REIMAGINING KING STREET STATION THROUGH A RACIAL EQUITY AND SOCIAL JUSTICE LENS

May 2018
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TABLE OF CONTENTS

ACKNOWLEDGEMENTS

The Seattle Office of Arts & Culture (ARTS) is opening a publicly accessible cultural space in King Street Station (KSS). ARTS intends to make KSS a space that works to dismantle institutional racism in and through the arts by supporting, advocating for, and prioritizing arts programming by and for communities of color and historically marginalized populations. The following report presents research and analysis on best practices related to promoting racial equity in cultural spaces. **As a result of this analysis, we recommend that ARTS consider prioritizing the following options, by category:**

Organizational
- Establish a charter and institute an annual review in order to continually audit processes and maintain fidelity to principles
- Engage in targeted first-round recruitment of Advisory Council members
- Revisit focus groups from feedback report on an annual basis

Artist Development
- Hold an annual residency showcase with opportunities for programming
- Offer eligible residency graduates the opportunity to serve on the Advisory Council
- Open residency program to youth

Language and Cultural Accessibility
- Partner with community development organizations throughout Seattle
- Develop a program that uses KSS as a convening space for artists and non-arts activists

Our analysis indicates that **Organizational options** will do the most to accomplish ARTS' goal of making KSS a space that works to dismantle institutional racism in and through the arts and should therefore be prioritized.

Process and Methods

Our process was guided by the following **research questions**:
1. What are emerging best practices for curating racially equitable cultural spaces and their related programming?
2. How should ARTS incorporate these practices into the launch of the KSS project given Seattle's unique arts environment?
3. How should ARTS measure the success of both the implementation and effectiveness of the KSS project?

To answer these questions, we first reviewed existing literature around advancing equity in the arts, equity in arts practice, community engagement, and creative placemaking. We then conducted a primary scan of 54 existing programs that broadly aim to advance racial equity in and through the arts. From this scan, we identified and interviewed 14 organizations that are particularly aligned with ARTS' goals for KSS and used comparative case study analysis to develop an understanding of what makes the work of these organizations successful.

Thematic Analysis

We identified five **common themes** from the interviews and developed **criteria** to assess how well each proposed recommendation we considered reflects each theme. The themes and associated criteria are outlined below:

Theme	Criteria
1. Community Building through the Arts	- Engages non-arts communities - Involves youth - Promotes dialogue between artists and community members
2. Participatory Governance Structures	- Gives artists of color decision-making power - Increases representation of artists of color in exhibitions and showcases - Increases transparency
3. Moving Beyond Inclusion	- Invests in hardest-to-reach communities - Supports a continual community feedback process - Provides professional development opportunities to artists of color
4. The Role of the Space in the Context of its Surrounding Area	- Reflects the culture and history of local populations - Creates a welcoming space for communities of color - Impact on displacement
5. Lack of Evaluation Efforts (Logistics)	- Cost - Scalability - Implementation feasibility - Measurability

CHAPTER 1: INTRODUCTION

BACKGROUND

Each year 2.7 million people pass through King Street Station (KSS), a regional train station that serves Seattle and its surrounding communities. Since opening in 1906, KSS has served as a gateway connecting Seattle and the Pacific Northwest to the rest of North America. In 2008, the City of Seattle (the City) purchased KSS from Burlington North Santa Fe Railway Company and undertook a substantial restoration of the building. As part of the restoration, the City is in the process of transforming KSS into a hub for arts and culture through the joint efforts of the City's Office of Arts & Culture (ARTS), Department of Transportation, and Office of Economic Development.[1]

ARTS is overseeing the transformation of the third floor of KSS (roughly 17,000 square feet) into both a publicly-accessible cultural space and the administrative offices for the department (see Appendix A for floor plan).[2] In alignment with the goals of the City's Race and Social Justice Initiative (RSJI) and ARTS' institutional commitment to racial equity, ARTS intends to make KSS a space that works to dismantle institutional racism in and through the arts by supporting, advocating for, and prioritizing arts programming by and for communities of color and historically marginalized populations.

In 2016, ARTS reached out to more than 500 city-wide cultural stakeholders, including artists of color, arts leaders, arts writers, and youth arts organizations, asking for their ideas on how to implement this new arts and cultural hub with the goal of advancing racial equity and social justice.[3] This outreach resulted in substantial community feedback that ARTS is using to guide the development of the cultural space at KSS, culminating in the release of the *King Street Station Feedback Report* which identified the following four guiding themes and associated opportunities (listed as bullets underneath each theme):

1. *Racial equity and inclusion*

   - *Create a meaningful commitment to marginalized artists*
   - *Art as the how: create a safe place for people, especially artists, to address issues of our time and city*
   - *Foster partnerships throughout the city that make more resources available to all*

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[1] "King Street Station," *Seattle Department of Transportation,* last modified May 19, 2018, http://www.seattle.gov/transportation/projects-and-programs/programs/transit-program/king-street-station.

[2] "ARTS at King Street Station," *Seattle Office of Arts & Culture,* last modified May 19, 2018, https://www.seattle.gov/arts/king-street-station.

[3] *King Street Station Feedback Report* (Seattle: Office of Arts & Culture, 2018).

- *Honor the history of KSS welcoming immigrants to Seattle and its location between Chinatown/ID and Pioneer Square*

2. *Art that reflects the city*

   - *KSS should encompass all art forms*
   - *Make exhibition space available to all levels of artists and engage youth*

3. *Strengthening Seattle's creative economy by supporting artists*

   - *Provide a generative space to create, including an artist-in-residency program*
   - *Professional development for artists*
   - *Help artists expand their creative capital*

4. *Community ownership that promotes accessibility*

   - *Create a place to connect and participate in civic life, where everyone feels safe and welcome.*

Based on this community feedback, ARTS commissioned us to craft a report with recommendations on:

1. Local, national, and international best practices related to the curation of racially equitable arts and cultural spaces and their related programming;
2. The development and implementation of an artist-in-residence program, a mentorship program, and an incubator that educates and supports the local artist community;
3. Increasing the accessibility of KSS by mitigating cultural and language barriers.

OUR TEAM

Our team consists of four Master of Public Administration candidates at the Evans School of Public Policy & Governance at the University of Washington. We engaged with this project through the Evans Consulting Lab, in fulfillment of our capstone degree requirement. Our faculty advisor is Professor Grant Blume, who helped guide the creation of this report and provided feedback on all aspects. We also worked with Professor Joaquín Herranz Jr., who provided guidance on research methods and background literature, subject matter expertise, and feedback on drafts.

OUR PROCESS

We crafted this report over the course of five months. The drafting process began with a meeting between our team, ARTS, and Professor Blume in December 2017. At that meeting we discussed the KSS project and the office's expectations for this report. We then worked with Dr. Mytoan Nguyen-Akbar at ARTS to draft a Letter of Agreement (which can be found in Appendix B), outlining the expectations of the final report with regards to the drafting process, content, and delivery dates.

We began our research with a broad survey of arts organizations and cultural spaces with a focus on historically underserved populations. We then selected and interviewed 14 organizations to gain a deeper understanding of best practices in curating racially equitable cultural spaces (see Appendix C for a sample interview protocol). Based on the interview data that we collected, we crafted a set of recommendations for ARTS to consider as it realizes its vision for KSS. A full description of our research methods can be found in Appendix D.

Throughout the drafting process, we frequently received feedback and support from Dr. Nguyen-Akbar to ensure that our work aligned with the needs and goals of ARTS. On March 5th, 2018, we presented an interim report to the staff at ARTS to update them on our progress and to solicit feedback and suggestions. Additionally, we conducted interviews with subject-matter experts at ARTS to enhance our understanding of the arts environment in Seattle, the ways in which arts and racial equity intersect, and the challenges faced by ARTS and KSS. Our team attended five meetings with the eight-person KSS programming team to maintain an understanding of ARTS' priorities and limitations related to the project.

This report was written concurrently with the ARTS-authored King Street Station Programming Plan. The Plan serves as a guiding document for the programming team as they establish a vision for the space. While both documents outline options for KSS programming, the aim of our report is to provide research-based best practices to inform ARTS in its oversight of the project. As such, the themes, criteria, and recommendations we provide as a result of our research are aspirational in nature, and are meant to contribute to an idealized vision for transforming KSS into a truly anti-racist space.

RESEARCH QUESTIONS

Based on ARTS' needs and goals for KSS, we developed the following research questions:

1. What are emerging best practices for curating racially equitable cultural spaces and their related programming?

2. How should ARTS incorporate these practices into the launch of the KSS project given Seattle's unique arts environment?
3. How should ARTS measure the success of both the implementation and effectiveness of the KSS project?

To answer these questions, we first review and summarize existing literature related to racial equity and cultural spaces to provide context for our research, findings, and recommendations. We then use comparative case study analysis to understand how and why entities that successfully promote racial equity in the arts are able to do so. We present and analyze our findings and use that analysis to provide tailored recommendations for KSS.

OUR CLIENT AND THE LOCAL CONTEXT

Seattle was one of the first cities in the United States to adopt a percent-for-art ordinance, in 1973, which requires setting aside 1 percent of eligible city capital improvement project funds for the commission, purchase, and installation of artworks in a variety of settings.[4] Seattle is the top city in the United States for arts organizations per capita, and fourth in terms of total nonprofit arts organizations. The 325 nonprofit arts organizations in the greater Seattle area generated more than $207 million in revenues in 2012. Employment in arts and culture in the Seattle metro area increased by more than 6 percent from 2010 to 2012, and as of 2012, nearly 31,000 people (3.5 percent of the population) worked in the sector.[5,6]

The Office of Arts and Culture

ARTS was born out of the Seattle Arts Commission in November 2002.[7] ARTS' mission is to "activate and sustain Seattle through arts and culture." To that end, ARTS supports arts education for students in public schools in Seattle, provides professional development opportunities for local artists, and tracks and promotes cultural space within Seattle.[8] ARTS' vision states, "We envision a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences." Though ARTS initially only provided funding for fine arts, the office has shifted towards funding cultural events of many sorts,

[4] "Public Art," *Seattle Office of Arts & Culture 2016 Annual Report to the Community*, last modified May 19, 2018, http://www.seattlearts.report/2016/PublicArt.

[5] "UNESCO designates Seattle as City of Literature in Creative Cities Network," *Art Beat Blog*, last modified October 31, 2017, http://artbeat.seattle.gov/2017/10/31/unesco-designates-seattle-as-city-of-literature-in-creative-cities-network.

[6] *An Economic Impact Study of Arts, Cultural, and Scientific Organizations in the Central Puget Sound Region 2014* (Seattle: ArtsFund, 2015), https://www.artsfund.org/wp-content/uploads/2015/11/EIS_Region_111015.pdf.

[7] Peter Blecha, "Seattle Arts Commission/Office of Arts & Culture." *HistoryLink.org,* last modified July 22, 2013, http://www.historylink.org/File/9684.

[8] "About Us," *Seattle Office of Arts & Culture,* last modified May 19, 2018, https://www.seattle.gov/arts/about-us.

reflecting the fact that arts and culture manifest in many ways, and are perceived and engaged with differently based on who is involved.[9] In 2016, the Office of Arts & Culture spent $2.7 million to support more than 375 individual artists and cultural organizations, and over 3,600 performances, events, and exhibit days attended by 1.7 million people.[10]

ARTS and Racial Equity

In 2005, the City introduced RSJI to formally address institutional racism and to center racial equity as a goal throughout city government and Seattle as a whole. Through RSJI, Seattle became the first city in the United States to articulate and operationalize a commitment to end institutional racism and achieve racial equity.[11] RSJI led to the development of tools, such as the Racial Equity Toolkit, which are used throughout the city government to bring a racial equity lens to each department's work. In response to RSJI, ARTS developed an institutional commitment to racial equity:

> *"The Seattle Office of Arts & Culture commits to an anti-racist work practice that centers the creativity and leadership of people of color - those most impacted by structural racism - to move toward systems that benefit us all. We also acknowledge that we are on Indigenous land, the traditional territories of the Coast Salish people."[12]*

ARTS is considered a "municipal leader on racial equity" within the City and collaborates with the Seattle Office for Civil Rights to help other departments make RSJI and racial equity part of their everyday work.[13]

ARTS is involved in a number of programs and institutions dedicated to promoting anti-racism and racial equity in the arts. In 2012, ARTS partnered with two local organizations, 4Culture and Artist Trust, to start Artists Up, which provides resources for artists of color for community building, professional development, and other services. Each year ARTS offers the Public Art Bootcamp, a free two-day workshop to train selected artists to successfully create publicly commissioned artwork. The selection process for Public Art Bootcamp prioritizes emerging artists, artists from historically underrepresented backgrounds, and artists from communities of color.[14] Additionally, ARTS oversees a number of grants of their own as well as with other

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[9] Op.cit. Blecha

[10] "Grants," *Seattle Office of Arts & Culture 2016 Annual Report to the Community*, last modified May 19, 2018, http://www.seattlearts.report/2016/Grants.

[11] "Race and Social Justice Initiative," *City of Seattle*, last modified May 19, 2018, http://www.seattle.gov/rsji.

[12] Op. cit. "About Us"

[13] Kalima Rose, Milly Hawk Daniel, and Jeremy Liu, *Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer* (Oakland: PolicyLink, 2017).

