ART PEACE
A Toolkit for Peacebuilding & Crime Prevention through the Arts
Indy East Art Peace (IEAP) was a long-term planning project that brought together a cohort of neighbors, artists and police officers from March 2018 through July 2019 to engage six neighborhoods along the Rural Street corridor on the Near Eastside of Indianapolis, Indiana. IEAP was initiated by Near East Area Renewal (NEAR) and the Arts Council of Indianapolis, with support from the City of Indianapolis and the participation of the Indianapolis Metropolitan Police District (IMPD), the Marion County Prosecutor's Office and the Indy Public Safety Foundation. IEAP was also supported in part by an award from the National Endowment for the Arts and the Marion County Capital Improvement Board of Managers.

We created this toolkit to share our process with those who similarly appreciate the different values, perspectives, dreams and expertise that make peacebuilding possible. We assume that our readers are curious about community development, interested in engaging people who are different from themselves and recognize art as an important cultural tool. While the work we describe in this toolkit does not require a college degree, a certain socioeconomic status or a particular lived experience, it does require a willingness to show up, listen and do the work.
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Every city and town in the U.S. is concerned with issues of crime and public safety. Although the overall national crime rate (defined as the number of crimes per 100,000 people) has fallen significantly since its peak in the early 1990s, and although violent crime is still far less common than property crime, there is significant local variation to the crime rate. This variation affects public perception of neighborhood safety. Most people believe crime (especially violent crime) is on the increase\(^1\), and they are pressing both governments and the non-profit sector to do whatever is necessary to keep crime at very low levels.

Crime prevention has traditionally taken the form of creating strong punishments for criminals to act as a deterrent — to create the perception that the high risk of punishment far outweighs any benefits gained from committing the crime. More recently, local communities have received attention for their ability to shape crime prevention strategies by systematically reducing opportunities for crime, improving access to social services that support groups at risk for crime involvement, and providing alternative activities. Increased community input also allows for the development of interventions customized for specific at-risk individuals at different stages (pre-crime, during incarceration, and after return to the community).

New prevention efforts increasingly turn to improving social cohesion (the “sense of community” in a place) and collective efficacy (doing things together to promote and preserve shared values). This is the idea behind deliberate peacebuilding as a crime prevention strategy.

\(^1\) [https://www.pewresearch.org/fact-tank/2019/01/03/5-facts-about-crime-in-the-u-s/]
WHAT IS INDY EAST ART PEACE?

The Indy East Art Peace project came about because of a common belief that the arts have something to offer community development, peacebuilding and crime prevention.

We began by forming a cohort of 4 local artists, 4 neighborhood residents and 4 police officers to do three things:

1. DEVELOP & SHARE
   a body of knowledge about artist-led community development and crime prevention

2. ENGAGE
   deeply with each other and the community for a sustained period of time

3. SUGGEST
   ways that the arts can help with the crime prevention challenges of a specific geographic area

The project allowed everyone engaged in this work to be properly trained, adequately compensated and given the time and space to work organically.

Although we staged several arts-based engagement activities for the purposes of fact-finding and community temperature-taking, IEAP was always intended as a training, development and planning project only. We did not set out to execute any ideas we developed; we only meant to plan them to the point of “selling” them to someone else.

We hoped, though, that participants would eventually take their ideas to reality with the partnerships developed during the planning phase. We also hoped this project would inform the future practices of individual participants so they could be better prepared to do the work on their own or with partners.

During the process, we realized that the dialogues we were having were important ones, and that bridging the wildly different cultures of artists, sworn officers and everyday people was necessary to effective community policing. These dialogues and the messiness that comes with values-driven social practice endeavors became the true heart of the project and form the basis of many of the recommendations in this toolkit.

A values-driven social practice project aligns with a set of personal and community beliefs and ethics (aka “values”). The goal of the project is to share the values and encourage others to share them as well.
GOALS & LIMITATIONS

In our work, we were under no illusion that one or two—or five—art projects were going to “solve” the problem of neighborhood crime, particularly violent crimes. We desired to strengthen the community’s resistance to criminality by celebrating its resilience.

We heard from many community members who expected us to scatter a few murals, stage some “cool” events in otherwise little-used public spaces and implement hostile architecture, such as barriers or bench spikes, to make drug dealers uncomfortable in public. These are surface activities that would simply move the undesirable activity to a different neighborhood.

Our goal was to dig deeper into the social and environmental factors of crime in order to develop prevention strategies. Thinking through creative ways to prevent crime and foster peace is a task where artists can really make a difference if they are at the table with other community development professionals.

We were aided in our work by the Public Safety Field Scan, commissioned from the Urban Institute by ArtPlace America. The Public Safety Field Scan not only provides a range of projects as inspiration but also brilliantly makes the case that arts engagement facilitates the very skills and capacities that our residents and officers—and other research—agreed were critical for effective crime prevention. This work made us believe that we were on the right track, but also that it is not the only track possible.

Community transformation takes practice. Just because one person or group does something does not mean the community will be immediately transformed or even embrace the actions of a group. But, like any community organizing and development approach, you have to start somewhere, and Indy East Art Peace is how and where we started.

We came to realize that effective arts-based engagement is a values-based endeavor. Because of this focus on values and commitment to one another, this work was messy and often non-linear. We also realized this work was going to have to be an ongoing process baked into all aspects of community development, that each project would likely beget a follow-on project and that we needed more and more of the community to participate.

PRACTICAL TIPS

If done well, this project could continue to shape the professional and personal practices of the participants and encourage peacebuilding strategies well beyond the scheduled duration of the work. To be successful, you need others to commit, just as you need to continue your commitment to others. Art Peace is about forming communities, one person at a time, in order to achieve that widespread commitment.

1 https://www.artplaceamerica.org/public-safety
In the early stages of the project, you will need to think through or gather the following key project elements:

- **PLACE**: 8
- **PEOPLE**: 9-10
- **EXPERTISE**: 11
- **FUNDING**: 12
- **PROJECT TIMELINE**: 13-15
- **EVALUATION**: 15
PLACE

It is important to define the area where you will work. Select a place for a good reason, not solely because it’s convenient. Make sure it’s a manageable size with few divisions (natural or “made”). As an example, our project area (what we refer to as the “Rural Street Corridor”) was 0.85 square mile, and some in our group found the area to be too large with too many natural and human-made dividing lines. Others found the area to be too limited and desired more geographic options.

We chose our area early into the process because several factors within both community development and policing practice converged there. One of our project sponsors, a nonprofit housing and economic development agency, suggested the Rural Street Corridor as a suitable geography, and our funder required us to identify the geography before applying.

