmond
Cruz Recreation Center	6th St & Master St	19122	Fishtown
Fairhill Elementary School	6th St & Somerset St	19133	Fairhill
Feltonville Recreation Center	B St & Wyoming Ave	19120	Juniata Park
Franklin Recreation Center	Elkhart St & Helen St	19134	Richmond
Jones Middle School*	Ann St & Memphis St	19125	Richmond
Julia De Burgos Bilingual Middle School*	8th St & Lehigh Ave	19133	Fairhill
Olney High School	Front St & Duncannon Ave	19120	Olney
Stetson Middle School	B St & Allegheny Avenue	19137	Harrowgate
North Philadelphia (West)			
Martin Luther King Recreation Center	22nd St & Cecil B. Moore Ave	19121	North Central
Morris Estate Recreation Center	16th St & Chelten Ave	19126	West Oak Lane
West Philadelphia			
Mill Creek Recreation Center	47th St & Brown St	19139	West Park
West Philadelphia Cultural Alliance	49th St & Walnut St	19139	Cedar Park
South Philadelphia			
Vare Middle School	24th St & Snyder Ave	19145	Girard Estates
Vare Recreation Center	26th St & Morris St	19145	Point Breeze
Northwest Philadelphia			
Germantown YWCA	5820 Germantown Ave	19144	East Germantown

* Jones Middle School and Julia De Burgos Bilingual Middle School were sites for the programs of Congreso de Latinos Unidos.

Big Picture Site	**After School 2000-01**
Chinatown Learning Center	56
Cione Recreation Center	21
Cruz Recreation Center	26
Germantown YWCA	14
Jones Middle School*	34
Julia De Burgos Bilingual Middle School*	*No information.*
Martin Luther King Recreation Center	22
Mill Creek Recreation Center	16
Morris Estate Recreation Center	13
Olney High School	8
Starr Garden Recreation Center	11
Stetson Middle School	17
Vare Middle School	12
Vare Recreation Center	14
West Philadelphia Cultural Alliance	<u>21</u>
Total	285

Big Picture Site	**Summer 2001**
Chinatown Learning Center	8
Cione Recreation Center	17
Cruz Recreation Center	15
Fairhill Elementary School	14
Feltonville Recreation Center	7
Franklin Recreation Center	13
Germantown YWCA	5
Martin Luther King Recreation Center	24
Mill Creek Recreation Center	11
Morris Estate Recreation Center	10
Starr Garden Recreation Center	6
Stetson Middle School	10
Vare Middle School	8
Vare Recreation Center	16
West Philadelphia Cultural Alliance	<u>16</u>
Total	180

*Jones Middle School and Julia De Burgos Bilingual Middle School were sites for the programs of Congreso de Latinos Unidos.

State-of-the-Data 2002

Beginning in the summer of 2000, the Mural Arts Program began to build the personnel and computer capacity needed to develop a data collection system suitable for program evaluation and planning. In the fall of 2001, MAP relocated to the Thomas Eakins House at 1729 Mt Vernon Street—which provides expanded office space, a meeting room, a computer lab, and an arts education workshop room—and greatly enhanced its operational and programmatic potential. With this transition, MAP took the opportunity to revise the mural application form and process. The Director of Community Murals, in particular, was interested in gathering more information about MAP constituents as well as making more people aware of the process. In January 2002, Director Jane Golden sent out an "Open Letter to the Philadelphia Community" to notify communities of the revised "competitive selection process" now required of ALL murals. By the first deadline, March 1, 2002, MAP had received 90 new mural applications. (See Appendix 1.)

As demonstrated by Case Study 2001, MAP has made tremendous progress over the past two years, moving from largely anecdotal evidence to development of a statistical database accompanied by qualitative project archives. However, the case study also shows that existing data and current data collection practices are still inadequate to validate MAP's hopes for and claims about the program. In Chapter 5 we make recommendations based on the 2001 findings.

Ultimately, the goal of MAP's data gathering efforts is to be able to determine what matters vis-à-vis community impacts. Do mural projects with more community process generate greater social benefits than those with little community involvement? Do murals with a high public rating of artistic quality or design have greater benefits? Does type of mural matter—i.e., permanent, outdoor murals vs. indoor or temporary murals? Do mural projects with youth participation—and/or with an arts training component—have greater benefits than those without? To answer these questions, MAP will need to gather more precise data, more purposefully, over the next several years. Time will tell.

Chapter 4.
**ESTIMATING THE COMMUNITY CONTRIBUTION TO MURALS: A
COMMUNITY LEVERAGING MODEL**

Rationale and Approach

Another approach to community impact was to examine *community inputs to* the
Mural Arts Program through development of a "community leveraging model". The
purpose was to determine the potential of the City of Philadelphia to leverage community
investment in murals. Whereas private foundation or corporate grants and individual
donations to MAP have clear fiscal impacts, the economic value of *community investment*
in the City's mural programa is not recognized. The Community Leveraging Model,
therefore, is intended as a tool for assessing the level of community investment made
possible by City funding of community murals—that is, the "value added" to City
investment.

The concept underlying the model is to apply an economic valuation to non-
economic contributions in order to draw attention to the "value" of community
engagement. Specifically, the approach is to identify and assign a dollar value to all
community contributions to or inputs in the community mural process. Ultimately, the
model has two benefits: one, it enables determination of the relative value added by the
community to the City mural projects; and, two, it quantifies—and thereby highlights—
the value of the social capital generated by City mural projects.

Religious congregations study

The MAP Community Leveraging Model developed for MAP draws upon the
widely respected work on the social and community involvement of religious
congregations conducted by Ram A. Cnaan of the University of Pennsylvania School of
Social Work.[1] Dr. Cnaan conducted a national study to assess the imputed value—or
replacement cost—of the in-kind support, labor, space, and subsidies that congregations
provide to social programs free of charge by calculating what these services would cost a
secular provider.