[14] "2018 Public Art Bootcamp Training Call," Call For Entry, last modified May 19, 2018, https://www.callforentry.org/festivals_unique_info.php?ID=4912.

partners, and strives to incorporate a racial equity lens into all its grant-making efforts.[15] The office also runs the Langston Hughes Performing Arts Institute (LHPAI) in the Central District, which is oriented around preserving and promoting African American arts and culture in Seattle.[16]

Despite ARTS' many successes in racial equity work, leadership and staff noted several blind-spots and challenges in our conversations with them. Diana Falchuk, Manager of Arts & Racial Equity, told us that though ARTS does a good job of calling out the importance and acknowledging the complexity of the racial justice work, it does not do enough to verbally advocate for and align with existing person-of-color-led racial justice organizing. According to Cultural Partnerships and Grants Manager Kathy Hsieh, ARTS' funding model was set up to fund five historically white-led organizations, namely Seattle Opera, Pacific Northwest Ballet, Seattle Art Museum, Seattle Symphony, and Seattle Theatre Group, and as a result it still privileges traditionally white-led organizations.

Additionally, despite efforts such as RSJI, Seattle as a city remains resistant to racial justice work in many ways, partly due to elected officials' desires to preserve Seattle's reputation as a national leader in progressive policy making. Meaningful efforts are often stifled because decision makers in the City fear looking wrong and being called out. In Ms. Falchuk's opinion, much of what is called racial equity work in the City is instead simply diversity and inclusion work. Overall, there is acknowledgment among the staff and leadership at ARTS that significant room for improvement remains.

KSS represents a new step in ARTS' racial equity work. The project is the department's first experience designing and managing a cultural space that is oriented around racial equity but not focused on a single race/ethnicity, and presents an opportunity for the office to overcome some of the challenges and blind spots it currently faces.

BACKGROUND RESEARCH

We began our research by focusing on the principles underlying the development of public cultural spaces, as well as current themes and trends within that realm. This approach provided important historical, political and cultural context for the world in which our project is rooted, and served as a foundation for our additional research. We continued our research with a review of social equity, especially but not exclusively racial equity, in cultural spaces. Through this research, we developed the understanding necessary to provide the best possible recommendations for ARTS.

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[15] "Grants," Seattle Office of Arts & Culture, last updated May 19, 2018, www.seattle.gov/arts/programs/grants.

[16] Op. cit. Blecha

Advancing Equity through the Arts

In discussing the intersection of arts, culture, and equity, Rose, Daniel, and Liu recognize that "arts and culture are essential for building community, supporting development, nurturing health and well-being, and contributing to economic opportunity. Collectively, arts and culture enable understanding of the past and envisioning of a shared, more equitable future."[17] Liu elaborates how and why arts and equity issues are closely related in his own work "Understanding Arts and Culture in Equitable Development," stating:

> *Art fits into equitable development so easily because it, too, can be about subversion. By giving permission to the unusual, the margins, the subcultures, and the positive potential of nonconforming behavior, art is a pathway to a social imagination that describes what is and what could be. Each act of employing art as a means of suggestion is a way of exploring what should be, a way of exploring our values.*[18,19]

Artists increasingly participate in social movements: in *Mapping the Landscape of Socially Engaged Artistic Practice*, Steve Lambert from the Center for Artistic Activism states that "[e]very major social movement throughout time has integrated creativity/art and activism."[20] In recent years, community organizers, justice advocates, and issue-based organizations have increasingly recognized artists as allies in social movements and have leveraged creative strategies to achieve their goals.[21] More specifically, the community-centered arts and culture movement—made up of social justice artists, arts and culture agencies focused on racial equity, and cultural centers that serve communities of color and low-income communities—is particularly effective in using arts and creativity as a vehicle for operationalizing discourse around racial equity.[22] Rose, Daniel, and Liu also warn that, without equity, community redevelopment can improve a physical space but leave the people behind, stifle creativity, and limit economic benefits to only a few, leading to homogeneous communities and spurring displacement.[23]

To mitigate these inequitable outcomes, Rose, Daniel, and Liu recommend shifting resources towards promoting arts in communities of color and in lower-income communities to advance

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[17] Op. cit. Rose, Daniel, and Liu

[18] Jeremy Liu, "Understanding Arts and Culture in Equitable Development," in *How to do Creative Placemaking* (Washington, DC: National Endowment for the Arts, 2017).

[19] Maria Rosario Jackson, Joaquín Herranz, Jr., and Florence Kabwasa-Green, *Art and Culture in Communities: Systems of Support* (Washington, DC: The Urban Institute, 2003.)

[20] Alexis Frasz and Holly Sidford, *Mapping the Landscape of Socially Engaged Artistic Practice* (Oakland: Helicon Collaborative, 2017).

[21] Ibid

[22] Op. cit. Rose, Daniel, and Liu.

[23] Ibid

equity.[24] These sentiments are echoed by panelists in the session *The Edge Between Cultures: Margins: Communities of Color During Times of Retrenchment* of the 2003 Grantmakers in the Arts Conference, who discussed the inequitable effects of unstable funding environments for arts and cultural institutions serving communities of color.[25]

Equity in Arts Practice

Despite the prominent roles that arts and creativity have played in social movements, a 2015 study by the DeVos Institute of Arts Management documented a limited focus by public arts and culture agencies on the roles that they can play in advancing racial equity. For example, 72 percent of museum staff, 78 percent of arts managers, and 91 percent of board members in the United States are white. Moreover, the median budgets of the 20 largest arts organizations serving communities of color in a given discipline (such as dance, theater, or music) were less than 10 percent of the budgets of the largest conventional organizations in that discipline.[26]

In *Curating Inequality*, an investigation of the widening inequity in cultural spaces and the connection between whiteness and cultural reproduction, Blackwood and Purcell focus in particular on the role of the curator.[27] The authors argue that the curator plays an important role in defining cultures (and especially the perception of the "other") and canons (which tend to center white male artists to the exclusion of almost everyone else). In particular, curators often steward cultural spaces in ways that reproduce racial inequity, encouraged by patrons who look for what is familiar to them, which tend to be a limited pool of artists emerging from those white male-centric canons.[28] Blackwood and Purcell argue that this vicious cycle emerges in part from the image of the museum as an elite, white institution and from a lack of outreach to communities of color on the part of arts institutions.[29]

Blackwood and Purcell point to the role of monetary and administrative concerns in promoting inequity: curators' agency is limited by the desires of the board and of donors, who hold significant sway through their financial contributions and who largely come from privileged backgrounds.[30] There is tension between the scarcity of financial resources in the arts and the

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[24] Ibid

[25] Olga Garay et al., "The Edge Between Cultures: Margins: Communities of Color During Times of Retrenchment," in *Proceedings from the Conference* (Seattle: Grantmakers in the Arts, 2003).

[26] "Diversity in the Arts: The Past, Present, and Future of African-American and Latino Museums, Dance Companies, and Theater Companies" (Baltimore: DeVos Institute of Arts Management, 2015).

[27] Andria Blackwood and David Purcell, "Curating Inequality: The Link Between Cultural Reproduction and Race in the Visual Arts," *Sociological Inquiry* 84, no. 2 (2014): 238-263, accessed February 3, 2018, http://onlinelibrary.wiley.com.offcampus.lib.washington.edu/doi/10.1111/soin.12030/full.

[28] Ibid

[29] Ibid

[30] Ibid

goals of more racially equitable cultural institutions.[31] Fees, for instance, are a significant barrier to entry for low-income communities, but they are increasingly common in part due to the large costs of running cultural institutions and diminishing funding sources.[32]

Community Engagement

Current research on racial equity and cultural spaces discusses community engagement as a necessary element in the creation and maintenance of racially equitable cultural spaces. Much work on community engagement focuses on participatory processes, specifically relating to museums. This focus is found in Nina Simon's *The Participatory Museum*, in which she argues that participatory processes not only democratize the museum but can also increase the significance of its work to its audience as a whole.[33] Additionally, *Using Art and Theater to Support Organizing for Justice* discusses the development of the "story circle" method[34] to facilitate conversations about the Civil Rights movement and its impact on African-Americans in the South who participate in "story circles."[35]

Creative Placemaking

Originally discussed as activity in which "partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities,"[36] Liu argues that creative placemaking and creative placekeeping "are simply a contemporary recognition of this strength of character that comes from a community's culture."[37] The typical topics of community development includes land-use, transportation, economic development, education, housing, infrastructure, and public safety. Liu concludes that all too often the arts are left off this list. Creative placemaking work is about making sure the arts is included in the community development conversation.[38]

According to Takeshita, a successful creative placemaking effort must be community-driven and must authentically reflect the unique culture of incumbent residents and businesses in order to be

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[31] Ibid

[32] Ibid

[33] Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0, 2010).

[34] The "story circle" method is a process where participants take turns sharing stories in a circle as a means of building community and constructing shared narratives.

[35] *Using Art and Theater to Support Organizing for Justice* (New York: NYU/Wagner Research Center for Leadership In Action, 2006).

[36] Op. cit. Liu

[37] Ibid

[38] Jenna Moran, "The Role of Performing Arts in Place," in *How to do Creative Placemaking* (Washington, DC: National Endowment for the Arts, 2017).

considered "community development."[39] Dukanović and Živković also emphasize the role of uniqueness and identity by stating that "[creative placemaking] is based on the local community's assets, inspiration, and potential, and uses them in order to create good public spaces that invite greater interaction between people, and foster healthier, more social, and economically viable communities."[40] Rose, Daniel, and Liu hold the same idea: when an equitable development lens is brought to creative placemaking, the power of arts and culture can be leveraged to further advance equity by connecting and deepening the cultural and social fabric of community life.[41]

According to Our Town, the National Endowment for the Arts' creative placemaking grants program, two trends have emerged among place-based arts programs: engagement activities and planning and design activities. In engagement projects, the focus is on artistic programs that foster interaction among community members, arts organizations, and artists, often by leveraging existing community assets through public art, festivals and performances, artists working in storefronts, or pop-up artist studios. Planning and design projects develop the infrastructure necessary for community development to succeed, such as creative asset mapping, master planning for a cultural district, efforts to support creative businesses, and design for artist space, cultural facilities, and public spaces.[42]

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[39] Ibid

[40] Z. Dukanović and J. Živković, "Public art & public space programme: Learning, but doing!," *Annales-Anali Za Istrske in Mediteranske Studije - Series Historia Et Sociologia* 25, no. 1 (2015): 49-62.

[41] Op. cit. Rose, Daniel, and Liu

[42] Jane Chu and Jason Schupbach, "Our Town: Supporting the Arts in Communities Across America," *Community Development Investment Review*: 65-71.

CHAPTER 2: FINDINGS

For the first phase of our research process, we collected background information on 54 organizations and cultural spaces, which is available digitally.[43] We then conducted semi-structured interviews with 14 of these organizations (subject spaces) whose work aligns particularly well with ARTS' vision for KSS and who were available to participate in an interview. Summaries of each interview can be found in the following chapter. See Appendix E for a table outlining the key characteristics of the organizations we interviewed.

We identified five common themes through our interviews: 1) Art serves as a means towards realizing larger community-building goals; 2) Governance structures must be deliberately designed to give decision-making power to creatives of color; 3) It is not enough to make cultural spaces "inclusive" of historically marginalized communities—organizations must constantly question their own positionality and center the voices of communities of color; 4) The areas in which organizations are located play a large part in these spaces' missions and identities; and 5) Most arts organizations do not engage in formal monitoring or evaluation efforts. The themes are not intended to be mutually exclusive, and as such there is some overlap.

1. COMMUNITY BUILDING THROUGH THE ARTS

Many of our interview participants discussed the role of arts as a key element in the process of community building: what is called art and culture is often a community's way of expressing itself and its norms. This idea is reflected in the notion of "art as the how"—a mantra that drives much of ARTS' work.

For our subject spaces, arts education and thematic exhibitions are more than just cultural assets; they are tools for engaging the community in discourse around social issues. For example, Totem Star, a non-profit in Seattle, uses the process of music production to give youth the resources and support they need to build leadership and amplify their civic voices.

Furthermore, organizations and cultural spaces can serve as vehicles for dismantling oppressive systems by harnessing the power of the arts to shape societal narratives. WonderRoot in Atlanta (see Case Study 1 at the end of this chapter) aims to achieve this goal by connecting artist and activist communities to engage collaboratively in creative approaches to advancing racial justice. WonderRoot also encourages artists to address issues facing the larger community (such as affordable housing) using artistic expression, with the idea that solving problems for everyone in the community is solving the problems for artists.

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[43] https://bit.ly/2s8Fhir

Even further still, arts spaces can invest directly in "non-arts" social programming as a means of participating in the creative practice of shaping our collective social experience. Project Row Houses (PRH) in Houston (see Case Study 2 at the end of this chapter) hosts a variety of social services, such as a small business incubator and a residential program for young single mothers, with the mindset that everybody is an artist simultaneously creating and caring for the living work of art that is society as a whole.[44] By supporting small business owners and young mothers as artists, PRH is therefore helping to create a more just society.

Finally, arts institutions can provide resources and opportunities for members of their community or for arts related to their community. For example, the Langston Hughes Performing Arts Institute (LHPAI) in Seattle uses its facility grant to provide a discount and resources towards artists, organizations, and related entities that promote and engage with Black arts and culture. In addition, LHPAI illuminated how arts institutions can become community touchstones through their commitment to remaining inside the Central District as a hub for Black arts and culture even as the Central District is becoming increasingly gentrified and longtime residents continue to face displacement.