PRACTICAL TIPS

Try to avoid boundaries that look good on a map but have no relation to lived experience. If possible, work with your cohort to fully understand the layers of geography and the existing culture of “place” before finalizing the project area, but it’s okay to get the project moving along by first selecting a geographic area that seems to have natural boundaries and then adjusting as you learn more.

TO CONSIDER WHEN CHOOSING A PLACE

- Crime statistics, community policing practices, & police administration structures
- Opportunity Zones, Promise Zones & existing collective planning initiatives
- Public spaces where activity could happen
- Possible partnerships & neighborhoods where a concentration of artists live
- Official & unofficial neighborhood boundaries

Had we engaged in more conversation with the residents, or included the artist and officer participants after they were selected, prior to identifying the geography, they may have defined the project area differently. The neighborhood residents and police officers participating in your project will likely have valuable knowledge about identifying geographic areas and how these areas might be (or have historically been) defined.
PEOPLE

People provide both the means and the ends of this project. Because of this, you should consider how and who you engage throughout the duration of the project.

Here is a map of people you can work with over the course of the project.

PROJECT PARTICIPANTS

Although we opted to select our cohort of participants after we pitched Indy East Art Peace to funders, there is something to be said for inviting your cohort to develop the project with the project leaders from the very beginning. Doing so requires deep knowledge of the community, who is acting within it, and who is naturally interested in this work (and ideally already doing it unofficially). However, caution should be taken to make sure nobody is doing essential work without being compensated.

To read more about participant selection, go to page 17.
**PROJECT LEADERS**

However and whenever you select your core group of participants, it will be necessary to have project leaders to guide this selection process and manage the project. Project leaders provide stability and help legitimize the project endeavors, especially for funders, established businesses/organizations and the general public. We recommend a partnership of three leaders in constant communication, who together manage the project:

<table>
<thead>
<tr>
<th>COMMUNITY DEVELOPMENT</th>
<th>This leader will think primarily about facilitating the residents in the cohort and connecting the project to the community.</th>
</tr>
</thead>
<tbody>
<tr>
<td>We worked with a nonprofit housing/economic development agency located in the geographic area we were focusing on because they had key relationships we needed to enlist in the project. But the community development partner could be any type of organization or even a dynamic, community-based individual—although organizations tend to have more capacity to support the project.</td>
<td></td>
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<table>
<thead>
<tr>
<th>ARTS ORGANIZATION</th>
<th>This leader will think primarily about facilitating the artists in the cohort and the arts aspects of the project.</th>
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<tbody>
<tr>
<td>Our project was led by a local arts agency (an independent, non-profit arts council), but your arts partner could just as well be another type of arts group located within your focus area. An individual artist could also be a project lead.</td>
<td></td>
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<table>
<thead>
<tr>
<th>LAW ENFORCEMENT AGENCY</th>
<th>This leader will think primarily about facilitating the officers in the cohort and sharing law enforcement expertise.</th>
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</thead>
<tbody>
<tr>
<td>Know how your law enforcement structure operates and work on the most localized level possible with the appropriate mandate and community contacts, yet with enough internal clout to get resources approved. We worked with a district commander on the city’s police force with jurisdiction over our selected geography, but for some locales, maybe the sheriff’s office would be a better law enforcement partner.</td>
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</table>
EXPERTISE

PARTICIPANT TRAINING

Providing specialized training for participants enables the group to begin planning with a body of shared knowledge. Later, participants will carry this knowledge into the community even after the project concludes. Find out who is willing to share their knowledge and include that in your project plan. Make sure the entire cohort receives the same training at the same time for community development, crime prevention, peacebuilding and other desired topics.

For example, the community we worked with was interested in integrating the discipline of Crime Prevention Through Environmental Design (CPTED) with an arts orientation, so we hired an outside consultant to provide this specialized knowledge (see Appendix A, pg 42 for training resources). We also hired an outside consultant to provide training in artist-led community development. We found local resources, however, for training in community organizing and project evaluation. We wish we had included more specialized training about trauma-informed practices and peacebuilding.

Adjust your training mix to suit your community’s desires and the particular crime prevention issue the community is interested in addressing. Your initial thoughts may also change as the project progresses.

FIELD LITERATURE

Field literature can point out the challenges you are likely to encounter. A literature scan is an important step to ensure your time is not spent reinventing the wheel or repeating similar mistakes.

If there is evidentiary or even anecdotal support for what you are doing, make learning it part of your project. You might visit the Arts and Social Impact Explorer tool from Americans for the Arts or scan law enforcement archives. You can also find supporting evidence by searching through Google Scholar, speaking with a librarian or connecting with an academic friend.

As the project progresses, you’ll want to encourage the cohort to add articles and sources that they discover along the way. Our bibliography is in Appendix D, pg 47.

CRITICAL CONSIDERATION

It takes constant vigilance to ensure that your initiative doesn’t start or exacerbate gentrification in your project area. Take time to discuss gentrification with your group, and consider the points in this article together: “An Artist’s Guide to Not Being Complicit with Gentrification.”

1. https://www.americansforthearts.org/socialimpact
FUNDING

One of the key principles of this project is EGP: everybody gets paid! Nobody should have to do this work as a volunteer since it is difficult and combines very specific, hard-won bodies of expertise. Major project expense categories will be fees for the people providing the training and stipends for the people participating in your cohort. See Appendix B, pg 45 for a project budgeting template.

You might find funding through a combination of these sources:

- Community crime prevention grants
- Overtime pools (for officers)
- Local & state arts grants
- Staff time from partner organizations
- Foundation grants
- Federal arts grants*
- In-kind contributions (food, supplies & space)
- Corporate contributions & sponsorships

* Especially to the Our Town program of the National Endowment for the Arts, who was our major funder. Information can be found at http://www.arts.gov/grants-organizations/our-town/grant-program-description.
PROJECT TIMELINE

Although you should not force your project to adhere to a specific timeline, your funding sources may require you to set some structure and define an endpoint.

A reasonable timeframe for your project is 18-30 months.
Here is a suggestion for how much time to allow for various project activities:

**PROJECT PLANNING (2-6 MONTHS)**

1. Identify & invite project leaders.
2. Discuss project values & set project goals.
3. Choose a specific place based on existing networks & connections.
4. Identify resources and funding opportunities.
5. Decide how to select participants.
6. Schedule training that reflects the values of the project and its participants.
7. Collect field literature.
8. Apply for funding.
9. Create an evaluation plan.

**TIP:** To make sure you are heading in the correct direction, take time to understand, document and engage the community, particularly to learn about the community’s assets and opinions. You might collect photos, sit on front porches, gather statistics, conduct interviews, visit the historical society, speak with librarians, pop into barber and coffee shops, attend neighborhood meetings, partake in community meals, etc.