Cnaan's approach enabled documentation of the substantial economic
contribution by religious congregations to the welfare of urban communities. Findings
were based on data collected from congregations in six cities: Philadelphia, Chicago,
Indianapolis, Mobile, New York, and San Francisco. The total estimated value of
congregational contributions to social programs, on average, was $4,286 per program per
month. Cash income and in-kind support received by the congregations in conjunction
with their social ministry—an average of $459 per program per month—were then
deducted from the monthly total cost resulting in an average total net value of $3,827 per
program per month. Given that the average congregation in the study had four programs,

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[1] Refer to the Program for the Study of Organized Religion and Social Work at the University of
Pennsylvania School of Social Work, specifically, "*Social and Community Involvement of Religious
Congregations Housed in Historic Religious Properties: Findings from a Six-City Study*," by Ram A.
Cnaan, Final Report to Partners for Sacred Places, May 1998.

the total net contribution to social service provision per congregation averaged $15,307 per month or approximately $184,000 per year.

Methodology—Development of the Model

Development of the MAP Community Leveraging Model involved four sets of tasks. First, we identified the range of ways in which community-based organizations and individuals are involved in the creation of a mural. This involved working closely with MAP staff during the fall and winter of 2000.

Second, after review of the University of Pennsylvania religious congregations study cited above, we developed a draft framework of the MAP community leveraging model (SIAP Memo, March 2001). Our preliminary "guestimates" were based on assignment of a dollar value to the range of activities that represent community participation in and contributions to community mural projects. Preliminary figures were developed for a typology of "low," "medium," and "high" level of community involvement. We then met with MAP staff to discuss the concept and review the assumptions of the model (June 2001).

Third, to refine our "guestimates" of the extent of each type of activity and the magnitude of involvement by the different players, we created the MAP Case Study 2001 database described in Chapter 3 (spring 2002). This step was made possible by the data collection efforts and data base development undertaken throughout the year 2001 by the MAP staff.

Fourth, we revised and updated the model based on the data collection and analysis associated with the MAP Case Study 2001, presented in Chapter 3, as well as discussion with MAP staff. Finally, we compared the findings generated by the model with figures of City investment in community mural projects.

Assumptions of Economic Value

The methodology and assumptions used to develop the MAP Community Leveraging Model are presented on Table 4.1 and described below. The types and levels of community involvement—specifically, the prototypes of "low," "medium," and "high" community involvement—are based on the MAP Case Study 2001 (Chapter 3). The model is relatively conservative in that all three prototypes assume production of a mural painted on the side of a three-story row house in a residential neighborhood. Thus, the model excludes the high-profile projects—which tend to be on larger walls, located in Center City or high visibility locations, and/or supported by a large public or non-profit agency.

The three prototypes—"low," "medium," and "high" level of community involvement—also assume a range time required for actual mural production. The "low" estimate assumes six weeks (1.5 months) of lot preparation and painting; the "medium" estimate assumes nine weeks (two months); and the "high" estimate assumes 12 weeks (three months).

To determine the economic value of community contributions to the community mural process, we assessed the imputed or replacement value of eight types of activity:

❑ use of exterior wall;
❑ use of vacant lot;
❑ use of indoor space or facility;
❑ use of utilities;
❑ volunteer hours (adult and youth);
❑ staff "pro bono" hours;
❑ professional "pro bono" hours;
❑ in-kind support (property owner and organizational partner).

Where appropriate, we drew upon the religious congregations study cited above. In addition, we consulted the City of Philadelphia and local private agencies and businesses.

Local property—contributions of individuals and organizational partners

Market value of outdoor wall provided. The essence of a mural is the use of a wall as a canvas. The leveraging model assumes production of a "permanent" mural painted on an outdoor wall that is visible to the public. Criteria for MAP's selection of a wall as a mural site include location, orientation, and visibility to both pedestrian and automobile traffic. A mural that is produced on a suitable wall with a quality acrylic mural paint and properly sealed with weather-resistant gel can last 20 to 25 years.

A visible, exterior wall in good condition has potential publicity or advertising value. The MAP model (Table 4.1) assumes an estimated $75 to $150 per month rental value of a residential row house wall for a billboard or other outdoor advertising. The model also assumes one year (12 months) of contributed use. Although mural wall sites can range from a one-story residence to a multi-story commercial building, the typical three-story row house wall donated for use by the Mural Arts Program is about 45 feet high by 30 feet across (approximately 1,350 square feet).

Commercial outdoor advertising rates generally vary by location, size, and "Daily Effective Circulation"—the number of cars that pass the site each day. Rental for a bridge or expressway site, for example, can begin at $1,000 a month. MAP has undertaken special project or "gateway" murals on the city's bridges, overpasses, and arterials. However, typical mural sites are on collector streets, which connect arterials with local neighborhood streets and generally carry substantial traffic.

Market value of vacant lot provided. Production of a mural requires the use of an adjacent vacant lot, often under different ownership, to build the scaffolding and stage the painting process. The MAP model (Table 4.1) assumes a $50 to $75 per month rental value for a period of active use by artists and community residents over a two- to three-month period.

Property owners in Philadelphia neighborhoods rent their yard, garage, or other undeveloped portion of their property for storage, parking, or related use. Rates for such uses listed in local classified advertisements range from $80 to $250 a month. The typical lot adjacent to a residential row house wall donated as a community mural site is about 20 feet wide by 40 feet deep (approximately 800 square feet). A large site is generally comprised of two contiguous row house lots.

Market value of indoor space provided. Space provision for community meetings is important because most neighborhoods have few facilities available to community

organizations at a relatively low or no cost. Community residents engaged in mural projects make indoor space available for a variety of purposes, notably, use of a kitchen or living room for meetings and use of a closet or corner to store paints and supplies.

Local community organizations—churches, community centers, schools, and recreation centers—often make their facilities available to the Mural Arts Program for use during production of a local mural. These facilities are particularly important for accommodating more people for a community meeting. In past years, local community centers housed youth arts workshops that accompanied a mural project—typically, three to four workshop sessions at two hours each (6-8 hours). Now, nearly all mural-related workshops have been incorporated as part of MAP's Big Picture Program, a full-year after school (and summer) arts education program at 15 sites.

The MAP model (Table 4.1) assumes an estimated value of $20.25 per hour for the use of indoor space for community meetings; one to two meetings at a neighborhood residence and one to three meetings at a local community center; and meeting duration of two to three hours. The model also assumes that a proximate resident will offer storage use and/or access by the artist for the active period of the project—two to three months—at an estimated value of $30 per month.