2. PARTICIPATORY GOVERNANCE STRUCTURES

Our interviewees stressed the importance of involving artists and the broader artistic community in selection processes for grants, residency fellowships, exhibitions, and other artist-development programs. The organizations we spoke with attempt to achieve these goals by channeling power away from the institution and towards the artists and program participants themselves.

This decentralization of power is important because even though these organizations work closely with artists every day, they are still institutions with power *over* the artists, which limits their ability to truly understand and reflect the needs of the artists. Giving power directly to the artists allows these organizations to mitigate institutional bias, tap into a vital source of knowledge and lived experience, and reach populations they would not otherwise. Further, this restructuring of power dynamics centers marginalized artists and makes them stakeholders in the organizational processes. An example of efforts to decentralize power is 3Arts' (Chicago) selection process for their "Make a Wave" grant program, whose recipients are chosen solely by previous grantees.

Personal connections are also vital for ensuring that selection processes consider artists who might otherwise be denied opportunities. Artists are more likely to apply for grants and residencies when they are both familiar and comfortable with the organization offering them. When staff members build personal connections with artists, the effects flow outward through

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[44] This conception of society as a work of art is based on German artist Joseph Beuys' notion of social sculpture.

those artists' networks, and the organization can expand its reach and its selection pool. To this end, it is important that artists perceive the organization (and the physical space that it occupies) as open, welcoming, and easy to visit.

Finally, participatory governance structures help to institutionalize inclusive decision-making practices. The Wing Luke Museum of the Asian Pacific American Experience (the Wing) in Seattle is known for its participatory curatorial process. The Wing does not have a curator on staff; rather, each exhibition is prepared by an exhibition-specific Community Advisory Committee (CAC) over a 12-18 month period. CAC members serve as the primary decision makers and are charged with developing the main messages, themes, content, and form of the exhibition and its related components. CAC members also act as a liaison between the Wing and the larger community. The CAC at the Wing provides an example of how participatory governance is built into the very structure of the curatorial process, rather than serving as a stated goal.

While the organizations that used participatory governance structures or selection processes generally felt that participatory methods were central to the way that the space functioned, it was also clear that these structures must be built intentionally to empower marginalized artists. Otherwise, structures with no formal hierarchy tend to grant power to those with more social capital. A.I.R. Gallery (A.I.R.), a gallery space in New York that promotes women-identifying artists, operates as a cooperative organization in which member artists co-own and co-program the space. However, the lack of hierarchy that is fundamental to A.I.R.'s mission has prevented the organization from diversifying its membership, as women of color have not found the support they need to grow professionally in an environment created for white women.

3. MOVING BEYOND INCLUSION

Our interview participants commonly expressed that in order to truly bring about racial equity in and through the arts, organizations need to go beyond diversity and inclusion work. While POC-led organizations often understand the needs of artists of color better than those that lack racial diversity, this level of representation does not necessarily center the voices of the individuals and communities that these spaces are meant to serve.

Similarly, simply having artists of color in a residency program or exhibiting the work of artists of color does not automatically advance racial equity. According to Hank Cooper from the Daybreak Star Center in Seattle, some of the local galleries that promote Native American art repeatedly feature the same well-known Native artists due to these artists' marketability, while emerging Native artists are often denied opportunities to showcase their work at all. This act of tokenism does not truly empower Native artists as a whole, but rather serves to improve the

credibility of the institution while continuing to reinforce the curatorial power dynamics it aims to oppose.

Finally, our interviewees noted that simply removing barriers to participating in programs does not adequately promote racial justice—it is necessary for organizations to intentionally invest in their hardest-to-reach communities. For many of these communities, there are cultural barriers in addition to financial, physical, or language barriers that prevent them from accessing the arts. Some individuals do not view themselves as artists; some need to develop technical skills; some use arts to express personal emotion; and some use arts to maintain and pass down their heritage.

SKETCH Working Arts (SKETCH), a space that provides studio sessions to youth living homeless or on the margins in Toronto, had to reassess its programmatic structure when it realized that its "drop-in" approach—which eliminates formal intake processes and opens the space to anyone and everyone—created a space that was welcoming for white men but alienated women of color. The act of removing administrative barriers as a means of promoting inclusion ultimately served to exclude communities with less power and social privilege. As a result of this realization, SKETCH now identifies a new community each year that they have had particular difficulty reaching, and tailors its yearly programming and outreach efforts to the needs of this group.

4. THE ROLE OF THE SPACE IN THE CONTEXT OF ITS SURROUNDING AREA

Many of the organizations we spoke to view the neighborhoods in which the spaces are located as central to their missions. For these spaces, the unique cultural fabric of the surrounding area serves to guide the organizations' approaches to providing services to artists and community members. In several cases, the presence of the space in a particular area or community is in itself a form of creative placemaking. PRH, for example, is deeply rooted in the Third Ward, a historically African-American neighborhood in Houston. PRH not only supports marginalized artists through its programming, but also strategically partnered with a local economic development council to promote equitable development and prevent displacement in the Third Ward. In this way, PRH demonstrates a commitment to honoring the history of the surrounding area and the communities that inhabit it.

Footscray Community Arts Centre (FCAC), located in the Melbourne suburb of Footscray, Victoria (Australia), also acknowledges the history of the surrounding precinct. Since FCAC's founding in 1974, Footscray has been home to a large number of immigrants from Southeast Asia and East Africa. In recent years, however, gentrification has led to the displacement of many of these immigrant communities that have been central to the identity of the precinct, as well as an influx of new residents. FCAC is wrestling with the desire to continue to create a welcoming space for the communities that have long called the neighborhood home, while also

confronting the reality of a changing audience and setting. In order to be on the front lines of this shift, FCAC is undertaking a Precinct Master Plan that would outline "a day in the life" in Footscray one, five, and ten years from now. This level of engagement with the surrounding socioeconomic landscape allows FCAC to adjust to the evolving needs of its community.

Finally, the example of Youngstown Cultural Arts Center (Youngstown), which hosts and supports a set of youth arts organizations in a former school in the Delridge neighborhood of West Seattle, demonstrates how the needs of the surrounding community can serve as a foundation for the development of a cultural space. Before establishing current programming, the leadership of Youngstown's parent organization, the Delridge Neighborhoods Development Association (DNDA), went door-to-door to understand the surrounding community's goals for the use of the historic space. This grassroots effort helped Youngstown's neighbors feel a sense of ownership of the space and contributed to Youngstown's status as a cornerstone of the Delridge community.

5. LACK OF EVALUATION EFFORTS

Currently, most organizations we interviewed rely on anecdotal evidence to monitor and evaluate their programs. Many do not have rigorous data collection and analysis methods, mainly due to limited capacity and the difficulty of defining indicators for arts programming. However, most of the organizations do collect qualitative data informally on a regular basis through frequent communication with their participants and partner organizations. Despite a lack of existing monitoring and evaluation systems, the vast majority of organizations indicated a desire to engage in deeper and more rigorous efforts to assess the impact of their work.

CASE STUDY 1
WONDERROOT | ATLANTA, GA
Chris Appleton, Executive Director

WonderRoot is an arts organization that aims to foster creativity as a means of spurring social change. A key feature of WonderRoot's programming is its focus on connecting artists and activists in the joint pursuit of advancing equity.

The anchor facility for WonderRoot's programming is the WonderRoot Community Art Center. This facility houses studio space for artists working with various media, as well as a performance venue and meeting rooms. WonderRoot is currently in the process of transforming a 54,000 sq. ft. former school into the Center for Arts and Social Change, which will serve as the new anchor site for the organization, allowing WonderRoot to expand its programs and offer more studio space to creatives that have historically lacked access to arts resources.

©Warby Parker

While WonderRoot is based in an anchor facility, Mr. Appleton emphasized the importance of "getting arts and culture out of galleries and museums and into spaces where civic life occurs." According to Mr. Appleton, only about 15 percent of WonderRoot's programming takes place within the Community Art Center. The rest of its activities occur in the community, using arts-based approaches to civic engagement. This decentralization of programming allows WonderRoot to engage more creatives and partners from historically oppressed communities than if its programs only operated within the four walls of the institution.

Another way that WonderRoot uses the arts to engage its surrounding communities is through its Percolate program. Percolate pairs artists and racial justice activists to go on blind coffee dates on WonderRoot's dollar, during which they discuss the intersection of their respective forms of work. WonderRoot does not require a product as a result of these meetings—the goal is to elevate conversations about creative approaches to racial justice. Mr. Appleton has observed a groundswell of dialogue between artist and activist communities as a result of the Percolate program.

WonderRoot found that asking artists to volunteer their time resulted in the overrepresentation of artists from more privileged backgrounds, as they were more comfortable, from a cultural as well as a financial standpoint, working free of charge. As a result, WonderRoot instituted a policy to always pay artists for 100 percent of their time.

CASE STUDY 2
PROJECT ROW HOUSES | HOUSTON, TX

McKenzie Watson, Guest Services and Membership Coordinator

Project Row Houses (PRH) is located in the Third Ward, a historically African-American neighborhood in Houston, Texas. PRH occupies 22 shotgun-style houses[45] that host a variety of activities from artist residencies to exhibitions.

©Project Row Houses

PRH refers to its major exhibitions as Artist Rounds, which are biannual, themed exhibitions that last approximately four months each. During this period, seven of the houses are open to artists to showcase their works. PRH always aims to curate the exhibitions around questions that come from the neighborhood, which helps ensure continual freshness of dialogue between and among artists and community.

As a community platform that enriches lives through art with an emphasis on cultural identity and its impact on the urban landscape, PRH's activities go far beyond what is typically considered as arts programming. The organization views itself as a social sculpture, a concept attributed to German artist Joseph Beuys that operates under the assumption that all of society is a living work of art. In this way, we are all artists simultaneously creating and caring for our collective social experience. This idea drives PRH to invest directly in social programs such as the Young Mothers Residential Program, as a means of helping to create a more just society.

Another example of PRH's commitment to using creative approaches to shape the future of the Third Ward neighborhood is its work related to Emancipation Park. The park was run down after decades of disinvestment in the neighborhood, and when the City of Houston renovated the park in 2014, the community started to advocate for more holistic support. PRH, alongside its sister organization Row House CDC and local churches, initiated informal conversations about addressing development in the neighborhood. These conversations soon transformed into the Emancipation Economic Development Council (EEDC), which now has 501(c)(3) status. With the growth of the EEDC, PRH has become more involved in local economic and community development work.

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[45] Shotgun houses are narrow, rectangular houses in which one room leads to the next, with doors on both ends. They get their name from the saying that one could shoot a bullet through the front door and it would exit through the back door.

CHAPTER 3: ADDITIONAL CASE STUDIES

In addition to the organizations highlighted in the case studies in Chapter 2, we also talked to 12 other agencies as part of our research. Our interviews with these organizations are summarized below.

LOCAL

Artists Up, Seattle, WA
Irene Gómez, Cultural Partnerships Project Manager, and Marcia Iwasaki, Public Art Project Manager, Seattle Office of Arts and Culture

Artists Up (AU) is an artist development and support organization, focusing on artists of color and artists with disabilities, that emerged from collaboration between 4Culture, ARTS, and Artist Trust (which is no longer involved). AU works to help artists of color articulate and overcome the barriers they face in access to funding. The interview with Ms. Gómez and Ms. Iwasaki helped clarify AU's outreach process. Specifically, AU conducted racially-specific focus groups to identify better ways to reach out to artists from historically marginalized communities, with artists serving as ambassadors to their communities.

"Personalized contact is huge… just one or two meetings makes a huge difference… It's really about creating connections with artists and building on that."

While AU intentionally constructed the focus groups along broad racial/ethnic lines,[46] they were unable to disaggregate these broader groups into more specific sub-groups (such as national origin) due to time and budget constraints. They also noted that navigating various community stakeholders was a challenge for them. Ms. Gómez and Ms. Iwasaki stressed the importance of internal diversity within the focus groups: that is, the focus groups targeted specific racial and ethnic groups, but did not limit themselves to a specific stratum of said groups, instead also working to make them diverse in terms of age, gender, and medium. They also noted the importance of holding meetings at culturally specific venues, which may or may not be arts venues, and of providing food and a photographer from the community of focus. Other notable findings from this interview include the vital importance of personal, face-to-face connections as well as of social events, such as shared meals. Finally, Ms. Gómez and Ms. Iwasaki expressed the desire for ARTS to be a welcoming and accessible physical space, a quality which is lacking in the current ARTS office (housed in the Seattle Municipal Tower).

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[46] Artists Up convened four racially-specific focus groups for artists of Latinx, African, Asian, and Native American descent.

Daybreak Star Center, Seattle, WA
Hank Cooper, Arts Program Manager, United Indians of All Tribes Foundation

Daybreak Star Cultural Center (DSC) is a Native Cultural Center in Seattle. As a community gathering space, DSC hosts major Native American cultural activities in Seattle, such as Seattle Indian Days Pow-Wow. Their permanent art collection was funded through City of Seattle's 1% for Art Program in 1975. DSC's Sacred Circle Gallery periodically showcases contemporary and traditional Native American Art by a wide range of artists. As the Arts Program Manager, Ms. Cooper is currently organizing DSC's first ever Emerging Native American Artists cohort, to assist them in drafting their own artist statement, exhibition proposal, provide them exhibition opportunities at the DSC and also promote them to other public spaces.