**PROJECT LAUNCH (3-4 MONTHS)**

1. Select & contract participants.
2. Gather participants for a kickoff & to set overall project calendar.
3. Identify participant strengths & discuss roles in project.
4. Schedule bonding activities for large group.
5. Set PITCH NIGHT date.

**TRAINING PARTICIPANTS (1-2 MONTHS)**

1. Provide training sessions with outside trainers.
2. Use expertise within cohort to train one another.
3. Explore the project library (see Field Literature, pg 11).
4. Hold directed conversations about topics that impact project.
COMMUNITY ENGAGEMENT (6-8 MONTHS)

1. Create small groups that include 1 neighbor, 1 artist & 1 officer.
2. Set small group goals.
3. Hold monthly meetings with the entire group to continue discussions and plan engagement activities.
4. Plan engagement activities using small “task forces.”
5. Discuss impact of engagement & debrief community response.

Although we held monthly meetings, some cohort members felt more frequent group meetings would have helped the project. Consider your participants’ schedules and needs when determining the frequency of group meetings.

DEVELOP PITCHES & REHEARSE (3-4 MONTHS)

1. Meet regularly in small groups to generate ideas.
2. Present ideas to cohort.
3. Refine and rehearse ideas.

**** PITCH NIGHT ****

PITCH NIGHT FOLLOW UP (2-4 MONTHS)

1. Debrief Pitch Night.
2. Reach out to community members who did not attend Pitch Night.
3. Develop project plans and strategies for evaluation.

PROJECT CLOSEOUT (1-2 MONTHS)

1. Final write-ups of project plans
2. Initiate contact with future partners and potential funders
3. Assemble and organize photographic documentation
4. Wrap project finances / final financial report
5. Document project process and results (toolkit, final report, etc.)
EVALUATION

Although this is a planning project, evaluation will be a critical element, both for your own process and to help you plan the desired outcomes for the cohort’s project ideas. While we used informal evaluation methods throughout the project (talking with neighbors, comparing events, reflecting as a group), we also partnered with a local university to evaluate our process and to develop formal evaluation plans for each pitch.

In addition to informally evaluating our project, we decided to partner with an academic institution to provide an external check. Your evaluation partners could include an outside consultant or a partner staff member with the appropriate skills. We opted to allow a graduate student from a local university’s American Studies Ph.D. program to serve as a “shadow scholar” to evaluate our process, and we partnered with another program, the School of Public and Environmental Affairs, in the same university to assist in creating outcome evaluation plans for our cohort’s project ideas.

DOCUMENTATION

Documentation is an important element of your evaluation process and can also be used for planning, proposals, and funding requirements. Your documentation might include: photos, records, notes, or audio and video recordings. Photograph or make videos of project activities, take notes during meetings and create charts and graphs to represent knowledge gained and capture summaries of key conversations.

Over the course of our project, we collected hundreds of photographs and dozens of shared readings, almost maxing out the 15GB of free storage on Google Drive. Placing the documentation where all project participants can access it is vital: it might be worth investing in tools like a paid Dropbox account, upgrading a Google Drive account, or using special software like Basecamp or Asana.

1 See Appendix C, pg. 46 for evaluation resources.
2 https://basecamp.com/
3 https://asana.com/
Throughout the project you will need to consider ways to select, train, organize and develop your cohort.

PARTICIPANT SELECTION 17-18
BONDING ACTIVITIES 19-22
FORMING SMALL GROUPS 23
WORKING IN SMALL GROUPS 24
PARTICIPANT SELECTION

To select participants, we combined approaches that reflected the expertise of our three project partners. These included the following methods:

1. Identify people already doing the work of organic community development and peacebuilding and ask them to join the project.
2. Announce the project and solicit participation.
3. Perform a formal selection with an application process.

THE POLICE PARTNER hand-selected officers who would understand the goals of the project and would be eager to go beyond ‘regular’ policing to learn something new. Our project ended up with two community resource officers, a patrol officer (who later became a community resource officer) and a “flex team” officer, an officer who is assigned to assist other units depending on department needs.

THE COMMUNITY DEVELOPMENT PARTNER opted to open the opportunity to any resident in the general area (with a preference for residents who lived within the geographic area in question) and asked residents to submit a simple application indicating interest. Our project ended up with a mix of longtime vs. new residents of different ages with various levels of neighborhood engagement, including one business owner.

THE ARTS PARTNER ran a formal call-for-artists as a Request for Qualifications with a field-review and community-based panel, with artists submitting work samples. Only artists living or maintaining a studio within a certain radius of the project geography were eligible to apply. Our project ended up selecting one writer, one painter, one sculptor and one social practice artist.

PRACTICAL TIP

When selecting participants, consider individual characteristics. You might want participants to exhibit the following:

<table>
<thead>
<tr>
<th>Characteristic</th>
<th></th>
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<tbody>
<tr>
<td>Openness</td>
<td>Time flexibility</td>
</tr>
<tr>
<td>Tolerance of ambiguity</td>
<td>Enthusiasm</td>
</tr>
<tr>
<td>Creativity</td>
<td>Respect for the community</td>
</tr>
<tr>
<td>Artistic skill</td>
<td>Organizational skills</td>
</tr>
<tr>
<td>Cultural Competency</td>
<td>A willingness to learn</td>
</tr>
<tr>
<td>Diversity among participants</td>
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</table>
SELECTION PHILOSOPHY

We approached the selection process as an early community engagement tool. While talking with potential cohort members, we solicited honest feedback to better understand how the lead organizations were perceived.

As you work with potential participants, be prepared to discuss negative and positive feelings related to the project partners. Participant recruitment is best viewed as an opportunity to engage in difficult conversations and confront personal convictions and biases. For example, some potential participants questioned the involvement of police officers and the community development partner. Others saw the value in working alongside these partners and were very excited to apply.

While some individuals will choose not to pursue involvement with the project, remember that they represent an important perspective within the place you have committed to work. As the project continues, consider these perspectives. You may even follow up with these individuals to seek additional feedback as ideas emerge.

Be open and candid with project leaders about their organizational reputations when recruiting potential participants. This authenticity will go a long way not only towards building a strong cohort and an effective project, but also towards learning how to communicate better about all the work the leads do within the community.

CRITICAL CONSIDERATIONS

Police Engagement

Officers who don’t live in the neighborhood where they work may see participating in this project as strictly job-related, and accordingly may apply values and reactions learned during their training rather than their perspective as individuals. It’s important to have that conversation up front.

Community Development Involvement

The community development partner may be working in an area, such as economic development or housing, that will lead them to view the project as a means to an end rather than an end in itself and they could make decisions accordingly. It’s important to understand whether this perspective is operating and to have honest discussions about project goals.
COHORT BONDING ACTIVITIES

Knowing particular personal preferences, values, personalities and perspectives on relevant issues will be tremendously helpful as the cohort begins the work of interacting with neighbors and potential partners. This knowledge will also help shape the creative process of generating ideas for crime prevention through art.