The imputed value of use of indoor space for meetings was derived from the religious congregations study. Congregation respondents noted that comparable space was not available in the community, so they based their assessment on local property values or, in some cases, spaces available for rent. Among the six cities, the average monthly value of on-site space provided per program by religious congregations was $562. In Philadelphia, of the programs that provided on-site services, the average monthly value of space provided was $830.

Congregation respondents were asked to assess the number of hours per month that the space was used by various programs. The mean duration of use was 57 hours per program per month.   Philadelphia congregations reported an average of 41 hours of space use per program per month. We therefore calculated the value of indoor space use per hour using the Philadelphia figures—$830 per month for 41 hours of use—at an average of $20.25 per hour.

Value of utilities provided. During production of a mural, the property owner generally provides access to their water supply for use, as needed, for lot clean up as well as painting and washing of brushes and buckets. Moreover, the owner or resident typically allows the artist and assistants access to their bathroom and kitchen. MAP staff report that it is not uncommon for a homeowner to loan the artist a key to their residence—what they refer to as "a donation of trust."

The MAP model (Table 4.1) assumes utility usage by the residential property owner of the mural site—specifically, water and sewer services to the adjacent lot—at an estimated value of $1.50 a day. The estimate is based on a sample of Philadelphia Water Department monthly water and sewer bills, which combine service and usage charges, for residential properties. The total figure assumes active use of the property by artists and assistants for four days a week over a six-week (24 days), 9-week (36 days), or 12-week (48 days) period.

Generally, for a community group, allowing use of property or indoor space and facilities typically involves indirect costs in terms of extra utility usage, security, volunteer service for cleanup, and even direct monetary support. The MAP model assumes an estimated value of general utility usage of $7.30 per hour for community meetings. (See Table 4.1, "Individual Contributions" and "Organizational Partners.") As described above, the parameters of the model are: one to two meetings hosted by a local resident, one to three meetings hosted by an organizational partner, and the duration of meetings ranging from two to three hours.

The imputed value of utility costs for community meetings was derived from the religious congregations study. Congregation respondents were asked to assess utility costs of the programs they house. Among the six cities, programs reported the mean cost of utilities as $538 per month. Philadelphia programs reported a mean utilities cost of $299 per month. Using the Philadelphia congregation figures—$299 per month for 41 hours of use, we estimated the value of utilities to host a community meeting at $7.30 per hour.

Community participation—local and regional

Volunteer hours. Community residents tend to participate in organizations or activities that benefit their children, their families, or their neighborhood. Some neighborhoods have strong community organizations that are particularly effective at mobilizing members or residents for local action. Others have strong individuals who take on the roles of leaders and organizers.

Volunteer hours represent an important resource to community organizations and activities. According to a national survey of volunteerism in 1993 by Hodgkinson and Weitzman[2], a volunteer contributes an average of 4.6 hours of service per month. This study cites the figure of the Independent Sector, a Washington D.C.-based organization that tracks the nonprofit sector nationwide, which assessed the value of a volunteer hour at $11.58.

The University of Pennsylvania religious congregations study used the figure of $11.58, based on the Independent Sector study, to assess the value of one hour of volunteer work. The number of volunteer hours per month per congregation program ranged from two to 5,000. For the sample as a whole, the mean number of hours of volunteer work per program per month was 148. Philadelphia, with the lowest rate among the six cities, reported a mean of 79 hours monthly of volunteer work per program.

Voluntary participation of community members is central to the mission and effectiveness of the City of Philadelphia Mural Arts Program. MAP mobilizes a high rate of volunteerism—both local and regional—on behalf of its community mural projects. The MAP model (Table 4.1) assumes the Independent Sector value, also employed by the religious congregations study, of $11.58 per hour for adult volunteers. The estimated value of youth volunteers is $7.00 per hour. On the table, adult volunteers are represented by A (= Adult) and youth volunteers are represented by K (= Kid).

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[2] *Giving and Volunteering in the United States* by Virginia A. Hodgkinson and Murray Weitzman, Independent Sector, Washington D.C., 1994.

Local participation—volunteer hours. Local participation refers to involvement by people who live or work in—or organizations based in—the community where the mural project is located. The types of activities that represent local community involvement in a mural project are listed under "Local Participation" on Table 4.1. These activities and the assumptions regarding level of involvement are described below.

- ❑ *Inquiry and application.* This represents the initial reconnaissance undertaken by a community representative regarding the Mural Arts Program and the application procedure as well as the completion of the mural application form. The application requires identification of a suitable wall, obtaining permission from the wall owner, and discussions with neighbors or community groups about their interest in a mural. The MAP model assumes involvement by one to two residents for one-half to two days.

- ❑ *Initial mural meeting.* Once a community mural request is approved, MAP schedules a kick-off meeting to involve local residents in the initial brainstorming and development of a theme. The model assumes participation by five to 12 residents in a meeting. Community meetings usually last 1 ½ to 3 hours.

- ❑ *Mural design meeting(s).* MAP usually holds one to four meetings with the artist and the community to discuss the design concept and, then, actually review sketches by the artist. More complex or more controversial projects involve more meetings. The model assumes participation in each meeting by an average of five to 12 residents.

- ❑ *Community Clean-up/Paint Day.* MAP's artistic crew clears the vacant lot in front of the mural wall of garbage and weeds in preparation for the painting. MAP schedules a volunteer day for community residents—youth and adults—to assist with the lot clean up. A Community Clean-Up is usually scheduled for four hours (10 AM to 2 PM on Saturday). For murals with youth involvement, MAP often schedules a "Paint Day" at the local recreation or community center. In addition to sweeping the grounds and picking up trash, volunteers remove graffiti and paint playground equipment.

  The MAP model assumes "low" involvement as 15 youth and 2 adults for two hours; "medium" involvement as15 youth and 4 adults for four hours; and "high" involvement as 25 youth and 10 adults for 6 hours.