"For artists that are used to being compartmentalized by their identities, the programming gives them the opportunity to break out of that... They're not just seen as a card on the wall, they're able to have the autonomy of diving deeper into their work, what that means, and how other people can relate to that."

While most of the emerging Native American artists are interdisciplinary artists, they are also activists and organizers who address the political climate and challenges their communities are facing through their artwork. All the stories behind the art pieces make the programming around the exhibition valuable: events such as conversations, panels, lectures, workshops, and family days enable the artists to have the autonomy to dive deeper into the meaning of their work and how other people can relate to their message, thereby offering the audience opportunities to challenge their compartmentalized perceptions of the artists. According to Ms. Cooper, artists should have free reign over programming while curators should help the artists articulate their artwork in a way that makes sense to people from different backgrounds, rather than imposing their beliefs on the artists under the guise of "expertise."

In terms of the selection of Native artists, Ms. Cooper pointed out that there are "big names" that keep getting reused by different art spaces again and again. Even the smaller independent galleries that promote Native American arts frequently reuse the same artists because they are more easily marketable. Meanwhile, younger emerging artists that are as talented and motivated are not given the opportunity to showcase their work. Therefore, simply having artists of color in presence is not enough. It is more important to provide opportunities to the artists who are not yet established.

Ethiopian Community in Seattle, Seattle, WA
Febben Fekadu, Programs and Community Engagement Coordinator

Although the Ethiopian Community in Seattle (ECS) does not have programs specifically dedicated to arts and culture, Ms. Fekadu stressed that art is a central part of Ethiopian culture. Customs that would be considered as art, such as food, music, dance, and coffee ceremonies, are ways of community gathering in the Ethiopian community. To that end, ECS supports and is affiliated with Ethiopian restaurants around Seattle. ECS also supports Ethiopian artists by hiring them to do graphic design, web design, and painting for their events.

"Arts are part of our culture. 'Artist' is something who we are and what we can be."

Despite the Ethiopian community's well-established history in Seattle, not many Ethiopian artists are involved in the city's arts scene. According to Ms. Fekadu, members of the Ethiopian community often have a hard time viewing themselves as artists. She recommended that ARTS should reach out to local schools with large Ethiopian populations and invite them to KSS as a means of empowering youth to see themselves as artists. Additionally, Ms. Fekadu noted that ECS would like to be involved in the decision-making process when it comes to arts institutions depicting Ethiopian culture.

Langston Hughes Performing Arts Institute, Seattle, WA
Amanda Licorish, Events Booking Coordinator[47]

Langston Hughes Performing Arts Institute (LHPAI) is a performance space in the Central District neighborhood of Seattle that promotes African-American arts and culture. The main service that LHPAI provides as a means of addressing equity is a facility grant, which subsidizes the costs of renting the space if an art production has a focus on Black arts and culture. In addition to offering financial assistance, LHPAI is also very involved in the production of facility grant events, providing more technical support and staffing than they would for other events. This intentional act of investing in and prioritizing Black arts events over others is a simple yet effective way of promoting equity.

Ms. Licorish discussed LHPAI's focus on the geographic parameters of community and the ways in which LHPAI serves as a hub for Black culture in the Central District in the midst of gentrification. This idea is particularly relevant when considering KSS' location near the

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[47] While LHPAI houses the non-profit LANGSTON, which coordinates the programmatic aspects of LHPAI's work, we spoke with LHPAI's Events Booking Coordinator, Amanda Licorish, who is not directly involved in programming. As a result, our conversation focused on the ways in which the physical space itself can serve to increase racial equity.

Chinatown-International District (CID), which already has a long history of displacement. When ARTS engages in discussions about KSS' "community," it will be important to consider the extent to which the surrounding neighborhoods will factor into these conversations.

"Having community programming that meets the mission is more important to us than raising a couple thousand dollars."

Finally, Ms. Licorish provided insight into the difference between "open hours" and "office hours." In her experience at LHPAI, she found that it was more effective to have a distinct block of "open hours" that is shorter than a normal business day, which might be considered traditional "office hours." Opening the space up to the public for a shorter amount of time allowed staff to be more attentive and welcoming to the public, without having to balance these open-access hours with everyday work tasks.

Totem Star, Seattle, WA
Daniel Pak, Co-Founder, and Paul Laughlin, Director of Development and Operations

Totem Star is a Seattle-based organization whose mission is to empower youth through musical production and performance, using the model of a recording studio to connect youth with the resources they need to create and produce music. While Totem Star is widely recognized for its success in meeting this mission, Mr. Pak and Mr. Laughlin emphasized the fact that their impact goes far beyond just music. Life skills such as communication, collaboration, community building, and civic engagement are all central to Totem Star's programming. For Totem Star, art ultimately serves as a means of youth empowerment.

Mr. Pak and Mr. Laughlin also discussed the importance of open space at Totem Star in addition to studio space. Totem Star participants have expressed the desire for a creative sanctuary that allows them to be "free" without any additional institutional confines. This desire reinforces the importance of having a non-curated, publicly accessible space at KSS that allows for a degree of fluidity between art and everyday life.

"Without the arts, we don't have access to our ancestry, our history, our mind, body, and spirit."

Finally, Mr. Pak and Mr. Laughlin highlighted important factors to consider when designing programming that is meant to serve youth from disadvantaged backgrounds. For young people with unstable home lives, the hours of 6-9pm are crucial. Most organizations, Totem Star included, do not operate outside of normal business hours, and oftentimes youth participants do not have a place to go during these hours. Additionally, Mr. Pak and Mr. Laughlin noted that stigma about socioeconomic status is particularly acute for their youth participants. Oftentimes, youth are hesitant to express their need for financial assistance in accessing certain services (e.g., subsidized bus passes or the studio computer lab). Simply providing subsidized services might

not be enough to lower financial barriers for young people. Staff members need to build trust with youth to the extent that participants feel comfortable taking advantage of these services.

Wing Luke Museum of the Asian Pacific American Experience, Seattle, WA
Cassie Chinn, Deputy Executive Director

"The museum and arts and culture can be powerful because you can engage personal stories and personal connections, and that moves hearts which then moves minds."

The Wing Luke Museum of the Asian Pacific American Experience (the Wing) does not have a curator on staff; every step of each exhibition, from proposal to design, from collecting exhibits to writing text, are led and largely executed by Community Advisory Committee (CAC) via a participatory process. Each ongoing exhibition has its own CAC. The CACs meet monthly during the 12 to 18 months of the exhibition preparation process. According to Ms. Chinn, they are the decision makers and the best advocates for the museum.

Staff members function as community organizers, facilitators, and resource gatherers to help realize community visions. According to Ms. Chinn, the Wing continually thinks about how it can use its resources to become involved in what the community is doing, rather than trying to impose its vision on the community. The participatory process also allows for frequent and ongoing evaluation and feedback on different points of everyday practices. This process is labor-intensive, requires great flexibility from the museum's side, and requires the Wing to relinquish a certain level of control to the CAC.

According to Ms. Chinn, the Wing attempts to promote racial equity in a number of different ways. First, in terms of equity within museum production and artistic production, the Wing strives to be clear about whose stories are told by whom. The Wing works to ensure that the composition of both the board and staff reflect the community it represents. Further, the Wing makes efforts to preserve and support the economic and cultural vitality of the entire neighborhood, while at the same time working to promote equitable development. For example, unlike other arts spaces, the Wing does not host its own café, instead acknowledging that the Chinatown-International District (CID) already has great and diverse dining options. By directing visitors to the small businesses nearby, the Wing supports the economic development and cultural heritage of its surrounding neighborhood. In addition, the museum offers seasonal food tours within the CID area to introduce visitors to the culinary culture of Asian-Americans.

Another important consideration for the Wing is the substantial diversity within the Asian-American community. When creating its current space, the Wing was very intentional about setting aside spaces for different Asian-American communities and making use of every area possible to accommodate exhibits that tell their stories.

Finally, when it comes to language accessibility, having multilingual speakers on staff at the Wing is important. Ms. Chinn mentioned that audio recordings are helpful for communities that have relatively low literacy, and that using headlines in each community's native language in addition to general English text can serve to highlight the culture that each exhibition represents.

Youngstown Cultural Arts Center, Seattle, WA
David Bestock, Executive Director

Youngstown Cultural Arts Center (Youngstown) is a cultural hub run by the Delridge Neighborhood Development Association (DNDA) that rents space at below-market rates to various arts-related organizations, as well as several other non-profit organizations, and a school. While Youngstown and their partner organizations serve Delridge residents of all ages, the organization is primarily youth-oriented.

"Our role is to find out from as many people as possible in Delridge what they need, then rally people together to do those things."

Youngstown has an intentional culture of racial equity that the organization works to maintain. Both the staff and board do periodic race and equity trainings, and each board meeting commences with an equity reading. They intentionally try to recruit a diverse staff that reflects the community it serves. Mr. Bestock emphasized that the organization wants to ensure that the young people who come to Youngstown are able to see people who look like in them in leadership roles, and as role models and mentors. They try to ensure that the people who are running things are of, and working for, the communities they are serving. Mr. Bestock also noted that people of color tend to have more of an awareness of racism than white people, which is valuable in anti-racist work. As a white man leading an organization focused on racial justice, Mr. Bestock tries to avoid a top-down leadership approach and instead works to empower his staff.

Mr. Bestock talked about the importance of listening to the community and responding to their needs, noting that DNDA is "not a top-down organization in terms of 'Here's what we think you need, Delridge,'" and that they instead try to speak to as many people in Delridge as possible about what they need and then "rally people together to do those things." He also spoke of the importance of making successes visible to build community trust and enable further success.

3Arts, Chicago, IL
Esther Grimm, Executive Director

3Arts focuses on providing support and awards for women artists, artists of color, and artists with disabilities within the Chicago metropolitan area (CMA). To that end, 3Arts funds residency fellowships in Chicago and New Hampshire open to artists in their aforementioned focus populations. They also partner with the Alliance of Artists Communities to offer residencies in France, California, Louisiana, and Florida. Additionally, 3Arts provides grant opportunities for artists within their focus populations, including ten annual $1,000 "Make a Wave" grants and ten annual $25,000 "3Arts Award" grants. Ms. Grimm stated that in designing these programs, 3Arts deliberately looked at who is excluded from mainstream culture and the privileged market and worked to reach those artists.

"I think that's where we step in, to help artists of color build momentum and build their careers. Our hope is to help these artists break through and disrupt and alter mainstream culture."

Ms. Grimm emphasized the importance of giving artists more control to reduce institutional gatekeeping. 3Arts does this by centering artists and the arts community in the grantmaking process. Recipients of the smaller "Make a Wave" grants are chosen solely by previous awardees. For their larger award, 3Arts chooses a panel of 35 local artists, curators, presenters, and arts leaders from the CMA, including at least one past awardee for each nomination category (dance, music, teaching arts, theater, and visual arts). These processes can serve to reduce institutional bias and reach artists who would be missed otherwise.

Ms. Grimm also emphasized the value of providing continuous support to artists beyond the term of their residency or grant. 3Arts provides professional development to all their artists, as well as informal support to applicants regardless of success. All 3Arts Award grantees meet with a certified public accountant to discuss their 3-year plan and how to achieve it; they receive guidance on financial planning, as well as how to promote their work. Ms. Grimm suggested that the informal support 3Arts provides in the form of answering questions and offering general career guidance is in some ways even more important than formal professional development.

Finally, Ms. Grimm highlighted the benefits of readily listening to the artists, collecting data, and making changes. 3Arts surveys all their artists and solicits their feedback. They also collect and map data on where their artists live, work, and display or perform their art. Using this information 3Arts can understand their artists' needs and adjust to better serve them.

A.I.R. Gallery, New York, NY
Roxana Fabius, Executive Director

A.I.R. Gallery (A.I.R.) is a non-profit gallery that aims to promote the visibility of women-identifying artists. A critical feature of A.I.R. is its cooperative governance structure: members co-own the space and work collaboratively to administer exhibitions and programming. This lack of hierarchy has been fundamental to the identity of the space since its founding in 1972.

In part due to its origins in the second-wave feminist movement, Ms. Fabius acknowledged that a main challenge for A.I.R. is ensuring that its practices align with evolving discourse around gender inclusivity. Historically, second-wave feminism has faced criticism for excluding the voices of women of color and for its narrow conception of gender as a male/female binary. A priority for A.I.R. moving forward is therefore to diversify its membership base in order to make the social, economic, and professional benefits of A.I.R.'s cooperative model more accessible to non-binary creatives and women of color.

> *"One really important way to enhance racial and gender equity in the pool of applicants we have is to intentionally select panelists that reflect that–it really makes a difference..."*

Ironically, however, Ms. Fabius claims that A.I.R.'s cooperative governance structure has made it difficult to attract more diverse members, as this non-hierarchical structure was largely built to give white women more artistic freedom and power rather than to invest in women-identifying artists from more marginalized backgrounds.