Look for intentional activities and experiences that will help to solidify the cohort as a functioning team. This work asks participants to apply their values toward real-world issues and may result in unpredictable or disappointing outcomes (“What do you mean not everyone sees the world as I do?”).

It can be tricky: issues related to crime, peacebuilding, community development and policing bring with them values and reactions. The following sections provide examples of activities that foster relationship building.

PRACTICAL TIP
Think about scheduling a training event and a bonding activity on different days during each month of the project period. Each training and bonding activity should last approximately two hours (and provide snacks!).

CRITICAL CONSIDERATION
Learning how each of us approached issues, perceived problems and viewed our own work took time. This work is highly relational. You will need to spend more time forming relationships than you might think to deepen your understanding of individual motivations, concerns, desires, strengths and expertise.
DIRECTED CONVERSATIONS

It is easy to stereotype individuals based upon their roles, where they live, or their perceived values. Directed conversations are opportunities to look beyond stereotypes and share personal values and beliefs. Drawing upon personal and professional experiences and asking difficult questions of the group for conversation will be important in helping to develop an understanding of each other’s perspectives, so we recommend the use of group agreements to insure each individual has a chance to express their thoughts.

The discussions should be held over food and preferably in an informal setting and should be scheduled in advance. If possible, these conversations should be guided by raising open-ended questions. Conversations can be facilitated by cohort members or by outside individuals or entities; for each topic, the cohort can decide collectively which is best based on their preferences.

As an example, it became clear almost immediately that our Indy East Art Peace cohort needed to talk through issues related to perceptions of police and feelings about working with uniformed and armed officers. These conversations eventually emerged, but, looking back, it would have been helpful if these conversations could have been intentionally directed early in the relationship.

GROUP AGREEMENTS

Each group should arrive at their own ground rules and expectations for respectful collaboration. The best agreements are developed as a group.

Americans for the Arts provides a good example of what these ground rules might look like:

- Speak personally.
- Assume positive intent.
- Avoid assigning intentions, beliefs or motives.
- Ask questions.
- Honor each person’s right to remain silent.
- Allow others to finish before you speak.
- Share air time: “You then two”
- Respect confidentiality and anonymity. Stories stay, but lessons may leave the room.
- Stay on topic.
- Honor new voices.
- Handle your needs.
- Be present.

You can find another great resource for developing group agreements here: [http://www.ventureteambuilding.co.uk/group-agreement/](http://www.ventureteambuilding.co.uk/group-agreement/)
NEIGHBORHOOD WALKS

Neighborhood walks allow participants to share perspectives and experiences of an area. This can help build common understanding and insights. Walks through the project area may be led by members of the cohort, officers, residents who are not members of the cohort or neighborhood partners.

RIDE-ALONGS WITH OFFICERS

Riding along with an officer during their shift brings tremendous insight into the daily activities and responsibilities of the officers. This knowledge is important to understanding the perspective and culture of policing. The police department serving as a lead partner can assist in scheduling ride-alongs, if not with the officer members of the cohort, then with other officers in the department.

ARTIST STUDIO VISITS

Since not all members of the cohort come from an artistic background, having the group visit the studio spaces of the artists in the cohort and talk about the creative process can help everyone understand not only the individual artists, their skills and the nature of their work, but also how art can address complex social problems. The studio visit can also include a hands-on activity to help demystify materials, processes and techniques and help the non-artists in the group connect to their own creativity.

PRACTICAL TIP

Try having different members of the group lead the same walk on different occasions and then have someone from outside the cohort lead the walk; discuss the differences in perception at a monthly cohort meeting.
SHARED READINGS

Participants can learn more about one another by choosing a meaningful book or article to read together. Afterwards, gather once or twice to talk through the important themes and subjects as a way to understand each other’s perspectives. Members of the cohort can take turns selecting the reading and guiding the conversation. You can start by choosing a reading from the Bibliography, (see Appendix D, pg. 46) or cohort members can bring something they have encountered in their own explorations. It doesn’t even have to be directly related to the cohort’s work.

NEIGHBORHOOD HISTORIES

All communities have a way of generating and documenting their histories. By making a practice of seeking out these stories and sharing them as a cohort, you may find important events and decisions in your area that will help you in your planning process. Longtime residents are sources of these histories. Discussion of current neighborhood events (positive and negative — such as a shooting and a new school program) is vital to provide information that can be incorporated into the cohort’s thinking.

PRACTICAL TIP

The Near Eastside (our project area) undertook a lengthy process of generating a Quality of Life plan that reflected the authentic desires of residents for their neighborhood. This was an important document to consult and understand as we worked through the Indy East Art Peace project. Consult with community development organizations for Quality of Life plans or similar visioning documents for your neighborhood.

CRITICAL CONSIDERATION

As you undertake these bonding activities, understand that there will likely be discomfort and outright disagreement. Disagreement does NOT mean that the project is a failure! Getting past this phase is essential to developing a strong working relationship. While disagreement during bonding activities is helpful, later on it will be important to work as a group to form a consensus. Learning to voice opposition, tolerate differences and consider different perspectives will be essential to this later work.
SHIFTING TO SMALL GROUPS

At a certain point in the project, the cohort works less as a large group and transitions to small group work. Each small group should consist of one artist, one officer, and one resident. One of the key aspects of this project is the opportunity for artists, residents and officers to work closely together. The small group is the setting where complicated issues are discussed and possible responses to crime prevention are “tested.” The small groups are also where the “big ideas” that will be pitched at Pitch Night come from—drawing on the individual expertise and combined energy of the small group, and piloted and developed into coherent presentations.

In our project, the arts leader selected the small groups based on observations of interactions. Another way to select groups could be through conversations among the leadership team. A third way is through a “bid” process where each cohort member individually chooses two members from each of the other groups they would like to work with and a neutral party from the leadership team combines the bids to optimize everyone’s preferences.

Each small group should have a goal of developing at least one idea related to peacebuilding or crime prevention to present at Pitch Night. You may decide to allow small groups to present more than one idea. Once the project shifts to small group work, each small group should plan to meet regularly at times that work best for their members. The entire cohort should still continue meeting once a month to allow time for small groups to discuss project ideas, share their progress, and find solutions to challenges.
WORKING IN SMALL GROUPS

The small group is the space to unleash imagination and think about what might be possible. Learn from each other and explore your skills and capacities. Discuss how your ideas can bring in other skills and talents already present in the neighborhood. Spend time thinking about how project possibilities might shape feelings of identity, ownership, agency and pride in the neighborhood for the residents. Think about the types of crimes you are interested in preventing. Your solutions should be grounded in both empirical data and your lived experience in the neighborhood.