- ❑ *Site supervision (work-in-progress).* A set of scaffolding, rented and assembled by the MAP artistic crew on a project-by-project basis, remains on-site for the duration of production without damage or theft. The model assumes one adult volunteer hour per day, seven days a week, whose "eyes on the street" provide on-site security.

- ❑ *Mural arts workshop.* Big Picture student participation is applied only to the "high" involvement prototype and assumes an average of 10 youth working on a mural about 12 hours each.

  Note: Because the Big Picture is a MAP educational program, the model in fact counts only a small proportion of actual student involvement, which is typically 10 students working three days (9 hours) a week over five weeks or a total of 45

hours. At some sites, Big Picture students work on the mural four days (12 hours) a week or a total of 60 hours.

❑ *Wall painting, muralist support.* Some artists engage local youth and/or adults in the painting of a community mural. Assistance by local residents is assumed for only for the "high" involvement prototype—two adults working a total of 20 hours.

❑ *Dedication ceremony.* MAP holds a mural dedication ceremony for a proportion of mural projects, in particular, for a "special project" or project with strong organizational partner or community initiative. The "low" involvement prototype assumes that there is no dedication ceremony. The "medium" involvement prototype assumes participation by 13 adults and 12 youth for a one-hour ceremony followed by snacks. The "high" involvement prototype assumes participation by 30 adults, 25 youth, and three partner organization staff members for a one-hour ceremony followed by a party.

Dedication planning.   The "medium" involvement prototype assumes one community representative who meets once (for two hours) with MAP staff and the artist to plan a dedication ceremony. The "high" involvement prototype assumes four community representatives and three partner organization staff members who meet (for two hours) to plan the ceremony.

Preparation of food/refreshments. MAP provides snacks for guests attending a dedication ceremony. "High" community involvement in a dedication event usually involves food contributions by local residents for the after party. The model assumes that 10 adults each spend $10 for ingredients or refreshments and one hour in food preparation.

❑ *Site maintenance—public use and visitation.* Once the mural is completed, maintenance and up-keep of the site is the responsibility of local community residents and organizations. At the minimum, local surveillance is needed to keep the wall free of graffiti and the site clear of weeds and trash. In some cases, the site is used by local residents—either prior to or after the mural—as a sitting park or community garden. With the expansion of MAP's mural tour program, maintaining a clear site and unobstructed view of the mural directly serves the City and the broader regional community.

The MAP model assumes no ongoing site maintenance for the "low" involvement prototype. Where there is a community commitment, the model assumes one to two adults spending four to eight hours a month over the year (12 months).

Regional participation—volunteer hours. Regional participation refers to involvement by people who reside—or organizations based—outside of the community where the mural project is located. The types of activities that represent regional involvement in a mural project are listed under "Regional Participation" on Table 4.1. These activities and the assumptions regarding level of involvement are described below.

❑ *Community service.* Community service volunteers are individuals from throughout the region—often organized through an institution, such as a church, or the community service arm of a local corporation—who assist with clearing of

vacant lots and preparation of walls for mural painting.   Regional participation for a Community Paint Day, for example, could involve five to ten volunteers ("medium" involvement) or 15 to 20 volunteers ("high" involvement). The "low" involvement prototype assumes no volunteers. The model also assumes that each volunteer works four hours.

❑ *Student internships.* Another type of volunteer are high school students, usually seniors from area private schools—for example, Friends Central School, the Hebrew Academy, Germantown Friends School, or the Woodbine Academy— who are fulfilling a special project or community internship requirement ranging from three weeks to four months. The MAP model assumes up to one student on a mural project, 16 hours a week, for three to six weeks.

❑ *Mural tour docents.* MAP employs a coordinator to handle mural tours and other MAP business products. However, the expanding mural tour services rely on numerous volunteer organizers and docents. A volunteer docent typically works 3 hours a week for three to four months a year.

The MAP model assumes that one docent spends one hour a week, for nine to 16 weeks a year, preparing for or actually bringing visitors to see a particular mural as part of a tour. Because docents are trained guides, and because some mural docents are paid, their estimated value is based on the staff rate of $15 per hour. (See below regarding "professional and staff services contributed pro bono.")

In-kind support

Local participation. In addition to property, volunteer, and monetary support, community residents and organizations working with the Mural Arts Program often provide "in-kind" support. Types of in-kind support by local residents include the loan of supplies—e.g., ladders, brushes, and buckets—and the provision of refreshments—drinks and snacks—for the mural painting crew. The MAP model assumes the estimated value of in-kind support by mural project neighbors at $2 per day. The total figure assumes four days of work a week over a six to twelve-week period.

Regional participation. The Mural Arts Program has regional visibility and attracts individuals who are unable to volunteer time but are willing to make an in-kind or direct monetary contribution to the program. As noted above, typical contributions are painting supplies—ladders, brushes, buckets, white paint—and food and refreshments. The MAP model assumes an estimated $50 of in-kind value per person and participation by two to four people per mural project.

Organizational partners. For a community organization, in-kind support includes office support services, such as use of telephone, printing, photocopying, and postage. The MAP model assumes an estimated value of $4.50 per hour for in-kind support by an organizational partner. Time estimates of administrative support for MAP liaison and/or community outreach range from one to three half-days (four to 12 hours).

The imputed value of in-kind support by organizational partners was derived from the religious congregations study. Among the six cities, reporting programs estimated in-kind support at a mean cost of $168 per month. Philadelphia respondents reported a mean cost of $185 per month. We therefore calculated in-kind support by a local

institution using the Philadelphia congregation figures—$185 per month for 41 hours of use—at an average of $4.50 per hour.

Professional and staff services contributed "pro bono"

Organizational partners—staff participation. Partnership with community-based organizations is at the core of MAP's mission to create murals through a collaborative community process. Organizational partners serve to initiate, facilitate, and support mural projects as well as maintain mural sites throughout the city's neighborhoods. While the facility and in-kind contributions noted above are notable, the most significant contribution of a community partner to a mural project is the time and attention of its staff.

The MAP model assumes an estimated value of staff time at $15 per hour, which is derived from the religious congregations study. Because staff compensation ranged from full salaries with benefits to minimum wage, and as no previous estimates had been reported in the literature, the congregations' research team decided to use a mid-point between the value of the clergy hour ($20) and the value of the volunteer hour ($11.58).