City of Los Angeles Department of Cultural Affairs
Umi Hsu, Digital Strategist

The City of Los Angeles Department of Cultural Affairs (DCA) is the office of the local government of Los Angeles dedicated to fostering arts and culture. Mx. Hsu discussed the evaluative tools developed by the DCA, such as the Neighborhood Arts Profile (NAP). The NAP is a data visualization analytical tool developed for the use of city staff originally to organize and connect the various data already used by the DCA. It has since become a tool used for evaluating cultural vibrancy and arts equity at a neighborhood level; the DCA is planning to develop it further in this capacity so that it can be used for statistical and spatial analyses. The NAP is also being used to evaluate socioeconomic vitality at a neighborhood level, using the California Human Development Index as well as data such as unemployment and poverty rates.

> *"Arts and culture is usually deprioritized, underfunded, and under-resourced… with this tool, we've come to a point where people are taking us more seriously. Data serves as a form of evidence; it concretizes what we do."*

Mx. Hsu pointed out how useful data analysis is in increasing the rigor of evaluation and shaping the perception of the arts as a serious field that deserves consideration in discussions to promote equity. The collection of quantitative data at a large scale also requires far fewer resources than the use of qualitative, ethnographic approaches at that scale. In addition, Mx. Hsu stressed the importance of developing evaluative criteria simultaneously with the project proposal, with well-defined, measurable criteria tailored specifically to the desired outputs and outcomes of the project.

One challenge for the DCA has been the lack of recent data, as Census data is too infrequent for understanding a growing city, especially given the massive changes in neighborhood character due to gentrification. Furthermore, the lengthy approval process, while necessary to ensure public accountability, slows down the work of gathering and interpreting data, and understanding impact (as opposed to collecting indicators) requires lots of resources.

INTERNATIONAL

Footscray Community Arts Centre, Footscray, VIC, Australia
Martin Paten, Director and CEO

Footscray Community Arts Centre (FCAC) is a contemporary arts center in the Footscray suburb of Melbourne, Australia. The organization was formed by social activists in 1974 with goals of creating a cultural space with "access for all" and providing expression and inclusion for multicultural communities in the wake of the end of the White Australia immigration policies. FCAC's focus populations include First Nations, people of color and diverse cultures, people with disabilities, the LGBTIQ community, and artists, with a particular emphasis on artist from the western suburbs of Melbourne. To specifically respond to the needs of the First Nations community, FCAC maintains an indigenous advisory group that includes eight First Nations elders, two of whom are elders in residency. FCAC tries to embed their focus on racial equity and historically marginalized groups into all their organizational culture and all their programming rather than launching specific cultural programs. To that end, FCAC engages in targeted recruitment of staff to create a team culture that inclusive of different communities and cultures.

Mr. Paten noted that they have five core goals that underpin all of their work: diversity, innovation, inclusion, accessibility, and sustainability. FCAC creates key performance indicators (KPIs) for each

> *"We embrace our focus communities into the heart of everything we do… that is the heart of the reason why FCAC exists."*

goal in order to evaluate their programming. For instance, for the "diversity" goal, one KPI is "direct employment of people from focus communities." For accessibility, one KPI is "people with disabilities experience full range of opportunities available at FCAC, including employment." They are in the process of reducing the number of KPIs they use and refining the indicators they keep to ensure that they can be frequently measured and easily communicated, thereby increasing transparency.

The suburb of Footscray has historically been home to many immigrants from Southeast Asia and East Africa. When FCAC was founded, Footscray was a largely industrial area. Recently, however, Footscray has been experiencing urban growth, increasing housing prices, and changing demographics due to gentrification, and many of the immigrant and refugee communities that have lived in the suburb have been displaced. Mr. Paten emphasized that FCAC is struggling with how to confront this change; they want to reflect and support the communities that have historically called the neighborhood home while also reacting to the fact that their audience and setting is changing. As such, FCAC is developing a Precinct Master Plan to imagine what "a day in the life" in Footscray will look like in the future.

SKETCH Working Arts, Toronto, ON, Canada
Phyllis Novak, Artistic Director

SKETCH Working Arts (SKETCH) is a community arts organization based in Toronto, Ontario that engages young people living homeless or on the margin to create art as a means of building a path out of poverty and homelessness. SKETCH provides studio space for participants to take part in various creative practices.

"Any kind of institution or organization has to be so very willing to be involved constantly in the critical analysis and critical reflection that it takes to do the work and support it, and to not do it in a tokenistic way."

During our conversation, Ms. Novak traced the evolution of SKETCH's approach to equitable programming, which has shifted alongside the changing needs of the organization's participants. At its founding in 1996, SKETCH mainly served young white men experiencing homelessness. According to Ms. Novak, the organization realized around 2009 that its "drop-in" approach, which allowed anyone to join SKETCH's programs at any time without any formal intake process, created a space that was built for white men and alienated youth with different racial or gender identities. As a result, in 2011 SKETCH began intentionally reaching out to communities that have historically been missing from the organization's ecosystem and tailoring its programming to these groups' needs. Additionally, SKETCH has adopted a more self-deterministic and anti-oppressive program model that gives participants more power and influence over the content and

delivery of the organization's services. For example, participants collaborate with staff members to evaluate each 10-week studio session and give recommendations for improvement.

Ms. Novak strongly emphasized the importance of building continuous accountability mechanisms into the infrastructure of the organization. In alignment with these ideals, SKETCH conducts a 2-day training on a quarterly basis (before every 10-week session) in which staff members review the organization's principles related to racial equity. Additionally, for Ms. Novak, any institution that aims to promote equity must constantly engage in and seek out criticism. SKETCH's aforementioned shift towards an anti-oppressive program model came as a result of talking circles and surveys that the organization conducted with individuals from historically marginalized communities, in which these participants expressed their frustration with SKETCH's existing model and the barriers it created.

CHAPTER 4: RECOMMENDATIONS

We used the five themes identified in the previous chapter as guidelines for creating a menu of options for ARTS to consider when developing the KSS exhibition space and its related programming. These recommendations are based on the goals outlined in the ARTS-authored King Street Station Programming Plan and community priorities identified in the King Street Station Feedback Report. This menu of options can be found in Appendix F.

We then established criteria for measuring how well each option aligns with the five themes from our research. Finally, we produced a matrix evaluating our recommendations against each criterion to prioritize highly effective options (see Appendix G).

CRITERIA

Due to the pioneering nature of the KSS project and the lack of evaluative research available on similar efforts, we propose exploratory criteria that stem from our thematic analysis of cultural spaces. We used the following criteria to assess our recommendations:

Community Building through the Arts

- *Engages non-arts communities:* Many of our subject spaces use art as a way of engaging with larger social issues. While ARTS clearly aims to develop arts-based communities through the KSS project, it is necessary to understand how ARTS engages with non-arts communities to assess how KSS advances racial justice *through* and not just *in* the arts.

- *Involves youth:* According to Mr. Appleton from WonderRoot, youth are frequently on the vanguard of advancing social change and community-building. Intentional engagement with youth is both a common element in the organizations we studied and a desired form of programming for ARTS.

- *Promotes dialogue between artists and community members:* Options that promote dialogue between artists and community members advance arts-based approaches to addressing community issues. Generating conversation among artists and their audiences also helps to reframe the community at large as a dynamic group with the ability to create art and culture, as well as to understand and address its own issues.

Participatory Governance Structures

- *Gives artists decision-making power:* With decision-making power, artists will be able to ensure that KSS actually reflects their needs and desires. Several of our subject spaces emphasized the importance of giving artists decision-making power as a means to circumvent institutional blind spots and biases. Additionally, research shows that decisions made through the participation of community members rather than by traditional elites or unaccountable administrators offers less powerful groups in the community better opportunities to influence the distribution of resources.[48]

- *Increases representation of artists of color in exhibitions and showcases:* While ARTS is determined to make KSS a space that centers artists of colors and other historically marginalized communities, this criterion measures how well a policy option actually meets ARTS' expectation of supporting and providing professional opportunities for artists of color. As artists of color are increasingly represented exhibitions and showcases, their ability to participate in the decision making that guides those events should also increase.

- *Increases transparency:* It is generally accepted that the participation process should be transparent, so that the wider public can see how decisions are made and hold institutions accountable for their actions.[49] This criterion evaluates both ARTS' organizational transparency to the art community with regard to KSS programming (for example, residency selection), and the transparency of the operation of KSS to the general public.

Moving beyond Inclusion

- *Invests in specific communities:* The organizations we studied commonly expressed the importance of intentionally investing in their hardest-to-reach communities rather than simply removing barriers for all communities. Options that invest in specific groups also advance the notion of equity that aims to treat people differently to account for historical wrongs and achieve justice.

- *Supports a continual community feedback process:* Continual community feedback holds ARTS accountable to the communities it serves on a regular basis. Options that meet this criterion help institutionalize the decentralization of ARTS' power and encourage an active relationship between ARTS and its constituents, rather than an extractive one.

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[48] Frank Fischer, "Participatory Governance: From Theory to Practice," in *The Oxford Handbook of Governance*, ed. David Levi-Faur (Oxford: Oxford University Press, 2012).

[49] Gene Rowe and Lynn J. Frewer, "Public Participation Methods: A Framework for Evaluation," *Science, Technology, & Human Values* 25, no.1, (2000): 3-29.

- *Provides professional development opportunities to artists:* Several of our subject spaces emphasized the ability of professional development opportunities to empower artists of color, especially young and emerging artists of color, by helping them build the skills and experience they need to succeed. More support towards artists-in-need will narrow the gap between them and the "big names," advancing equity in the arts field and creating a healthier arts environment.

The Role of Space in the Context of its Surrounding Area

- *Reflects the culture and history of local populations:* A common thread among the organizations we studied was that they worked to reflect the culture of local populations. These efforts allow surrounding communities to see themselves as represented by the organization and engage with the organization.

- *Creates a welcoming space for communities of color:* A welcoming space for communities of color helps invite communities of color to engage with ARTS and see themselves as artists and as audience members.

- *Impact on displacement:* Seattle, like many other cities, is currently going through a period of rapid growth and development, accompanied by pockets of gentrification and the displacement of low-income communities of color. According to Dr. Tim Thomas, non-white, middle-income, and creative classes are especially vulnerable to displacement.[50] ARTS must be aware of the effects KSS may have on displacement in the CID and should limit those effects to the extent possible.

Logistics

- *Cost:* ARTS' budget, including the budget available for KSS, is currently being negotiated. The more cost-effective an option is, the more likely ARTS can implement it and maintain it consistently over a period of years.

- *Scalability:* Seattle is a rapidly growing city, and KSS must be able to handle a growing and changing audience. Options that are more flexible and scalable prepare ARTS to face this challenge without needing to develop new plans and solutions. Therefore, scalability ensures the consistency of the KSS programming.

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[50] Tim Thomas, "Forced Evictions, Gentrification, & Race: Seattle & King County" (presentation, 2018), https://timathomas.github.io/presentations/thomasevictions.pdf.

- *Implementation feasibility:* Implementation feasibility refers to staff capacity and political feasibility. Since the programming of KSS adds onto the existing portfolio of ARTS, the extent to which ARTS can run KSS as planned will largely depend on the staff's capacity. Since ARTS is a government agency, potential opposition from other agencies, elected officials, and the public must be considered.

- *Measurability:* Measurability refers to the ability for ARTS to evaluate the effectiveness of the policies recommended. The more measurable an outcome is, the easier it will be for ARTS to systematically monitor the outcomes of the KSS project and improve its impact accordingly.

PRIORITY RECOMMENDATIONS

Based on our assessment, we narrowed our options down to **eight recommendations** that ARTS should pursue in order to most successfully achieve the goals reflected in our research. This tailored set of recommendations is listed below.

Organizational

- **Establish a charter and institute an annual review in order to continually audit processes and maintain fidelity to principles**
  A charter that states KSS' vision, mission, and principles will provide a foundation for ARTS at the beginning of KSS' programming. Instituting an annual review of the charter will offer ARTS the opportunity to continually audit, reflect, and address communities' needs. It will also help ARTS adhere to its commitment to advancing racial equity as the organizational changes. The charter will also be a tool for the community to monitor the execution of KSS.

- **Engage in targeted first-round recruitment of Advisory Council members**
  This option will help ensure that the Advisory Council has a diversity of cultural background, media, perspective, and experience. In terms of selecting the first cohort of KSS Advisory Council, recruitment should be targeted towards communities that have historically been excluded from decision-making processes. The Advisory Council should also reflect a variety of artistic disciplines in the region, multiple sectors, various sizes of organizations, and different titles and positions. This intentional recruitment process will largely ensure that artists of color have the decision-making power to support the development of their peers. Challenges include determining the size of the Council, developing the criteria for selection to the Council, and ensuring Council accountability. Additionally, the fact that this recommendation prioritizes certain

demographic groups over others decreases transparency and may cause backlash from constituents.

- **Revisit focus groups from feedback report on an annual basis**
  ARTS hosted 16 focus groups in 2016 to gather the voices of artists of color to incorporate into the initial visioning of KSS.[51] Revisiting these groups is another way for ARTS to qualitatively evaluate KSS programming, and to hold itself accountable to community stakeholders. This option aligns with our theme of "Moving Beyond Inclusion" particularly well due to its continual emphasis on engaging artists of color. However, because this group only consists of arts-related individuals and organizations, the voices of the non-arts community will be left out. Capacity is also a concern: even though ARTS already built relationships with these stakeholders, there will be high operational costs associated with revisiting each of the 16 groups annually. One possible solution is to revisit a rotating selection of three to four groups per year. Transparency should be prioritized to make it clear why the groups are being revisited in the order they are. A related challenge will be to ensure that the groups reconvened later on in the process remain actively engaged.