Ideas should be centered on individual interests and how proposed small group projects might link to community knowledge, training, community engagement, readings and research. Small groups might implement small-scale “pilots” of their projects with a community partner. After the direction of the projects is determined, spend time developing the ideas into presentations with narrative text, visuals and documentation of your discussions.

In the next section, we offer advice on implementing pilot projects and connecting with community partners.

PRACTICAL TIP

Document group discussions, take pictures of pilot ideas, and keep copies of notes! These artifacts may make useful visuals for Pitch Night and may help when completing final grant reports or developing additional project proposals.

As small groups discuss ideas, consider who might already be doing similar work in the neighborhood. Reach out to these individuals and organizations. Rather than reinventing the wheel and duplicating effort, ask those who are doing similar work in the community how your idea might help or hinder current efforts to reduce crime and build peace.
IEAP was developed as a way to engage with each other and the community for a sustained period of time. Throughout the project we developed different ways to connect with community. Some of these ways involved pop up events seeking to reach new neighbors. Other strategies sought to engage the same people over a longer period of time.

Regardless of strategy, we viewed our engagement as an essential way to prototype, try out artistic strategies, think critically, seek feedback and embed our ideas into existing networks. We found greater success when we collaborated with ongoing programs or informal neighborhood groups.
CONNECTING WITH COMMUNITY

We applied different engagement techniques during the small group phase of IEAP. We hosted zine-making workshops, portrait drawing sessions, community gatherings, a pop-up print exchange, open mic nights and printmaking classes. Individual cohort members initiated a pop-up “maker” playground for young children and a small mural project in a neighborhood pocket park.

Other activities included on-the-street conversations, attending neighborhood association meetings, visiting local businesses, reaching out to neighborhood-based nonprofit organizations and churches, formally interviewing residents, participating in community events like community cleanups and working in a community garden.

These engagements provided opportunities to seek feedback and measure community reception during the planning process. You might find a similar need to prototype different kinds of engagement or reach new faces while planning.

Here are some lessons we learned:

Define what success looks like.

After some events, our team disagreed about whether events were successful or not. At our pop-up print exchange, one team member was disappointed by the turnout. Another member pointed out that everyone who attended happened upon the event unexpectedly, enabling the team to engage with new neighbors. We learned that success for one member depended on the number of attendees, while the other sought a specific kind of attendee.

Defining the purpose of each engagement beforehand provides an opportunity to shape each project and assess its success. Post-event discussions about the various ways success may be defined are also beneficial in that they allow different perspectives to emerge and provide opportunities to reimagine future events.

PRACTICAL TIP

Don’t forget to tap into the expertise of your officers when forming your engagement strategies, as they are “on the street” every day.
Consider recurring events that happen at a routine time and place.

By committing to recurring events, you may be able to reach new audiences and build a following. During our portrait drawing sessions, we met at the same time and place for multiple weeks. This familiarity and routine brought in new participants who happened to pass by our event and also allowed those who had heard of the event from others to plan to engage in it.

While recurring events may help to sustain engagement and develop stronger networks within the community, temporary events can also be useful. We used pop-up events to activate specific communities and target small geographic areas.

Leverage existing networks.

Our engagement activities were most successful when we leveraged existing networks like service organizations, after-school programs and informal networks. Due to the nature of their work, officers are likely deeply connected to a variety of organizations and people within the community. Consider how you can directly tie your engagement activities to existing groups. This might mean hosting an event inside another organization, inviting a specific group or asking engaged neighbors to bring a friend.

Create opportunities for feedback.

Events can provide a structured opportunity to gather opinions from neighbors, but you must design tools to collect this response. When designing opportunities for feedback, consider how different kinds of events, activities and attendees might require different methods for gathering feedback.
We used several different tools for feedback. At one zine-making workshop, we emailed the host organization after the event. During pop-up events, we used semi-structured interviews so that dialogue could emerge naturally. While taking printmaking classes, attendees discussed ideas during a final group reflection.

As you plan the event, think about how feedback will be documented and shared with the cohort. Also, have a plan for how feedback will be used to shape the small group ideas.

**Be critical.**

While engaging your community can provide important insight, make sure to reflect after each event. Who attended your event? Why? What kinds of perspectives did you gather? Who may have been left out? Was attendance representative of the neighborhood-at-large or only a specific group of neighbors? How did neighbors perceive this event? Do the comments offered as feedback move beyond surface-level responses? What lessons did you learn? Document the findings from this critical examination and share the results with the rest of the cohort.
PITCH NIGHT

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PLANNING PITCH NIGHT

WHAT IS PITCH NIGHT?

Pitch Night is an event that brings together members of the community (people that live, work, worship and play within the boundaries of your neighborhood or project area) to hear the ideas that each small group has developed through their research, collaboration and prototyping.

It is important to consider Pitch Night as part of the ongoing process of project development. It's a time when community members are able to share their input and raise questions about projects. Pitch Night helps you understand what people react positively and negatively to, what needs more work and what (if anything) should be left behind. It is not the end of the process or even the culmination of it.

WHY HAVE A PITCH NIGHT?

When in research and development mode, it can be difficult to see from the perspective of someone with little to no knowledge of crime reduction through community-driven, creative solutions. Pitch Night is an important milestone in the project. It provides a goal for everyone to work towards and helps to bond the group. It is an important step to understanding what questions people may have about your proposals.

Pitch Night is where all the work of all the small groups is placed in front of the community for a first look and intensive feedback. Pitch Night is the first of many chances to invite your community and neighbors to comment, evaluate and ask questions. It is also a time to celebrate the work and the community. These discussions will help you refine the idea(s) that your group has formulated through research and dialogue.

While this may be the first time the community-at-large is introduced to each project, planning should continue even after pitch night ends.
PITCH NIGHT FORMAT

Pitch Night is a combination of **Pecha Kucha** and **Shark Tank**. Your small groups will present their ideas in a brief, compelling way that invites discussion and evaluation.

We opted to assign 3 minutes for each presentation. Before and after, attendees could visit with each small group while looking at displays placed around the room. This allowed visitors to learn more about the various ideas and talk one-on-one with our cohort members. The displays were highly visual and incorporated hands-on interactions to make the pitch ideas “sticky.”

We allotted most of the time at the event for this post-presentation interaction and built in a simple system for attendees to “vote” individually for their favorite ideas. You may choose a different way to get your ideas and pitches across and to solicit feedback.

**Pitch Night should be an event for both the cohort and the community.**

PLANNING PITCH NIGHT

**Find an event partner.**

Finding an event partner in your project area is key to hosting a successful Pitch Night. This community partner may have access to resources that you do not, such as a facility to host the event, volunteers to help with setup and cleanup, and a promotional reach in areas that your group may lack.