The MAP model uses a conservative estimate of staff participation by a local community group (or groups)—that is, one to three individuals each devote the equivalent of one workday (8 hours) to a particular mural project. The staff members of an organizational partner are likely to be involved in every phase, from inquiry and application to long-term site maintenance. The "high" involvement prototype assumes additional staff time for planning of and participation in the dedication ceremony.

Mural artists. Professional artists are central to the mural design and painting process. City funds pay for MAP's artistic crew, artist instructors for the arts education program, and artists on contract to paint a mural at a given site. Given the public nature of the mural arts process, however, MAP artists are often involved in additional community meetings, an extended design phase, on-site work with community residents, and/or mentoring of young people. During the summer, for example, with the Job Shadowing Program, relationships form between the artists, the youth, and sometimes their families.

The MAP model classifies this contribution as "pro bono" services, assumes a range of 15 to 35 hours per project, and estimates the value of professional artist services at $20 per hour. This value was used in the religious congregations study for the time contributed by clergy and is was considered a conservative estimate for the hiring of a qualified professional to take on a leadership role. The usual stipend for artists on contract with the City of Philadelphia for a six to eight-week mural project is $4,000. The six to 12-week time frame of the community mural prototypes does *not* include the planning and design phase but refers only to actual mural production time

Apprentice artists. The Mural Arts Program is committed to providing artists with professional development opportunities, such as internship or apprenticeship positions, as well as employment. Often MAP asks new artists to assist experienced muralists as volunteers in order to develop the technical skills required for mural design and painting. When funds permit—for example, during its summer artist internship program—MAP pays interns.

The MAP model assumes the estimated value of apprentice artists at the staff rate of $15 per hour. Apprentice artists are usually art students, art school graduates, or artists experienced in other fields and, as noted above, are paid whenever possible. The model also assumes that artist interns work part-time—that is, 4 hours a day during approximately 75 percent of the project schedule (28 to 36 days).

MAP Community Leveraging—Findings 2001

The findings of the MAP Community Leveraging Model are found on Table 4.2. The table duplicates the framework of Table 4.1, delineating the avenues through which communities invest in the mural process, and summarizes the outcome of the analysis of "imputed value" of community involvement. These figures represent an application of the model to a set of low, medium, and high estimates of community involvement based on data collection by MAP staff during the 12 months of calendar year 2001.

According to the model, the aggregate imputed value of community involvement in the mural process ranges from a low of $2,700 to a high of $15,700. The value of community investment in a mural having a "medium" level of involvement is estimated at $8,500.

The City of Philadelphia investment in the Mural Arts Program provides the point of reference for its potential to leverage community investment. According to MAP, the cost to produce a community mural ranges from $10,000 and $15,000.[3] In other words, every $1.00 of City funding of a community mural generates the rough equivalent of $ .25 to $1.00 in community contributions.

The MAP community impact study began with the question of how Philadelphia communities benefit from the City of Philadelphia Mural Arts Program. The community leveraging analysis shows an additional impact—the City as beneficiary. The economic benefits can be seen in two ways: one, community inputs constitute a return on City investment ranging from roughly 25 to 100 percent; and, two, community inputs represent a "replacement value"—that is, if the City bore the full cost of the service—that would increase direct City investment by roughly 25 to 100 percent.

Moreover, there are social benefits. For a government agency or public program, costs and benefits are never calculated only in economic terms. A community mural represents a public good, both as a process and product, and is therefore worthy of public investment. While these features of the Mural Arts Program have received increasing recognition, the economic representation of what is essentially social capital helps highlight its "value."

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[3] This figure represents "average" total costs per mural project including paint, the artist's commission, scaffolding, brushes, and all other painting supplies. We estimate an additional overhead cost, representing MAP staff and crew time, at $1,000 to $1,500 per project.

Table 4.1. MAP Community Leveraging Model: Methodology and Assumptions

TYPE OF COMMUNITY INVOLVEMENT	LEVEL OF COMMUNITY INVOLVEMENT*		
	1—Individual Contributions		
Activity .	**Low**	**Medium**	**High**
Local Property (contributions)			
Exterior wall—use of	$75/mo x 12 mo	$125/mo x 12 mo	$150/mo x 12 mo
Vacant lot—use of	$50/mo x 2 mo	$60/mo x 2 mo	$75/mo x 3 mo
Facility/indoor space—meeting use of	$20.25/hr x 2 hr	$20.25/hr x 5 hr	$20.25/hr x 6 hr
Facility/indoor space—storage use of	$30/mo x 2 mo	$30/mo x 2 mo	$30/mo x 3 mo
Utilities (water & sewer)—use of	$1.50/day x 24 day	$1.50/day x 36 day	$1.50/day x 48 day
Utilities (general)—use of	$7.30/hr x 2 hr	$7.30/hr x 5 hr	$7.30/hr x 6 hr
Local Participation (volunteers)			
Inquiry and application	1 A/4 hr	1 A/8 hr	2 A/16 hr
Initial mural meeting	5 A/10 hr	8 A/16 hr	12 A/30 hr
Mural design meeting(s)	(5 A/10 hr) x 1	(8 A/16 hr) x 2	(12 A/30 hr) x 3
Community Clean-up/Paint Day (youth)	15 K/30 hr	20 K/80 hr	25 K/150 hr
Community Clean-up/Paint Day (adults)	2 A/4 hr	4 A/16 hr	10 A/60 hr
Site supervision (work-in-progress)	1 A/42 hr	1 A/63 hr	1 A/84 hr
Mural arts workshop	0	0	10 K/120 hr
Wall painting, muralist support	0	0	2 A/20 hr
Dedication planning	0	1 A/2 hr	4 A/8 hr
Dedication ceremony (youth)	0	12 K/18 hr	25 K/50 hr
Dedication ceremony (adults)	0	13 A/20 hr	30 A/60 hr
Dedication food preparation/refreshments	0	*MAP*	(10 A/10 hr) + $100
Site maintenance—public use and visitation	0	1 A/4 hr/mo x 12	2 A/8 hr/mo x 12
In-kind support	$2/day x 24 day	$2/day x 36 day	$2/day x 48 day
Regional Participation (volunteers)			
Community service	0	8 A/32 hr	15 A/60 hr
Student internship	0	(1 K/16 hr) x 3 wk	(1 K/16 hr) x 6 wk
Mural tour docents	0	(1 staf x 1hr) x 9 wk	(1 staf x 1hr) x 16 wk
In-kind support	0	2 x $50	4 x $50
Professional Services ("pro bono")			
Mural artist	1prof/15 hr	1 prof/25 hr	1prof/35 hr
Apprentice artist	0	(1 staf/4 hr) x 28 da	(1 staf/4 hr) x 36 da
	2—Organizational Partners		
Activity .	**Low**	**Medium**	**High**
Exterior wall—use of	*See above.*	*See above.*	*See above.*
Vacant lot—use of	*See above.*	*See above.*	*See above.*
Facility/indoor space—meeting use of	$20.25/hr x 2 hr	$20.25/hr x 3 hr	$20.25/hr x 9 hr
Utilities (general)—use of	$7.30 x 2 hr	$7.30 x 3 hr	$7.30 x 9 hr
Staff participation	1 staf/8 hr	2 staf/16 hr	3 staf/24 hr
Dedication planning and ceremony	0	0	3 staf/12 hr
In-kind support	$4.50/hr x 4 hr	$4.50/hr x 8 hr	$4.50/hr x 12 hr