Artist Development

- **Hold an annual residency showcase with opportunities for programming**
  An annual showcase to celebrate the residents' work will provide an opportunity for the residents to practice and exhibit the skills they have learned from the residency program. Participating in the showcase will give the residents additional experience to highlight on their resumes, potentially opening up further professional opportunities. Additionally, giving residents the opportunity to design the programming around the showcase, such as panels, lectures, and other interactive features, will allow artists to tell the story behind the exhibition and promote dialogue between artists and the community. Though ARTS should give residents room to develop the annual showcase, ARTS staff should function as technical advisors to facilitate the process.

- **Offer eligible residency graduates the opportunity to serve on the Advisory Council**
  As with the idea of the annual showcase, serving on the Advisory Council further develops residents' transferable non-arts skills. Transitioning residency graduates to the Advisory Council will give artists of color decision-making power and engage them, establishing a continual feedback mechanism. One challenge for ARTS will be to establish a transparent process to decide which residency graduates are eligible to serve as advisory members.

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[51] Includes Latinx - Hispanic, Asian, Asian American and Asian Pacific Islander, African, African American and Black, and Native artists.

- **Open residency program to youth**
  Investing in youth is investing in the future. By opening the residency program to youth and guaranteeing that a certain number or percent of residency opportunities go to youth, ARTS will visibly set the tone for other arts organizations to value the creativity of youth. Engaging youth artists will strengthen and sustain the artistic community and the societal benefits of that community by empowering young creatives of color. A drawback is that this impact may not be apparent for a long time.

Language and Cultural Accessibility

- **Partner with community development organizations throughout Seattle**
  ARTS should partner with community development organizations throughout Seattle to develop KSS programming and events together. Partnering with community development organizations scores high in the "Building community through the arts" and "Role of the space in the context of the surrounding area" themes, since it emphasizes genuinely considering the needs of different communities and being sensitive and responsive to current social issues, and then using arts and this space to incubate conversations and creative solutions. By pooling resources, both ARTS and the community development organizations should be able to expand their reaches at lower costs. This recommendation does not in and of itself target artists of color, but ARTS should target organizations that focus on communities of color. This option will require ARTS to coordinate the efforts of multiple organizations and ensure their relationships with the organizations are transparent. ARTS will also need to take steps ensure that the largest and most vocal organizations do not dominate and overpower the voices of smaller organizations, or this option will suffer in terms of political feasibility.

- **Develop a program that uses KSS as a convening space for artists and non-arts activists**
  By pairing artists with activists and inviting them to KSS to discuss their work over food or a beverage, ARTS will acknowledge and strengthen the ties between arts and activism. This option is based on the Percolate program at WonderRoot, and both increases artists' dialogue with communities and engages non-arts individuals. It is possible that this the process of gathering, pairing, and organizing one-on-one conversations will challenge ART's staff capacity.

EVALUATION

While the development of methods for evaluating the impact of the KSS project on the advancement of racial justice is outside the scope of this report, we created a theory of change model to help ARTS engage in initial monitoring efforts.[52] The model, shown in Figure 1, outlines the theory behind how ARTS' resources and KSS-related activities get transformed into impacts.

According to scholars Keeney and Korza, arts-based social-change projects often unfold in unpredictable nonlinear ways, and outcomes may be defined or revised through the creative process. Keeney and Korza also note that "[a]rts-based initiatives and related evaluation processes should be rooted in a theory of change but simultaneously receptive to changing assumptions as new information is created and knowledge attained."[53] In this regard, we intend for our model to serve as a starting point for ARTS as it develops KSS-related programming, to be updated as the scope and nature of the programming evolves.

In our model, "Inputs" are the resources that ARTS invests in the KSS project. The "Activities" in the model are the eight recommendations from our report.[54] "Outputs" are the direct products of the recommended activities. These outputs then lead to "Outcomes," which are the short- and medium-term changes in systems or behavior that occur as a result of the outputs. Finally, outcomes lead to "Impacts," which are the long-term societal changes that occur given the successful attainment of the desired outputs and outcomes, as well as the fulfillment of the theory's assumptions, which are listed at the bottom of our model.

CONCLUSION

Throughout our thematic analysis, it became clear that some categories of options align with our evaluative criteria more strongly than others. In particular, Organizational options, which directly address KSS' decision-making structures, are best suited to advancing the aspirational themes and criteria that we identified throughout our research. On the other hand, options related to Language and Cultural Accessibility meet these criteria to the lowest degree.

While we acknowledge the necessity of making KSS a welcoming and accessible space for all, our analysis shows that these actions do not go far enough to truly advance racial justice in and

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[52] Jane Reisman and Anne Gienapp, Theory of Change: A Practical Tool for Action, Results and Learning (Seattle: Organizational Research Services, 2004).

[53] Kate Preston Keeney and Pam Korza, "Assessing Arts-Based Social Change Endeavors," in *Arts and Community Change,* ed. Max O. Stephenson, Jr. and A. Scott Tate (New York: Routledge, 2015):186-211.

[54] We anticipate that ARTS will engage in many more KSS-related activities beyond our recommendations. This Theory of Change model is meant to illustrate the potential impacts of our set of recommendations.

through the arts. In order to center those most affected by institutional racism, ARTS should prioritize actions that address the organizational structure of KSS itself by giving decision-making power and governing authority to artists of color. While organizational shifts require extensive commitments in terms of time, effort, and political capital, these actions will be most effective in transforming KSS into an equitable and anti-racist space.

Inputs	Activities	Outputs	Outcomes	Impacts
King Street Station	Establish a governing charter and institute annual review	Governing charter	Increased accountability on the part of ARTS	Empowerment of communities of color
KSS Programming Plan	Revisit focus groups on an annual basis	Annual charter review process	Shift in resources towards artists of color	
Financial		Annual focus groups	Stronger relationships with community stakeholders	
Admissions Tax revenue	Engage in targeted recruitment of Advisory Council (AC) members			
ARTS operating budget	Offer residency graduates the opportunity to serve on the AC	PoC representation in KSS governance	Increase in professional development opportunities for artists of color	Equitable representation in the arts
Personnel	Hold annual residency showcase	Annual residency showcase	Increase in representation of artists of color in arts institutions	
KSS Programming Lead	Open the residency program to youth	Youth representation in residency program		
KSS Operations Lead	Partner with community development organizations	Community partnerships	Historically marginalized communities feel more welcome at KSS	Positive shift in societal perceptions of communities of color
ARTS staff time	Create space for artist-activist convenings	Quarterly artist-activist convenings	Increase in dialogue between artists and community members	
				Decrease in institutional racism

ASSUMPTIONS

- Art has the ability to shape societal narratives.
- Artists of color will support other artists of color when in positions of power.
- KSS is physically and financially accessible to historically marginalized communities.
- Communities of color are interested in visiting KSS.
- ARTS continues to maintain funding to support KSS progrmaming.

EXTERNAL FACTORS

- Political climates at the federal, state, and City levels
- City of Seattle budgetary priorities
- Macroeconomic forces
- Cultural trends and preferences
- Competing policy interests

Organizational options | Artist Development options | Cultural Accessibility options

ABOUT THE AUTHORS

Chuan Fan

Chuan Fan comes from Inner Mongolia, China. She has a bachelor's degree in Cultural Industries Management from Tongji University, Shanghai where she generated her interest in arts and cultural vitality in cities. During her exchange study in Berlin, Germany in 2014, Chuan interviewed owners of 10 local arts institutes. This experience led her to explore the interaction between arts & cultural program and community development. With an MPA degree, she is hoping to develop her career in the field of equitable and sustainable public arts policy, arts education program, and corporate support to arts and culture.

Geoffrey Gund

Geoffrey Gund grew up in Bronx, NY. After receiving his bachelor's degree in government and Philosophy from Connecticut College, he spent several years in New York City before moving to Seattle to pursue his MPA in hopes of working to promote racial equity and social justice, particularly in urban settings. He lives with an overweight cat named Miles.

Yash Tulsyan

Yash Tulsyan grew up and still lives in various Eastside suburbs. They received their bachelor's degree in linguistics from the University of Washington, and shortly afterwards volunteered as a research intern for the Jacob Lawrence Gallery, which stoked their interest in arts. Yash is particularly interested in urban policy and the promotion of social equity, and hopes to pursue this in the course of their career.

Jessica Vu

Jessica Vu was born and raised in Olympia, WA. After receiving her bachelor's degree from New York University, Jessica moved back to the Pacific Northwest where she has worked for public health and food access organizations in Seattle. Jessica is particularly interested in policy issues related to racial justice, food systems, and community development.
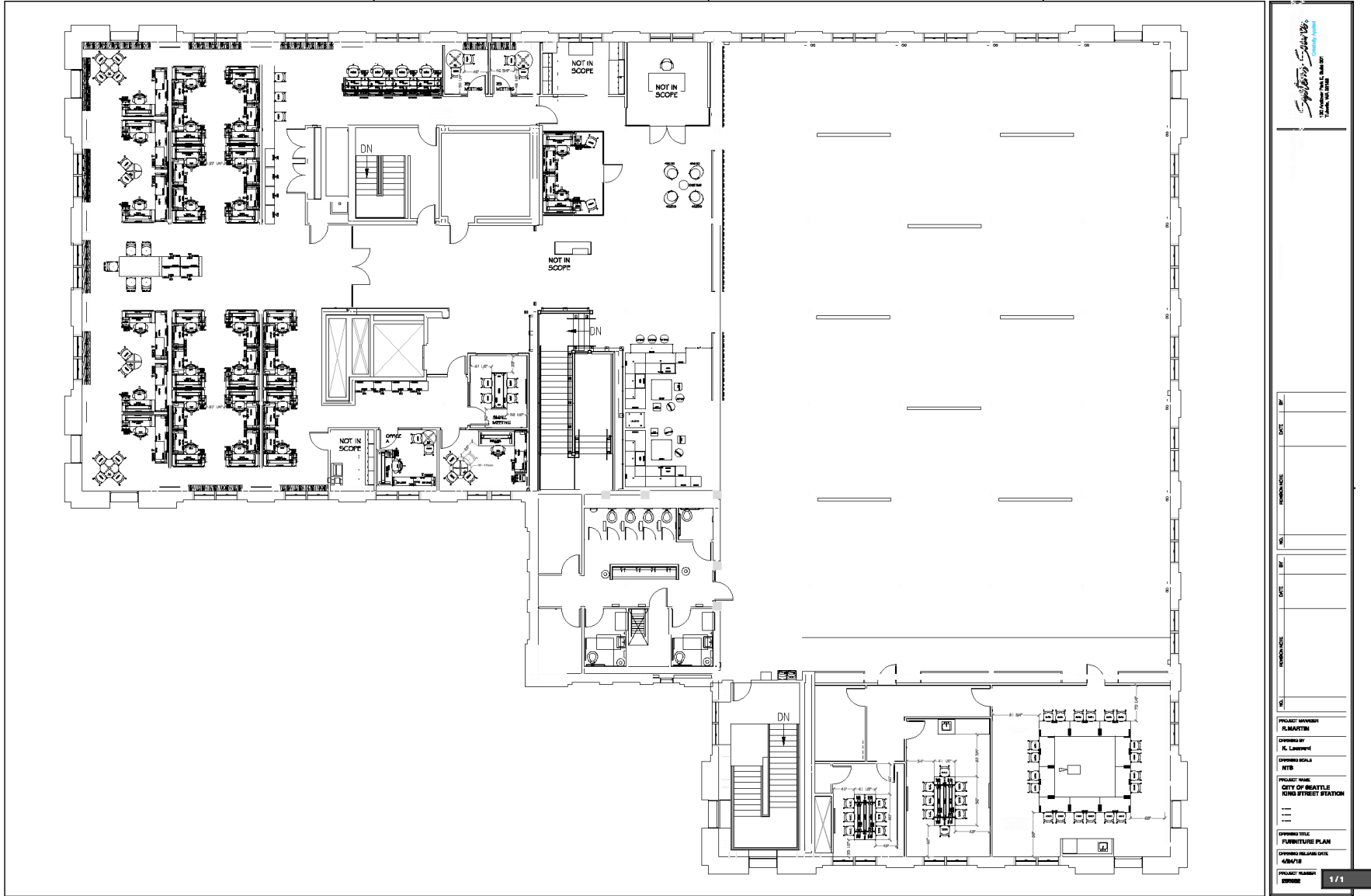
Note: Office furniture is from the City Standard offerings and was based on feedback from staff attending furniture meetings.

Living room furniture was selected based on feedback from staff about the use of the space and desire for flexibility.

OFFICE OF ARTS & CULTURE

SEATTLE

January 11, 2017

Letter of Agreement

This letter confirms the working agreement between the City of Seattle Office of Arts & Culture (known as ARTS) and Chuan Fan, Geoffrey Gund, Yash Tulsyan, and Jessica Vu, University of Washington Evans School of Public Policy & Governance graduate student consultants.

Project Description

The purpose of this project, **"Reimagining King Street Station through a Racial Equity and Social Justice Lens,"** is to provide research and best practices to ARTS in its pursuit of a bold new vision to transform King Street Station into an arts hub for everyone in Seattle, but in particular, creating a space that fosters and uplifts the arts by and for communities of color who have historically been oppressed and underserved.