**Share your goals and expectations.**

A Pitch Night partner should have a clear understanding of your group’s goals and expectations to share with those they invite. An ideal Pitch Night partner will have an individual or organizational mission that aligns with the goals of the project. One of the project leads can host Pitch Night, but for maximum community reach, it’s best to partner with someone from outside the project.

**Connect to an existing event, or plan a stand-alone event.**

Your Pitch Night can be a stand-alone event, or it can be connected to a larger, previously scheduled event the community is already accustomed to attending en masse. We decided to hold our Pitch Night as part of an existing community meeting that was already scheduled quarterly, and our partner agreed to “theme” the quarterly event around our pitches.
QUESTIONS TO ASK WHILE PLANNING

1. If your Pitch Night will take place during a recurring event, who typically attends?

2. How can you increase attendance by certain key demographics (address, age, race, gender, socioeconomic status)?

3. What can you do to ensure attendees represent the demographics of your area as much as possible?

4. Should you host several smaller Pitch Nights with community partners to reach different demographics?

5. Is the Pitch Night location ADA compliant?

6. Is the Pitch Night location close to public transportation?

7. Is the Pitch Night location one that residents perceive as welcoming?

8. Does the partner or the site offer language translation if the majority of the attendees do not speak your language?

9. How can you make it easy for typically underrepresented segments of the community to attend?

10. Is Pitch Night scheduled during a time when people are not likely to be at work?

11. Will you provide free child care during the event? Or will you welcome children and youth participants?

12. Will you provide food and beverages if the event will occur during typical mealtime hours?
PROMOTING PITCH NIGHT

The success of Pitch Night depends on a sustained effort to encourage community members to attend and hear the ideas.

If you link your Pitch Night onto an existing community event, don’t rely on the event’s promotional strategies to drive attendance. Your group should take an active role in spreading the word and should work with the event partner to plan complementary promotions.

If you are planning your own event, go all out to reach back to the people with whom you interacted from the beginning and ensure that they are part of the event as well, even as an audience member.

When promoting Pitch Night, your group members should have a clear understanding of their individual responsibilities. Having specific assignments with instructions from the group will allow you to cover more ground in an effective way. For instance, who will design and print up a promotional flyer? Who will go door-to-door canvassing and delivering the flyers? What is the frequency of, and who is responsible for, social media posts? Is someone comfortable writing a press release and getting it out to press contacts?

PRACTICE YOUR PITCHES

Public speaking can be difficult, especially in front of neighbors and community leaders. Practicing each pitch in the small group is necessary in order to stay on time and get your message across effectively. Make time to run through the pitches several times and give one another feedback. Within the cohort, share your presentations, provide feedback, refine the pitch and present again to the larger group for more feedback. Ensure that several cohort meetings leading up to Pitch Night are devoted to this iterative process.

PRACTICAL TIP

Don’t assume everyone in the neighborhood uses social media. Make a list of businesses in the area. Assign someone to hang flyers at each location. Encourage participants to invite their friends and families to attend.
PITCH NIGHT IS TONIGHT!!!

Work out with your event partner and your cohort who is responsible and what the process is for the following:

**SEATING & ROOM SETUP**
The room should accommodate space for presentations but also space for interactive tables. How much space will each group need? Is the room big enough for people to move around freely and discuss afterwards?

**TEMPERATURE, SENSORY DETAILS AND ACCESSIBILITY**
The Pitch Night space should be a comfortable temperature with few distracting sounds, smells and visuals. The event space should also be easy to navigate by those people who rely upon mobility assistance. Work with your event partner to ensure the space is comfortable, free of distractions and easy to maneuver within.

**TECHNOLOGY**
Test run each presentation so that presenters are familiar with the available technology. Plan to bring and set up additional equipment if what you need is not available and work out the needs with your event partner.

**PRESENTATION DISPLAYS**
Your display should include interactive elements with clear information. Does your after-pitch display invite people to interact with you? Does it thoroughly communicate your project idea?

**FEEDBACK**
Consider ways to collect and quantify feedback. How will the audience indicate interest or interact with the ideas and groups? How will feedback be documented so that it can help shape the development of the project ideas?

We passed out 20 tickets to each person in attendance and people were encouraged to “vote” with their tickets, handing one or more tickets to the group(s) whose ideas they wanted to see come into fruition. The drawback was that this system may be perceived as creating “winners” and “losers” among the options and may lead to expectations that the “winning” project will definitely be implemented. While it worked for us, you may have a different idea for a feedback mechanism.

**CLEANUP**
Have a plan in place for cleanup after the event; assign tasks if necessary. Don’t make your event host do all the work. Remember to recycle and reuse!
PITCH NIGHT FOLLOW-UP

After Pitch Night, the real work begins. At this time the larger community takes ownership for ideas. Shared ownership and collaborative buy-in are fundamental aspects of peacebuilding and authentic community development.

Regardless of the format and location of Pitch Night, remember that many members of the community who may want to offer input to the project ideas will not be able to attend the event. No singular event will reach everyone. Therefore, a post-pitch plan should be developed to continue outreach efforts.

To put this plan into action, you’ll need to first understand which demographics were represented during the Pitch Night and which were not. It’s easier to think along terms of representatives of groups rather than attempting to reach all people or all members of various communities. With that said, no one person can speak for all members of a group. You’ll need to use your own best judgment in determining when you’ve reached an adequate representation of each community constituency.

Consult your sign-in sheet from Pitch Night to understand missing perspectives. Also, review video or photographs from the event. Who is represented on the attendance sheet and in the photos? Who is missing? Since the event was likely held in a community resource center or educational facility, those who might not feel comfortable in these spaces, who are unable to access the sites or whose schedule doesn’t allow them to attend likely won’t be present.

For example, during our Pitch Night, the audience was predominantly white. This did not surprise us, but it did indicate a lack of representation from a neighborhood in which nearly 50% of the residents are people of color. Another complicating factor was the visible presence of armed and uniformed police officers: we knew from previous discussions that certain populations do not feel comfortable in the presence of the police, even if they would otherwise have known about or attended the event.

Beyond racial representation, you will also want to consider socioeconomic status, age, mobility, gender identity, sexual orientation and (because this involves place-based identities) neighborhood affiliation. Identify underrepresented groups and begin to brainstorm on how to connect authentically with members of these groups in the spaces in which they feel comfortable.

CRITICAL CONSIDERATION

It is important to consistently inquire about the voices and perspectives that are missing from the conversation. Your cohort members should invite different perspectives and critiques about the project ideas. These critiques offer a window into diverse perspectives and will strengthen the project.
As you meet with additional people and groups, ask them who else you should speak with. Use the social capital and networks of the community members if they are willing to let you do so. When thinking about the people who weren’t present during Pitch Night, also think about the spaces in which these people feel comfortable gathering. This will give you insight into how you might begin to reach alternative and underrepresented voices.