*Imputed value of contributed labor hours:
  A=Adult volunteer at $11.58/hour.   K=Kid. Youth volunteer at $7/hour.
  Prof=Professional "pro bono" at $20/hour.   Staf=Staff "pro bono" at $15/hour.

Table 4.2. MAP Community Leveraging Model: Findings 2001

TYPE OF COMMUNITY INVOLVEMENT	LEVEL OF COMMUNITY INVOLVEMENT		
	1—Individual Contributions		
Activity .	**Low**	**Medium**	**High**
Local Property (contributions)			
Exterior wall—use of	$900.00	$1,500.00	$1,800.00
Vacant lot—use of	$100.00	$120.00	$150.00
Facility/indoor space—meeting use of	$40.50	$101.25	$121.50
Facility/indoor space—storage use of	$60.00	$60.00	$90.00
Utilities (water & sewer)—use of	$36.00	$54.00	$72.00
Utilities (general)—use of	$14.60	$36.50	$43.80
Sub-total	$1,151.10	$1,871.75	$2,277.30
Local Participation (volunteers)			
Inquiry and application	$46.32	$92.64	$185.28
Initial mural meeting	$115.80	$185.28	$347.40
Mural design meeting(s)	$115.80	$370.56	$1,042.20
Community Clean-up/Paint Day (youth)	$210.00	$560.00	$1,050.00
Community Clean-up/Paint Day (adults)	$46.32	$185.28	$694.80
Site supervision (work-in-progress)	$486.36	$729.54	$972.72
Mural arts workshop	$0.00	$0.00	$840.00
Wall painting, muralist support	$0.00	$0.00	$231.60
Dedication planning	$0.00	$23.16	$92.64
Dedication ceremony (youth)	$0.00	$126.00	$350.00
Dedication ceremony (adults)	$0.00	$231.60	$694.80
Dedication food preparation/refreshments	$0.00	$0.00	$215.80
Site maintenance (LT)—public use and visitation	$0.00	$555.84	$1,111.68
In-kind support	$48.00	$72.00	$96.00
Sub-total	$1,068.60	$3,131.90	$7,854.92
Regional Participation (volunteers)			
Community service	$0.00	$370.56	$694.80
Student internship	$0.00	$336.00	$672.00
Mural tour docents	$0.00	$135.00	$240.00
In-kind support	$0.00	$100.00	$200.00
Sub-total	$0.00	$941.56	$1,806.80
Professional Services ("pro bono")			
Mural artist	$300.00	$500.00	$700.00
Apprentice artist	$0.00	$1,680.00	$2,160.00
Sub-total	$300.00	$2,180.00	$2,860.00
	2—Organizational Partners		
Activity .	**Low**	**Medium**	**High**
Exterior wall—use of	*See above*	*See above*	*See above*
Vacant lot—use of	*See above*	*See above*	*See above*
Facility/indoor space—meeting use of	$40.50	$60.75	$182.25
Utilities (general)—use of	$14.60	$21.90	$65.70
Staff participation	$120.00	$240.00	$360.00
Dedication planning and ceremony	$0.00	$0.00	$180.00
In-kind support	$18.00	$36.00	$54.00
Sub-total	$193.10	$358.65	$841.95
TOTAL	**$2,712.80**	**$8,483.86**	**$15,640.97**

Table 4.3. City Leveraging Rate: Estimated Community Contribution to Murals Leveraged by City Investment

Level of City investment and community involvement

	LOW Community Involvement	MEDIUM Community Involvement	HIGH Community Involvement
Estimate #1.			
City investment in mural production[4]	$10,000	$12,500	$15,000
Estimated value of community contributions	$2,700	$8,500	$15,700
City leveraging rate	$ .27 for each City $1.00	$ .68 for each City $1.00	$1.05 for each City $1.00
Estimate #2.			
City investment in mural process and production	$11,000	$13,500	$16,500
Estimated value of community contributions	$2,700	$8,500	$15,700
City leveraging rate	$ .25 for each City $1.00	$ .63 for each City $1.00	$ .95 for each City $1.00

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[4] "Investment in mural *production*" refers to MAP's estimate of its total project-specific costs. "Investment in mural *process* and production" includes estimated overhead costs per project of MAP staff and crew time.

Chapter 5.
FINDINGS AND RECOMMENDATIONS

The Mural Arts Program strives to meet its own ambitious mission and agenda as well as the demands of its public and private sponsors. As a City agency with a nonprofit arm and considerable private interest, MAP is in a strong position to serve a range of constituencies—neighborhoods, young people, and artists—and to connect these often isolated and vulnerable groups with a regional network of resources. The goal of this study was only in part an assessment of the community impact of the Mural Arts Program. A central objective was to build MAP's internal capacity to monitor its activities and thereby maximize its impact by making the most effective use of the resources that it marshals.