We are asking for four thematic areas of research and policy recommendations that pertain to Imagining King Street Station through an RSJI Lens:

1) **Best Practices in Arts and Cultural Space**: What are some national and international models (aka: case studies) of community-based/city/county art space and curation and how do the models they differ? In the excel spreadsheet, we want to know the name of the agency/organization, the name and contact information of a lead staff member, who they serve, and the partnerships and programs in their art space curation. What is beneficial about their space and curatorial programming model, and would it work at King Street Station? How has the model been perceived by local community stakeholders? /. We will provide a brief list and expect the consulting team to enhance the list. There will be no more than 40 organizations to research, with the expectation that a handful of additional names may be suggested until May 15th.

2) **Artist Community Education and Support:**

   a. **Design an Artist in Residency Program:** Once the programming of space is determined, on a related note, how do we develop emergent and established artists

in this space? Do we provide them a room, a cohort of fellows, a stipend, and what should we expect of them? As above, your research should suggest other models for hosting artists (which includes visual artists, performers, and writers) in a workspace. What is the expected outcome of such an Artist in Residency Program? For clarity, no one is expected to live in KSS, as residency is a misnomer in this scenario.

    b. Design a **Mentorship Program** that attracts young creatives of color to King Street Station during the days of the week and times that works best for them. What kind of art and social development do they want in a mentorship model?

    c. Design an **incubator** that provides training and skills for artists who need to access the tools for growing their practice, including administrative skills, financing, continuous learning and networking.

3) **Language and Cultural Accessibility**: Create a set of recommendations for how to attract community members who may not traditionally see themselves in art spaces because of cultural and language barriers. What do the best practice models in Topic 1 do to be inclusive and accessible to ELL communities? If possible, what are the budget priorities for programming in a linguistically and culturally accessible way?

4) **Metrics for Success and One-Year Assessment:** How would your team define success for your vision of King Street Station (within these three areas)? What are the metrics for each puzzle piece? What should the overall metrics be?

For each topic, you will be provided a list of ARTS staff and Seattle Art Commissioners to begin speaking with for ideas and brainstorming. They will be your subject matter experts to guide your thematic research/best practices. Feel free to ask them for time to speak on the phone or to meet in person for guidance on the subject matter.

Timeline

The consultants will deliver the project to ARTS in two parts:

1) A **preliminary** set of recommendations explained in a PPT slide deck during a 30-minute presentation with time for Questions and Answer on March 5, 2018;

2) A **final report** with an executive summary, suggested best practices in excel spreadsheets, and formatted references via email by May 25, 2018.

The project duration is from January 2, 2018 through May 25, 2018 with the following additional target dates:

- Draft Letter of Agreement vetted by all parties concerned – January 10, 2018
- Project work plan – January 15, 2017
- Signed letter of agreement due to Student Consulting Lab manager – January 18, 2018
- Presentation at ARTS with preliminary set of best practices in excel spreadsheet—March 5, 2018
- ARTS comments on project to consultants – March 10, 2018
- First draft of final report due to ARTS - April 16, 2018

- ARTS comments on first draft due to consultants - April 23, 2018
- Second draft of final report due to ARTS - April 30, 2018
- ARTS comments on second draft due to consultants - May 7, 2018
- Finalized excel spreadsheet of best practices/cases - May 14, 2018 or sooner
- Final draft due to ARTS - May 14, 2018 or sooner
- ARTS comments on final draft due to consultants – May 21, 2018
- Completed paper – May 25, 2018

Research informs Strategic Planning

We will assess the vision your team presents and how to best incorporate your team's recommendations for the programming of King Street Station as the opening date approaches. The priorities for ARTS may shift and pivot towards changes that are short-term and long-term programs to phase in. We will use these programmatic recommendations as a living document to help with our strategic planning for years to come.

Responsibilities of Each Party

All parties agree to share their data and insights on the project. Consultants agree to do their best and adhere to the deadlines set forth in the bullet list above. Consultants will consult ARTS as to the research direction and inform him/her of their progress regularly. ARTS agrees to assist Consultants by providing them with resources and timely feedback and guidance on their research draft. Lead Consultant will review and facilitate feedback from ARTS on the group's work by the times set forth in the timeline above.

Any changes to the scope of work must be approved by Mytoan Nguyen-Akbar, Jessica Vu, Lead Consultant on the Evans School Student Consulting Lab, and Grant Blume, Faculty Advisor. We recognize this is a working document that will be revisited at each one third of the way in.

In participating in the Student Consulting Lab, ARTS agrees to pay a fee of $1,850. The first half of the fee will be invoiced after receipt of this signed letter in February 2018, with the second half due upon receipt of a satisfactory product in June 2018.

Signed:

Chuan Fan, Evans School Student Consultant **Geoffrey Gund**, Evans School Student Consultant

Jessica Vu, Evans School Student Consultant   **Yash Tulsyan**, Evans School Student Consultant

Grant Blume, Evans School Faculty Advisor **Mytoan Nguyen-Akbar,** Agency Contact

Start by giving an overview of the project.

1. Now that you've heard about our project, I'd like to know more about your work. Based on preliminary research, our team is particularly interested in _____ *(one or multiple programs, or one or more aspects of one program).* Can you tell me more about why you chose *[this approach]*?
   a. *Adjust this question for each interview based on the specific program in question.*
2. How long have you been in your role? *(If this information is available online, skip this question.)*
3. Could you describe the circumstances that surrounded the founding of your organization/_____ program?
   a. *What year?*
   b. *Was there a particular social/political movement that spawned the organization?*
   c. *What role did the founders play in shaping the identity of the organization?*
4. Could you describe the process that you and your colleagues went through to design and implement _____ program?
   a. *If the program predates the director, ask a more general question about program design/implementation.*
5. How would you describe your understanding of the role that racial equity plays in your organization's work?
   a. *How has this role evolved over time?*
6. What are three things that _____ program does particularly well in terms of advancing racial equity in the arts?
   a. *How so?*
7. What went wrong in the first year of _____ program?
   a. *Were issues related to funding? Lack of participation? Public reaction?*
   b. *How did you overcome these problems?*
8. What actions have you taken to evaluate _____ program?
   a. *What was the most challenging aspect of the evaluation process?*
   b. *What would you change about your program design in order to make the evaluation process easier?*
9. Where does the majority of your funding come from? *(Look to see if this information is already publicly available through 990s or board reports.)*
10. Can you give some examples of other spaces or organizations that you are aware of that have successfully incorporated racial equity into the design and curation of cultural spaces and their related programming?
    a. *Ask for contact info or other sources of information.*
11. Do you have any questions for us?

Note: Questions to each organization varied based on our initial research.

APPENDIX D: RESEARCH METHODS

RESEARCH QUESTIONS

We aimed to address three main research questions throughout this project:

1. What are emerging best practices for curating racially equitable cultural spaces and their related programming?
2. How should ARTS incorporate these practices into the launch of the KSS project given Seattle's unique arts environment?
3. How should ARTS measure the success of both the implementation and effectiveness of the KSS project?

RESEARCH DESIGN

In order to effectively address the above questions, we used a comparative case study analysis[55] design as a means of gaining an in-depth understanding of other projects or initiatives that have successfully implemented racially equitable arts programming. The project had two main research phases:

1. A primary scan of existing programs that broadly aim to advance racial equity in the arts. The main outcome of this phase of research was a spreadsheet of 54 local, national and international spaces. This spreadsheet contains information regarding each space's location, main point of contact, mission, target population, programmatic areas of focus, and budget.
2. Case studies of several identified cultural spaces and organizations we considered to have the greatest potential to inform our KSS-based research questions. We conducted interviews with individuals from 14 organizations, including representatives from local arts nonprofits, municipal arts offices, of nonprofits elsewhere in the US, and international arts organizations. We also spoke with six subject matter experts from ARTS. We asked detailed questions about their funding and programming, their understanding about the role of racial equity in their work, how they work to advance racial equity and social justice, and how they measure their impact. We also asked for suggestions about relevant peer organizations to broaden our sample of organization. This in-depth examination of cultural spaces and organizations helped us determine which factors and common elements drive the success of these programs. This process allowed us to examine the extent to which these factors are applicable to the KSS project.

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[55] Seawright, Jason, and John Gerring. "Case Selection Techniques in Case Study Research." *Political Research Quarterly* 61, no. 2 (02, 2008): 294-308. doi:10.1177/1065912907313077.

The comparative case analysis approach enabled the identification and exploration of instances of a rather rare phenomenon: the existence of arts and culture hubs that explicitly aim to promote racial equity in and through the arts. This design also allowed us to gain a deeper understanding of common approaches to site-specific, arts-based equity work, and permitted us to produce holistic research that addressed the project's main goal of identifying best practices in curating racially equitable cultural spaces.

DATA COLLECTION

We mainly relied on secondary data (existing governmental or organizational reports, academic literature, and official websites of organizations) for the first phase of research, and primarily engaged in semi-structured in-person and phone interviews to collect qualitative data for the second phase. Our sample consisted of executive directors and/or program managers of each subject space. We determined that, given their administrative knowledge of each program, these individuals would be able to provide the most insight around the programmatic details of the space, as well as the impact that the space has made in advancing racial equity in the arts.

Interviews

While semi-structured interviews required significant time commitments in terms of preparation, execution and analysis, we determined that this method would produce the highest-quality data and would therefore be most appropriate for the project's research questions given the level of detail needed to produce effective case studies. Interviews allowed us to probe into certain topics of interest that are specific to each case, resulting in a greater depth of knowledge regarding the factors that drive the success of the subject spaces. As these interviews served as the most time-intensive data collection technique, as well as the most difficult to execute successfully, we prioritized interviewing directors and/or program managers from the three subject spaces, as their knowledge around program design and implementation most effectively addressed our main research question regarding best practices for curating racially equitable cultural spaces.

When developing baseline interview protocol, we relied on established best practices for semi-structured interviews as outlined by Leech (2002).

Challenges and Limitations

A main challenge we faced with the comparative case analysis research design was constructing a cohesive narrative while still incorporating different (and differing) points of view. Painting a clear, compelling picture of the common themes present in our case studies—while also acknowledging the different perspectives that exist among each program's various

stakeholders—was particularly challenging. Additionally, our project depended on our control and analysis of interview data, meaning any conclusions stemming from this analysis were influenced by our existing biases and judgments. We addressed the issue of control over knowledge by establishing clear criteria for analyzing the subject spaces' factors of success and explored more rigorous methods for coding qualitative data. We also communicated regularly with our client in order to maintain a clear sense of ARTS' priorities, which provided more direction when we were faced with interpreting and applying subjective information.

In terms of data collection, we encountered challenges related to obtaining responses to our requests for phone interviews. Because we reached out to program stakeholders from around the country and even around the world who were likely unfamiliar with the KSS project, we needed to provide a compelling reason for these individuals to take the time to contribute to our research. We sought to mitigate this challenge by leveraging our client's legitimacy in the arts world and channeling initial emails through ARTS staff members. Additionally, we encountered the challenge of designing interview protocol in a way that enabled us to collect the same baseline information from all subjects while still having the freedom to probe into unique aspects of each program or organization.

Organization Description*	Location	Date Founded	Participatory Governance Structure	Youth-Oriented	Specific Focus Population	Showcase Space	Public Agency	Has Residency Program	Offers Space Rentals	Formal Evaluation Process*
Artists Up is a collaborative effort between ARTS and 4Culture that provides support and resources to artists of color and artists with disabilities.	Seattle, WA	2012			X		X			
Daybreak Star Center is a cultural space that promotes Native American culture.	Seattle, WA	1977			X	X			X	
Ethiopian Community in Seattle is a non-profit that facilitates the integration of people of Ethiopian origin into American society and aims to preserve Ethiopian heritage.	Seattle, WA	1987			X				X	
Langston Hughes Performing Arts Institute is a performance space that serves as a center for African-American culture.	Seattle, WA	1915			X	X	X		X	
Totem Star is a non-profit whose mission is to empower youth through musical performance and production.	Seattle, WA	2010		X	X					

Organization Description	Location	Date Founded	Participatory Governance Structure	Youth-Oriented	Specific Focus Population	Showcase Space	Public Agency	Has Residency Program	Offers Space Rentals	Formal Evaluation Process*
Wing Luke Museum honors the history, cultures, and art of Asian Pacific Americans.	Seattle, WA	1967	■		■	■				
Youngstown Cultural Arts Center is a cultural hub that hosts several arts- and youth-oriented organizations.	Seattle, WA	2006		■		■			■	
City of Los Angeles Department of Cultural Affairs is a governmental organization that oversees the City's work related to arts and culture.	Los Angeles, CA	1925					■			
3Arts provides support for women-identifying artists, artists of color, and artists with disabilities.	Chicago, IL	2007			■			■		■
Project Row Houses is a non-profit that aims to empower people through engagement, art, and direct action.	Houston, TX	1993			■	■		■	■	

Organization Description	Location	Date Founded	Participatory Governance Structure	Youth-Oriented	Specific Focus Population	Showcase Space	Public Agency	Has Residency Program	Offers Space Rentals	Formal Evaluation Process*
WonderRoot is an organization that aims to foster creativity as a means of spurring social change.	Atlanta, GA	2004				■		■	■	
A.I.R. Gallery is a gallery space that aims to promote the visibility of women-identifying artists.	New York, NY	1972	■		■	■		■		
SKETCH Working Arts offers studio sessions to youth living homeless or on the margins.	Toronto, ON, Canada	1996		■	■					
Footscray Community Arts Centre fosters collaboration between artists, communities, and organizations to drive social change.	Footscray, VIC, Australia	1974		■	■	■		■	■	■

*Formal evaluation represents the intentional effort to systematically collect data on predetermined indicators, and assess impact accordingly.