CRITICAL CONSIDERATION
Remember that no one person is able to (or should be asked to) speak on behalf of everyone who looks like they do or who lives where they do.

PRACTICAL TIP
Social media is also a good way to understand different perspectives and engage in meaningful dialogue with people who were unable to attend or who might have critical views of the project. Ask the cohort to monitor their social media feeds to learn the community’s opinions about Pitch Night.

IEAP CASE STUDY:

After our Pitch Night, a musician from the area (who wasn’t able to attend the event) shared on Facebook a news article celebrating the project. Initially, this musician joined in the celebratory mood and cited the project as an example of inclusive, arts-based community building.

Soon after posting, his friends responded with concerns. They cited a lack of racial representation among the artists and residents. Some also questioned the ability for arts-based projects to address systemic issues such as poverty and police brutality. This social media response contrasted the positive response from many residents in attendance who offered praise for the ideas. On social media, even some people who attended Pitch Night raised concerns and called into question the validity of the project.

Had it not been for this social media conversation, it might have been possible for our cohort to walk away from Pitch Night feeling nothing but positive energy and pleased with our work. The critiques provided an opportunity for additional outreach. Representatives of our cohort reached out to members of the community who raised concerns and began a meaningful process of inclusion and equity.
GENERATING OUTCOMES

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TURNING IDEAS INTO PLANS

Once you have solicited feedback from as many people as possible, it’s time to turn the ideas into project plans.

First, perform an evaluation process: which ideas “rose to the top” through community feedback? Which themes emerged from the community discussions that could be used to improve the most relevant ideas? Can some ideas be combined together for more impact or feasibility? Narrowing down the number of ideas to those that receive the most favorable or encouraging community responses will increase the odds of being funded by future partners.

The first cohort meeting after Pitch Night should be dedicated to discussion of community feedback, strengths and weaknesses of ideas, pathways to collaboration between ideas and how each idea might reach implementation. At this stage, it’s time to get specific. What will it take to actually make the ideas work? Who will become the dedicated cheerleader? Which partners need to be enlisted? What design work needs to be done and by whom? Will the original cohort be involved in getting the ideas into practice or will they need to hand it off to others? Which stories are present in your ideas and which are missing? How can you use your idea to tell those missing stories?

TURNING PLANS INTO OPPORTUNITIES FOR FUNDING

One approach to bringing the ideas one step closer to reality is to pretend that each idea will become a grant application. To do this, you will need to provide enough information to potential funders so they know what you want to do, the outcome you expect and the ultimate impact to crime prevention or peacebuilding. Presenting your idea as a fundable project proposal demonstrates you are serious about it, that you have worked through all the details, and that you are ready to move forward once a suitable funding partner comes along.

While each grant application is unique, they all typically require these categories of information:

1. **A NARRATIVE OF THE PROJECT** laying out the basics: the statement of the situation, information or citations from any research that might underlie your idea, the idea itself and any activities you intend to undertake to make it happen and how the activities will help address or improve the situation.
2. **DESCRIPTIONS OF WHO WILL BE INVOLVED**, identifying specific individuals or groups if known and types of individuals if not yet known and their qualifications (or desired qualifications). Make space for others’ strengths whenever possible! Include how they were or will be selected. It is best to have spoken to these people in advance to enlist their support and have worked with them on further developing the idea to this point.

3. **IDENTIFICATION OF LOCATIONS AND RATIONALE** for where activities will take place and whether or not any permissions, formal permits or other arrangements need to be made to use that location.

4. **DESIGNS OR SKETCHES** of any physical elements, such as artwork or future infrastructure. If these physical elements are not developed, talk about how and by whom they will be developed.

5. **A PROJECT TIMELINE**. When will things happen, in what order and how long will they take?

6. **A PROJECT BUDGET**. How much will this idea cost? This will take research to find out going rates for all elements of the project, from paying people to buying materials to pulling permits.

7. **AN EVALUATION PLAN**. How and when will you know when you have achieved the impact you are looking for? What tools and resources will you use to gain that knowledge?

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**PRACTICAL TIP**

The small group that created and pitched the original idea can take it through this next stage (this is the approach we chose), or the expertise of several groups can be combined to write up more than one idea.

Another option is to form a project development task force, similar to the task forces for the community engagement activities, to tackle this final phase of the project and enlist talent from the other groups to review and comment on the project plans during development.

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**CRITICAL CONSIDERATION**

As the small groups turn ideas into plans, have discussions about expectations, desires, and ownership: who owns the idea? Is the group comfortable if one or two members want to move forward in implementing the idea? Is the group comfortable if an outside organization would like to move forward with the idea, without input from the group? Talk about possibilities and the different comfort levels of various scenarios.
CONCLUDING THE PROJECT

Remember that Art Peace is a movement-building and planning project. Even if the resulting cohort project ideas are meant to go forward, the larger Art Peace project of developing the working group, engaging the community, creating ideas, vetting them with the community and then writing up the ideas into plans must come to an end.

The entire cohort should plan to have one final discussion to understand how the project as it was completed compares to the values for the project that were there at the start. What emerged that was unexpected? How will the experience continue to affect each of the participants going forward? How will it live on in other capacities and how will you share the lessons learned with others?

The Art Peace project as a whole also needs to be evaluated. Did it reach its stated goals? What data was generated and how will this data be collected and distributed to help others in this work? Can an evaluation report be written? Who will write it? With whom should it be shared?

The project documentation should also be reviewed and edited to communicate the “story” of the project to others. Consider creating a presentation that will trace the project from start to finish, one that can be used to convince others of the value of the project and “sell” its next steps to project partners, community members, funders and other stakeholders. How will the results of the project be conveyed to partners, elected officials, members of community development groups, artists, and law enforcement communities?

Another consideration is to imagine how this intensive and comprehensive type of project will be shared will be shared with relevant fields, perhaps even at professional conferences. The project documentation can also be used to create a website, a brochure, a final report to funders or a published toolkit to help others develop similar initiatives.

Finally—and most importantly—the project should be celebrated, both within the cohort and within the community. Consider inviting everyone whom the project touched to attend a gathering, perhaps at a location that evolved to be important over the course of the project. Use the occasion to thank everyone for their work, their attention, their caring and their commitment to the shared goal of preventing crime through the arts.
APPENDIX A: TRAINING RESOURCES

In most cases, the group you select will have a wide variety of experiences working in neighborhood development, crime prevention, and the arts. One of the essential elements of this project is helping the group acquire a common body of knowledge that supplements their individual experiences and expertise. Having this common knowledge helps everyone communicate using the same vocabulary, identify shared principles, and pursue avenues of inquiry using studies and projects from other neighborhoods.