In this last chapter of the report, we summarize the three outcomes of the study: MAP Case Study 2001, a data-gathering methodology; a Community Leveraging Model; and a Community Impact Model. We then offer recommendations based on what we have learned from working with MAP on the above phases of the community impact study. During the process, through interim memos and meetings with staff, we shared our observations about data gathering procedures and database design. The broader set of organizational and programmatic recommendations discussed below are the result of our completed analyses and a longer view of the program.

Outcomes of the Study

MAP Case Study 2001—a data gathering methodology

At the core of the impact study was systematic data-gathering pilot project called MAP Case Study 2001." The case study demonstrated MAP's capacity to collect data systematically on community process as well as mural production. It also illustrated the value for community liaison as well as program assessment of compiling an archive by site for each mural project. The case study pointed to the strengths and shortcomings of different data-gathering practices; created a database foundation upon which the program can build; and provided baseline data for future assessment.

Community investment in murals—a community leveraging model

Probably the most immediately useful product of the impact study is the Community Leveraging Model. The model provides a framework for the fiscal accounting of the community contributions or "inputs" to the production of murals. That is to say that local communities are making considerable, quantifiable social "investments" in murals that range in value from an estimated $2,700 to $15,700 per project. Moreover, these community contributions represent a sizable return on City investment. The estimates generated by the model range from a $ .25 to a $1.00 return— $ .65 for the "typical" mural project—for each $1.00 of City expenditure. Thus the Community Leveraging Analysis can serve as a case for support for increased public—as well as private—investment in the Mural Arts Program.

Murals and social capital—a community impact model

Finally, the study produced a framework for understanding the community impact of murals—the *social capital* theory. Social capital refers to the *value* of networks of relationships to individual and group well-being. The impact analysis pointed to a model whereby murals promote the creation of social capital (as indicated by cultural participation), which in turn contributes to positive community outcomes (as indicated by property value increase).

Unfortunately, but not surprisingly, the study was not able to generate significant evidence of the benefit of murals to local communities. A major problem has been the limitation of existing data, specifically, regarding the characteristics of murals projects over the years and current indices of community change. The data shortfall, however, is tied to the central issue—that is, what is the relationship between murals and community well-being, what roles can and do murals play in neighborhoods?

The value of the social capital model to the Mural Arts Program is its potential as a policy framework, broadly speaking, as a guide to the use of murals as a tool of "intervention" in neighborhood dynamics. Specifically, the framework can help MAP shape its programming toward greater fulfillment of it mission to engage, beautify, and revitalize communities. In other words, MAP can use a community impact model to develop—and eventually test—a *community impact strategy*.

Organizational Recommendations

Make a commitment to building data-gathering and data-management capacity as a tool for program evaluation and community impact assessment.

Over the past two years, the Mural Arts Program has made tremendous progress in data collection, moving from largely anecdotal evidence to development of a statistical database accompanied by qualitative project archives. The MAP Case Study 2001 demonstrated that the program has the organizational capacity to collect and maintain data on the community mural process. However, the study also shows that existing data and current data collection practices are still inadequate to validate MAP's hopes for and claims about its benefits.

Ultimately, the goal of MAP's data gathering efforts is to be able to determine what matters vis-à-vis community impacts. Do murals with more community process generate greater social benefits that those with little community involvement? Do murals of higher artistic quality or design generate greater social benefits? Do murals with youth participation—and/or an arts training component—generate greater benefits than those without? How do outdoor murals differ from indoor, permanent from temporary? Do murals function as an *inspiration for* or an *indicator of* neighborhood beautification, site improvement, or other forms of community engagement? To answer these questions, Mural Arts will need to gather more precise data, more purposefully, over the next several years.

Meanwhile, we recommend that MAP continue to upgrade its data collection tools and give a higher priority to the systematic collection, integration, and use of data by staff. Below are some specific suggestions.

❑ *Continue to upgrade data collection tools.* In January of 2002, MAP issued a new mural application form and established two annual deadlines for submission. (See Appendix 1.) MAP also listed seven criteria that will be used by a panel to assess and select proposed mural projects. We suggest that staff test a sample of applications—including applicant data as well as panel review reports—for database and assessment potential. Is the information requested easy to retrieve, easy to input, and useful? Is there missing information? Staff would then review and discuss the results to determine if the application form or panel-review criteria should be amended.

❑ *Give a higher priority to the systematic collection of the data.* The new application process provides an excellent opportunity to ensure that each Project Notebook is complete with *all* relevant documentation. Staff should review, expand, and implement the Mural Checklist. For example, each notebook should contain—as a start—a mural application, panel review form, mural registration form, and artist's statement. A form documenting involvement by MAP art education programs should also be on file. We also recommend compiling systematic data on mural applications that are rejected.

❑ *Track time series data on mural process as well as mural production.* The dates currently compiled on the mural database represent "start time" and "end time" for the actual production and painting of the mural. To accurately represent the mural process, and the relationship of MAP to a community or institution, other dates—such as application, authorization, community meetings and events, or related workshops—are also important.

❑ *Develop a community archive and database.* In addition to a mural database, we recommend that the mural program maintain a community contact/organizational partner database that includes geographic and contact information (address, zip code, telephone number) as well as neighborhood.

At the close of each mural season, once relevant data have been entered on the mural database, we recommend that Project Notebook hard copy (and rejected applications) be filed by neighborhood as a community archive for use by staff. The community archives and database could help realize as well as monitor MAP's commitment "to develop long-term, sustainable collaborations with communities."

❑ *Obtain the technical assistance required to develop an integrated database and networked computer system.* MAP Case Study 2001 laid the groundwork for a set of databases to be linked by a unique identification number (mural site and/or workshop site ID): community mural database; community contact/organizational partner database; artist/instructor database; arts education site database; arts education student database; and project sponsor and fiscal information database.

Staff responsibility and time for data entry and maintenance would require planning. Ideally all staff would be able to access databases for consultation.

Modify the community leveraging model on a periodic basis to update estimates of community investment.