Below, we provide a menu of options for ARTS to consider when developing the space and its related programming.

Organizational

- Establish charter or list of principles and institute annual review in order to continually audit processes and maintain fidelity to principles
- Engage in targeted first-round recruitment of Advisory Council members in order to ensure diversity of cultural background, media, perspective, and experience
- Revisit focus groups from the King Street Station Feedback Report on an annual basis
- Collect data from the beginning and establish target indicators
  - Develop (or use existing) tools that use quantitative data to assist evaluation and assess socioeconomic vitality, representation, and composition of neighborhoods and communities

Artist Development

- Annual residency showcase with opportunities for programming
  - Hold panels, lectures, family day for each exhibition to allow artists the opportunity to tell the story behind the exhibition
- Open residency program to youth
- Offer residency graduates the opportunity to serve on the advisory board
- Pay residents
  - As Mr. Appleton from WonderRoot said, never ask artists to volunteer their time. ARTS could also consider hiring residents to do artistic design (such as the KSS signage) or other potential programming (such as youth education).

Language and Cultural Accessibility

Physical Space

- Include signage and programming information in 9 languages[56], as well as visual representations
- Skew public hours towards the afternoon and evening and include at least one weekend day each week (Saturday or Sunday) so that people who work standard hours can visit.

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[56] King County Metro grouped the non-English languages most commonly spoken in King County into three tiers. We think Tier 1 and Tier 2 will be feasible in terms of the signage in the King Street Station. Spanish is on Tier 1. Tier 2 includes Vietnamese, Russian, Somali, Chinese, Korean, Ukrainian, Amharic, and Punjabi.

Public access hours can be limited to four hours a day. In the future, public access should be expanded further into the evening. This is particularly important for increasing youth access.

- Have a bulletin board or kiosk in the living room area for people to post events happening around the neighborhood/Seattle arts community
- Record community convenings and conversations and share it via an online portal
  - For community members that cannot participate the convenings and conversations in person, ARTS should stream the meetings or make the recordings available online and allow them to comment and discuss.
- Have audio guides available for exhibitions
  - This is for visitors with visual impairments and communities with relatively low literacy.
- Have a permanent fixture that pays homage to the history of the surrounding area
  - ARTS could also consider installing a permanent ongoing participatory art piece where everyone is encouraged to add their thoughts, design, or performance.

Partnerships

- Partner with a vendor or organization to establish a permanent cafe at KSS
  - This option is conditional and depends on the outcome of the crowd-funded King Street Market proposed by the local non-profit MarketShare.[57]
- Partner with community development organizations throughout Seattle
- Develop a program that uses KSS as a convening space for artists and non-arts activists
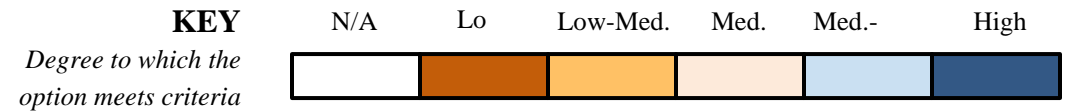
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[57] MarketShare is a nonprofit organization that aims to support careers for immigrant, refugee and native American food entrepreneurs. MarketShare launched its 100,000 Founders crowdfunding campaign to raise fund for building an international street food market in the King Street Station.

ORGANIZATIONAL OPTIONS

Themes / Options	Community Building through the Arts			Participatory Governance			Moving Beyond Inclusion			Integration into Neighborhood			Logistics			
Criteria →	Engages non-arts communities	Involves Youth	Promotes dialogue between artists and community	Grants decision-making power to artists of color	Increases representation of artists of color	Increases transparency	Invests in hardest-to-reach communities	Supports a continual feedback process	Empowers artists via professional development	Reflects culture and history of surrounding area	Creates a welcoming space for communities of color	Impact on displacement	Cost	Scalability	Implementation Feasibility	Measurability
Establish a charter that promotes racial justice principles and institute annual review	N/A	Low-Med.	Low-Med.	Low-Med.	Med.	High	Med.-	High	Med.	Med.-	Med.	Med.	High	N/A	Low-Med.	Low-Med.
Revisit focus groups from community feedback report annually	Low-Med.	Med.	Med.	Med.-	Med.	High	High	Med.-	Med.-	High	Low-Med.	Med.-	Med.	Low-Med.	Low-Med.	Med.-
Use principles from charter to establish target indicators	N/A	N/A	N/A	N/A	Med.-	High	High	High	Low-Med.	Low-Med.	Low-Med.	Med.	Med.-	Med.-	Med.	Med.-
Collect data on established indicators from the beginning	N/A	N/A	N/A	N/A	Med.-	High	High	High	Low-Med.	Low-Med.	Low-Med.	Med.	Med.-	Med.-	Low-Med.	Med.-

KEY

Degree to which the option meets criteria

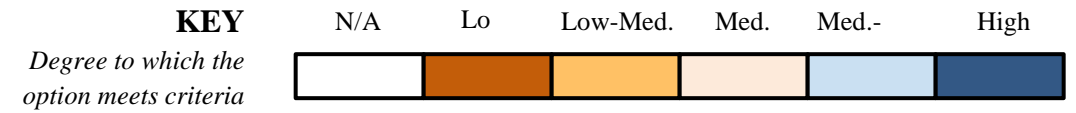| N/A	Lo	Low-Med.	Med.	Med.-	High

ARTIST DEVELOPMENT OPTIONS

Themes	Community Building through the Arts			Participatory Governance			Moving Beyond Inclusion			Integration into Neighborhood			Logistics			
Criteria ➡ / Options ⬇	Engages non-arts communities	Involves Youth	Promotes dialogue between artists and community	Grants decision-making power to artists of color	Increases representation of artists of color	Increases transparency	Invests in hardest-to-reach communities	Supports a continual feedback process	Empowers artists via professional development	Reflects culture and history of surrounding area	Creates a welcoming space for communities of color	Impact on displacement	Cost	Scalability	Implementation Feasibility	Measurability
Targeted recruitment for Advisory Council (AC)	N/A	Med.	Low-Med.	High	Med.-	Lo	High	High	N/A	Med.	Med.	N/A	Med.	Med.	Med.	Med.
Offer residency graduates the opportunity to serve on AC	N/A	Low-Med.	Low-Med.	High	Med.-	Low-Med.	Med.-	High	High	Med.	Med.	N/A	High	Low-Med.	Med.	Med.
Annual residency showcase with opportunities for programming	N/A	Low-Med.	Med.-	Med.	High	Med.	High	Med.	Med.-	Low-Med.	Med.-	Low-Med.	Med.	N/A	Low-Med.	Med.-
Open residency program to youth	N/A	High	N/A	Med.	Med.	Med.	High	Med.	N/A	Low-Med.	Med.-	Med.-	High	Med.	Med.-	Low-Med.
Pay residents	N/A	N/A	N/A	Low-Med.	Med.-	Med.	High	Low-Med.	High	Low-Med.	Low-Med.	N/A	Low-Med.	Low-Med.	Med.	Med.

KEY — *Degree to which the option meets criteria*

N/A | Lo | Low-Med. | Med. | Med.- | High

58

Themes	Community Building through the Arts			Participatory Governance			Moving Beyond Inclusion			Integration into Neighborhood			Logistics			
Criteria → Options ↓	Engages non-arts communities	Involves Youth	Promotes dialogue between artists and community	Grants decision-making power to artists of color	Increases representation of artists of color	Increases transparency	Invests in hardest-to-reach communities	Supports a continual feedback process	Empowers artists via professional development	Reflects culture and history of surrounding area	Creates a welcoming space for communities of color	Impact on displacement	Cost	Scalability	Implementation Feasibility	Measurability
Skew public hours towards afternoon and evening and include Saturdays	Med.-	High	Med.	N/A	Low-Med.	N/A	Med.	Low-Med.	N/A	Low-Med.	High	Low-Med.	High	N/A	Lo	Med.-
Create bulletin board or kiosk in living room area	Med.	Low-Med.	Med.	N/A	Low-Med.	N/A	Med.	Med.	Med.	Med.	Med.-	Low-Med.	Low-Med.	N/A	Med.-	Lo
Record KSS events to share via an online portal	Low-Med.	Low-Med.	Low-Med.	N/A	Med.	Med.-	Med.	Low-Med.	Med.	N/A	Low-Med.	Low-Med.	Med.	N/A	Low-Med.	Lo
Commission a permanent participatory installation honoring surrounding area	Med.	N/A	Med.	N/A	Low-Med.	N/A	Med.-	N/A	N/A	High	Med.-	Med.	Med.	N/A	Med.	Med.

KEY
Degree to which the option meets criteria

N/A	Lo	Low-Med.	Med.	Med.-	High

Option															
Make multilingual audio guides available															
Partner with food vendors or organizations to establish a cafe															
Partner with community development organizations															
Provide space for artist-activist meetings															

KEY

Degree to which the option meets criteria

N/A   Lo   Low-Med.   Med.   Med.-   High
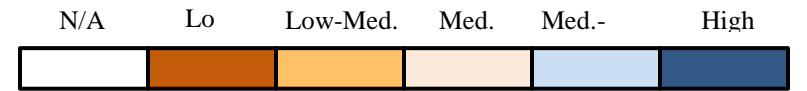
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Diana Falchuk (Manager of Arts & Racial Equity, Office of Arts & Culture, Seattle), interviewed by Chuan Fan and Jessica Vu (attended by Mytoan Nguyen-Akbar), Seattle, March 2018

Irene Gómez (Project Manager, Office of Arts & Culture) and Marica Iwasaki (Project Manager, Office of Arts and Culture, Seattle), interviewed by Geoffrey Gund and Yash Tulsyan (attended by Erika Lindsay), Seattle, February 2018

Kathy Hsieh (Cultural Partnerships and Grants Manager, Office of Arts & Culture), interviewed by Chuan Fan, Geoffrey Gund, and Jessica Vu (attended by Mytoan Nguyen-Akbar), Seattle, April 2018

Randy Engstrom (Director, Office of Arts & Culture, Seattle), interviewed by Chuan Fan, Geoffrey Gund, and Jessica Vu (attended by Mytoan Nguyen-Akbar), Seattle, April 2018

In-person Organization Interviews

Cassie Chinn (Deputy Executive Director, Wing Luke Museum of the Asian Pacific American Experience, Seattle), interviewed by Chuan Fan, Seattle, February 2018

Daniel Pak (Co-Founder, Totem Star, Seattle) and Paul Laughlin (Director of Development and Operations, Totem Star), co-interviewed by Jessica Vu and Mytoan Nguyen-Akbar, Seattle, February 2018

David Bestock (Executive Director, Youngstown Cultural Arts Center, Seattle), interviewed by Geoffrey Gund and Jessica Vu, Seattle, March 2018

Febben Fekadu (Programs and Community Engagement Coordinator, Ethiopian Community in Seattle), interviewed by Chuan Fan, Seattle, March 2018

Hank Cooper (Arts Program Manager, Daybreak Star Center, Seattle), interviewed by Chuan Fan, Seattle, April 2018

Phone/Skype Organization Interviews

Chris Appleton (Co-Founder and Executive Director, WonderRoot, Atlanta), interviewed remotely by Chuan Fan and Jessica Vu, March 2018

Esther Grimm (Executive Director, 3Arts, Chicago), interviewed remotely by Geoffrey Gund, February, 2018

Martin Paten (Director and CEO, Footscray Community Arts Centre, Footscray, VIC), interviewed remotely by Geoffrey Gund and Jessica Vu, May 2018

McKenzie Watson (Guest Services and Membership Coordinator, Project Row Houses, Houston), interviewed remotely by Chuan Fan and Jessica Vu, April 2018

Phyllis Novak (Artistic Director, SKETCH Working Arts, Toronto, ON), interviewed remotely by Chuan Fan and Jessica Vu, April 2018

Roxana Fabius (Executive Director, A.I.R Gallery, New York), interviewed remotely by Jessica Vu, March 2018

Phone/Skype Peer Municipality Interview

Umi Hsu (Digital Strategist, City of Los Angeles Department of Cultural Affairs), interviewed remotely by Chuan Fan, Geoffrey Gund, and Yash Tulsyan (attended remotely by Mytoan Nguyen-Akbar), April 2018

ARTS KING STREET STATION PROGRAMMING COMMITTEE MEETINGS

January 29, 2018, Seattle Municipal Tower, attended by Chuan Fan

February 5, 2018, Seattle Municipal Tower, attended by Chuan Fan, Geoffrey Gund, Jessica Vu, and Yash Tulsyan

February 12, 2018, Seattle Municipal Tower, attended by Chuan Fan, Geoffrey Gund, Jessica Vu, and Yash Tulsyan

March 21, 2018, Seattle Municipal Tower, attended by Chuan Fan (remotely), Jessica Vu, and Yash Tulsyan

April 12, 2018, Seattle Municipal Tower, attended by Chuan Fan, Jessica Vu, and Yash Tulsyan