Indy East Art Peace chose to formally train participants in two disciplines: Crime Prevention through Environmental Design, and Artist-Led Community Development. Your training choices may be different.

TRAINING IN CPTED

A valuable area for training is the discipline known as Crime Prevention through Environmental Design (CPTED). Many police departments offer CPTED training to their officers. Urban planners, architects, and other designers also use CPTED training to create safer communities and physical environments. In a project that combines residents, officers, and artists, this discipline provides valuable common knowledge.

CPTED strategies attempt to reduce the likelihood of an individual resident becoming the victim of a crime by disrupting potential offenders’ thought processes. Additionally, CPTED strategies try to build a sense of community in a neighborhood that will reduce both opportunities for crime and the fear of crime in a given location.

It is important to distinguish “First Generation” (1stGen) CPTED from “Second Generation” (2ndGen) CPTED training. Both are useful, and they complement each other, so some training in each is advised.

1stGen training, as practiced since the 1970s, focuses on learning principles of access control, natural surveillance, territorial reinforcement, and image maintenance (such as trash pickups, graffiti removal, and building repair) as a way to reduce opportunity and attractiveness for criminality through “target hardening.” These principles, although
valuable to understand and practice, tend to result in effective and safe, but very unfriendly, environments that law-abiding people don’t want to live in or near. Such practices only displace crime to areas where the principles haven’t been applied.

2ndGen training, more common for the last 15–20 years, focuses on thinking through the social, rather than the physical, aspect of crime prevention. This perspective includes community-building efforts to foster social cohesion through relationships, programs to assist people in need, activities to build and reinforce the community’s culture, and land-use policies that rely upon mechanisms like form-based codes. The thoughtful use of arts, culture, and placemaking strategies falls into this 2ndGen approach. The advantage of this type of training is that it treats the community holistically, rather than centering the “bad actors” and making the community orient itself in defense.

Find CPTED training resources through the International CPTED Association (ICA): http://www.cpted.net/. Training courses vary from a few hours to several weeks, depending on whether you are seeking professional certification or just an overview of the discipline. Classes are available that are targeted towards community members, law enforcement officers, planners, or other professionals. Many organizations offer CPTED training courses, and they vary in quality. Names that include “National” or “Professional” may be meaningless to use as a way to differentiate the opportunities. The ICA will help identify the appropriate trainer based on intended audience, budget, and available time.

**TRAINING IN ARTIST-LED COMMUNITY DEVELOPMENT**

An artist is anyone who wants to use a creative practice to connect with a community. (https://shelterforce.org/2017/11/28/artists-as-organizers/).

Traditionally, artists connect with communities through exhibitions, performances, publications, public art, etc. However, by incorporating traditional community development principles and strategies into their practice, artists can leverage their talents with other people, including non-artists, to create something much greater than any one person could accomplish on their own.

Strategies include organizing for change, building authentic narratives, facilitating groups, asking the right questions, reshaping power dynamics, and creating
relationships between people. Melding these with the emotional and connective power of visual art, theater, music, dance, and literature—and also food, gardening, storytelling, tattooing, hairstyling, etc.—centers the lives and experiences of people who live in a place, and are OF the place, as the source and impetus for any activity affecting the geography. Although many artists naturally gravitate towards these skills, others must learn and practice them.

Trainers in this discipline are typically artists who have made “creative placemaking” or “social practice” the basis of their work. There are also arts and community development organizations specializing in this type of work which may offer short- and long-term training opportunities on a consultancy basis or through regularly-offered courses. Local non–arts organizations (such as the Indianapolis Neighborhood Resource Center) offer community development and community organizing training, which might be an excellent introduction to the more specialized practice of including the arts and artists.

**RESOURCES FOR THIS TYPE OF TRAINING INCLUDE:**

Springboard for the Arts: [https://springboardforthearts.org/](https://springboardforthearts.org/)
The Center for Creative Placemaking: [https://centerforcreativeplacemaking.net/programs/ccp-training-programs/](https://centerforcreativeplacemaking.net/programs/ccp-training-programs/)
Smart Growth America: [https://smartgrowthamerica.org/program/arts-culture/](https://smartgrowthamerica.org/program/arts-culture/)
Projects for Public Spaces: [https://www.pps.org/services](https://www.pps.org/services)
The Center for Performance and Civic Practice: [https://www.thecpcp.org/training](https://www.thecpcp.org/training)

If these organizations cannot offer the type of training you are looking for, ask them for recommendations to other artists or private consultants.
APPENDIX B: BUDGETING YOUR PROJECT

We found the following expense categories adequately covered our project’s needs:

- Project Director: hourly rate or stipend
- Community Coordinator: hourly rate or stipend
- Officer Coordinator: hourly rate plus benefits
- Training consultants: contracts
- Artist stipends (include regular stipends and stipends for time in training)
- Resident stipends (include regular stipends and stipends for time in training)
- Officer overtime pay
- Evaluation consultant
- Meals during training
- Misc. food for community engagement activities
- Space rental
- Materials and supplies
- Printing and photocopying

To determine how much to allow for stipends and project administration, consider:

1. How many hours per week will an administrator spend working on the project?
2. How much time are officers projected to spend outside of shift hours on the project?
3. How much time is it reasonable to expect artists and residents—who may have part- or full-time jobs—to devote to this project?
4. Are fringe benefits included as part of the project?

We anticipated that administrators, who were already associated with organizations and would perform tasks as part of their job duties, would spend between 10% and 25% of their work time on this project. We also included compensation for fringe benefits as part of this estimate.

We set an expectation for artists and residents to spend about 12 hours per week on this project, on average, and for officers to spend about 8 hours per week, which they tracked on their timesheets as overtime. We asked the artists and residents to document their time and, depending on the phase of the project, found that they spent
APPENDIX C: EVALUATION RESOURCES

There are three types of evaluations to plan for in this project:

1. Evaluating the planning initiative as it’s happening (formative) so changes can be made to the process
2. Evaluating the project when it’s done (summative) to see if the project’s goals were accomplished
3. Developing evaluation mechanisms for the project ideas that result from the planning process (outcome)

A good overview of many types of evaluation is here: https://blog.socialcops.com/academy/7-types-of-evaluation/

Here are some tools you can use for each of the evaluations we used:

FORMATIVE EVALUATION


SUMMATIVE EVALUATION


OUTCOME EVALUATION PLANNING

- Logic model: https://www.cdc.gov/eval/logicmodels/index.htm
- Metrics and indicators: https://www.betterevaluation.org/en/plan/describe/measures_indicators
APPENDIX D: BIBLIOGRAPHY


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