The study has produced a leveraging model with assumptions and formulas that MAP can revise and update as it improves documentation of community inputs. We recommend that MAP staff refine the assumptions and, if valid, reduce the range between the "high" and "low" estimates of community investment in murals.

During mural season, staff could identify a representative sample of mural prototypes—based on "low," "medium," and "high" community participation—to track intensively (that is, complete the Project Notebooks). It would be desirable to improve documentation of involvement, in particular, by organizational partners as well as by property owners and other individual community members. Documentation of local participation at community meetings and events and of regional participation—e.g., community service volunteers—could be improved through consistent "sign-in." It would also be useful to keep complete records of the cost of scaffolding, paint and materials, as well as artists' fees. For each mural prototype, it would also be useful to log actual MAP staff and artist involvement.

Ideally, of course, this level of mural documentation would become routine for all projects. Finally, an annual tally of number of murals by participation prototype would enable MAP to estimate aggregate community investment.

Refine and expand the community mural evaluation system.

In the early months of 2002, MAP worked with a committee to design and implement a set of Mural Project Evaluation forms. A *muralist* form focuses on the experience of the mural artist and his/her relationship to the community. An *arts panelist* form asks for the response of an impartial artist to the mural image, technique, and overall site. A *community stakeholder* form asks for the response of a local community resident to the mural process and image.

We recommend that MAP assess the feasibility and value of the tools in place to date toward a goal of systematic evaluation of the community response to murals. Other feedback strategies might include: (1) a self-addressed postcard delivered to every residence within a given distance of the mural site and/or (2) an evaluation form for participating community organizations and institutional partners. Evaluation forms should elicit respondent information—relationship to the project, level of involvement, location or address—as well as his/her reaction to the finished mural.

MAP's wall inspections and attempt to document each site with a pre- and post-mural slide photographs provide additional vehicles for evaluation. A routine pre- and post-site survey and slide photograph could be used to determine whether a mural is associated with other signs of "attention to" (community engagement) or "use of" (amenity value of) the site. Perhaps, for a sample of mural projects each year, a photo series could include six-months later and one-year later views of the mural site and adjacent properties.

Ideally, a community evaluation would test the various theories of community impact posed by the study—individual inspiration, amenity value, and social capital. It is likely that the type of mural, type of applicant, and neighborhood context of murals

would generate differing kinds of impacts. In fact, the "community" or "communities" impacted are likely to vary with different types of mural projects.

Programmatic Recommendations

Address the programmatic implications of the shortfall between the community mission and day-to-day reality of mural production.

MAP Case Study 2001 highlighted the fact that few mural projects actually go through a full community process. This disjuncture between MAP's mission and its day-to-day reality is an issue that deserves attention. We recommend that MAP consider some alternatives—in particular, *either* expand the program in a way that it can routinely incorporate a full community process *or* reconfigure the program to produce fewer murals with a higher level of community participation. Either change is likely to require, first, convincing the City to take a fresh look at the *process* vs. the *product* of murals as public art and, second, a review of the commitment of and stipend for the mural artists.

The study also raised the question of how and by whom a mural is initiated. It appears that there are three principal types of murals: neighborhood-centered, institution-centered, and artist- (or sponsor-) centered. The Mural Arts Program might consider whether there should be explicit categories of mural projects with different application forms, procedures, and selection criteria.

Neighborhood-initiated projects, for example, might be targeted to "active" communities and require evidence of related community planning or revitalization efforts. Institution-initiated projects might be targeted to poorly-organized, underserved communities and require a particular set of conditions for community partners. Artist- or sponsor-initiated murals might be targeted to gateway sites or destination locations identified by City planning and tourism initiatives and require evidence of substantial private support.

Recognize the community contribution to the City of Philadelphia repertory of mural art.

The community leveraging analysis was designed as a way to speak to external audiences by elevating the value of the mural program in the eyes of public and private officials who need to justify decisions in economic terms. However, it can also serve as an internal consciousness-raising exercise for the Mural Arts Program. MAP devotes considerable resources toward raising foundation and corporate support as well as making its case annually to the Recreation Commissioner and City Council. By contrast, because community investments in murals are largely invisible, they generally do not affect MAP decision-making. The community leveraging analysis is an alert to Mural Arts and other City officials to recognize and honor the community contribution to their success.

Adopt the "social capital model" as a working philosophy of how murals impact Philadelphia communities.

The assessment of community impact does not tell a simple story of how a mural is "good" for the neighborhood. Rather, how good a mural is depends on what everybody else is doing. Essentially, the collective benefits of murals derive from the

quality of community process and engagement in the context of existing community infrastructure and overall neighborhood health. The impact study compels us to take a broader view and look at murals in community context, that is, how they function as part of the neighborhood ecology. Murals are part of *a community ecosystem* in that they are a way to engage and mobilize people to address other local issues. Murals are part of *a cultural ecosystem* in that they intersect with other cultural programs and traditions, urban design, and local history.

The social capital model of community impact suggests that MAP modify its claims of the centrality of murals, e.g., murals as agents of social change, and rather promote their leveraging and bridging potential. Programmatic decisions—in particular, that give priority to community-initiated murals, to murals that support other community projects, and to murals that complement or coordinate other cultural resources—could help multiply the benefits of local initiatives and promote the spin-off necessary to maintain momentum once MAP leaves the neighborhood. In addition, MAP's bridging roles could be articulated and integrated into program design. MAP could, for example, "empower" its local community or organizational partners to manage a group of community service volunteers to advance a particular project.

The Philadelphia Department of Recreation Mural Arts Program is an established public program with a nonprofit arm and substantial private support. Mural Arts is in a strong position to serve a range of constituencies—neighborhoods, young people, and artists—and to connect these often isolated and vulnerable groups. Thus MAP holds a unique opportunity as a bridging institution—to mobilize networks and to connect grassroots and community organizations with regional resources, government agencies, and private grant-makers. Therein lies its greatest potential to benefit Philadelphia communities.

Appendix 1.

Mural Arts Program's Open Letter to Philadelphia Community from Jane Golden, Director, January 2002

MAP guidelines about "How to Request a Mural" and application packet, MAP website, March 2003

Appendix 2.

Mural Arts After-School Program, Big Picture pre-registration form, MAP website, March 2003